



ONE HARP WORLD

TORONTO, CANADA

JULY 28 - AUGUST 3, 2026



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Welcome to
ONE HARP WORLD
presented by the AMERICAN HARP SOCIETY
and the WORLD HARP CONGRESS

Please join with One Harp World in acknowledging that the land on which we gather and perform is the traditional territory of many nations, including the Mississaugas of the Credit River, the Anishinaabe, the Chippewa, the Haudenosaunee, and the Wendat peoples, and is now home to many diverse First Nations, Inuit, and Métis peoples.

We further acknowledge that this city, Toronto, is within the territory governed by the Dish With One Spoon treaty between the Anishinaabe, Mississaugas, and Haudenosaunee, which bound them to share the territory and protect the land, and that subsequent Indigenous Nations and Peoples, Europeans, and all newcomers have been invited into this treaty in the spirit of peace, friendship, and respect.

As we celebrate the art and diversity of our attendees and our instrument, we are grateful to visit and make music on this land.



MANY THANKS *to the* 2026 OHW SPONSORS AND DONORS

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The AMERICAN HARP SOCIETY and the WORLD HARP CONGRESS WELCOME YOU to TORONTO and ONE HARP WORLD.

Welcome to Toronto, and to One Harp World!

It is an honor and a privilege to welcome you to One Harp World, and to beautiful Toronto, Ontario, as we present this historic collaboration between the American Harp Society and the World Harp Congress.

Our event's name, One Harp World, says it all. The harp community is an international family. The harp is one of the oldest instruments on earth, and deeply entwined with many musical traditions. We may speak different languages and play in different styles, but our shared love for the harp is universal. How fitting that the world's premier membership organizations dedicated to the harp, the AHS and WHC, would join together to showcase the variety and diversity we bring to the world's music, while celebrating the shared legacy that unites us across the globe.

One look through the program schedule and I'm sure you'll agree that this promises to be a unique and unparalleled week of concerts, workshops, masterclasses, panels, and presentations, from our opening night highlighting Canadian music and harpists to the eclecticism of Cirque des harpes. AHS and WHC programs dedicated to ensemble music and supporting and nurturing our youth members will be featured, as well as celebrations of the legacies of Henriette Renié, Carlos Salzedo, and Susann McDonald. The finest performers working our field today will be on hand to entertain, teach, and inspire us.

Thank you to the Planning Committee, its chairs, and the leadership of both the WHC and AHS for their tireless efforts to bring us this very special event. Thank you to the Ontario Harp Society chapter of the AHS for hosting us. Thank you to our sponsors and exhibitors, countless volunteers, and the beautiful city of Toronto. A special thank you to our performers and presenters. And most of all, thank you for coming. You and I – and all of us gathered here – together we are truly One Harp World.

A handwritten signature in dark ink, reading "Steve Moss". The signature is fluid and cursive, with the first name "Steve" and last name "Moss" clearly visible.

Steve Moss

President, American Harp Society



WELCOME!

Dear colleagues and friends of the harp,

Welcome to One Harp World, a truly historic event! Never before have the American Harp Society and the World Harp Congress met together for an entire week of concerts, workshops, masterclasses, and fun. This is only the second time the WHC has met in Canada. The 11th Congress was in Vancouver in 2011. We are so happy to be back in this beautiful, friendly, and very musical country.

Both of these harp organizations have special programs that will be shared at this event. For AHS members, I hope you will get to experience some concerts of the WHC Focus on Youth program, a direct descendant of our founding influences. For WHC members, I hope you will visit the AHS Chapter Ambassador program and Young Composers Project.

The exhibit hall will be packed with harps and all things harp-related. It is a chance to see harps from the major harp manufacturers all in one place!

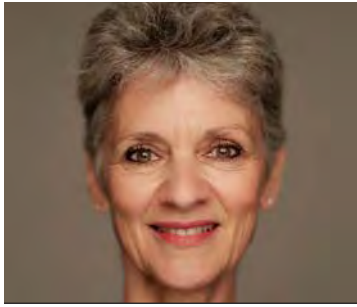
Finally, we will be recognizing some of the most important harpists of our time. Susann McDonald and Judy Loman are both featured during the week and also in the commemorative program.

Have a wonderful week, and I hope you will leave inspired and with some new friends!

Warmly,

A handwritten signature in black ink that reads "Kathy Kienzle". The script is fluid and cursive.

Kathy Kienzle, Board Chair
World Harp Congress



WELCOME!

Dear Colleagues and Friends,

Welcome to Toronto and this amazing event organized by both the AHS and the WHC to celebrate our beautiful instrument in all its forms. After everything happening in the world, it's more important than ever for us to enjoy music and everything this event has to offer: the incredible experience of meeting colleagues, making new friends, discovering new talents and exciting pieces, exploring our instrument from various perspectives, and, last but not least, listening to our favorite musicians. How exciting!

World-renowned Canadian composer and harpist Caroline Lizotte is our Guest of Honor. We will hear her music on many occasions and will surely have the opportunity to meet her. She is truly an inspiring individual!

I would also like to thank my dearest friend Lynne Aspnes, who has dedicated so much of her time to make this all happen, as well as the incredible team who has been working with her. Without their professionalism and positive energy, this event would not have been possible. A big thank you to you all!

It is now my greatest pleasure to officially welcome you, dear attendees, to one of the most exciting events in the harp world: our first One Harp World event, here in Toronto, Canada.

With my warmest regards,

A handwritten signature in black ink, appearing to read 'Isabelle Perrin'. The signature is written in a cursive, flowing style.

Isabelle Perrin, Artistic Director
World Harp Congress



WELCOME!

On behalf of the Ontario Harp Society, it is my pleasure to welcome you to Toronto for One Harp World. The American Harp Society and the World Harp Congress have joined together to bring a stellar lineup of concerts, talks, presentations and events. All harps, all styles, all ages, all here to celebrate the spectacular instrument that is the harp.

We invite you to discover harp music by Canadian composers, explore our vibrant and beautiful city, and take part in this extraordinary international celebration.

Welcome to Toronto, welcome to Canada, and welcome to One Harp World!

Au nom de la Ontario Harp Society, j'ai le plaisir de vous accueillir à Toronto pour One Harp World. L'American Harp Society et le Congrès mondial de la harpe se sont associés pour vous proposer une programmation exceptionnelle de concerts, de présentations et d'événements. Harpes de tous styles, musiques de tous genres, harpistes de tous âges, tous réunis pour célébrer notre instrument spectaculaire.

Nous vous invitons à découvrir la musique pour harpe de compositeurs canadiens, à explorer notre superbe ville dynamique, et à participer à cette extraordinaire célébration internationale.

Bienvenue à Toronto, bienvenue au Canada et bienvenue à One Harp World!

Lucile Brais Hildesheim,
President/présidente,
Ontario Harp Society Chapter of the American Harp Society



MESSAGE FROM THE MAYOR

It is my pleasure to welcome you to One Harp World 2026, hosted by the American Harp Society and the World Harp Congress.

This week-long event brings together the two largest harp societies and the global harp community in a combined conference and festival to foster cultural exchange, education and the continued growth of harp performance and composition around the world.

I am pleased this conference, which promotes arts and culture, is taking place in our city.

On behalf of Toronto City Council, please accept my best wishes for an enjoyable and memorable event.

Yours truly,

Olivia Chow
Mayor of Toronto



PRIME MINISTER • PREMIER MINISTRE

I would like to convey my warmest greetings to everyone attending One Harp World 2026.

This event brings together international performers, educators and composers to share their appreciation for the harp and to inspire future generations of harpists. I am certain that everyone in attendance will benefit from the educational sessions and networking opportunities and will enjoy the many performances planned for this week.

I would like to thank the American Harp Society and the World Harp Congress for hosting this event. You can take pride in your commitment to promoting artistic excellence and to supporting harpists around the world.

I wish you all a memorable experience.

The Right Honourable Mark Carney, P.C., O.C., M.P.
Prime Minister of Canada

Ottawa
2026





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Many thanks to the **ONE HARP WORLD
PLANNING COMMITTEE**
and ALL OF OUR VOLUNTEERS!



ONE HARP WORLD PLANNING COMMITTEE

Lynne Aspnes, American Harp Society National Events Coordinator
Kathy Kienzle, Chair, World Harp Congress Board of Directors
Cliona Doris, Member, World Harp Congress Board of Directors, and
Chair, 2005 World Harp Congress, Dublin, Ireland
Alanna Ellison, Member, Ontario Harp Society chapter of the American Harp Society,
Toronto Venues Consultant
Marisela Gonzales, Member, World Harp Congress Board of Directors and
Ontario Harp Society chapter of the American Harp Society
Chilali Hugo, Past President, American Harp Society
Karen Lindquist, Treasurer, World Harp Congress
Isabelle Perrin, Artistic Director, World Harp Congress
Caroline Lizotte, Composer-in-Residence

COMMITTEES

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Mieko Inoue, co-chair, Joy Yeh, co-chair One Harp World,
Stasa Mirković Grujić, Veronika Lemishenko,
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Suen-Campbell
Susann McDonald Tribute: Shannon Shuen Chieh,
Kirsten Agresta Copely, Cliona Doris, Jaymee Haefner,
Elizabeth Hainen, Mieko Inoue, Jung Kwak, Isabel
Moreton, Şirin Pancaroğlu, Linda Wood Rollo, Elzbieta
Szmyt, Elisa Torres, Ann Yeung
AHS Chapter Ambassador Awards: Kathryn Harms,
co-chair, Charles W. Lynch III, co-chair,
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Connie Hunt, AHS National Event Manager
Gary Battestella, AHS Event Production Coordinator

Allison Volk, AHS Marketing &
Communications Manager
Sheena Beckles, Professional Conference Organizer,
International Conference Services, Toronto, Ontario

SPECIAL INITIATIVES *at* ONE HARP WORLD

WORLD HARP CONGRESS

Focus on Youth

The Focus on Youth program is an important part of the World Harp Congress. The goal of the Focus on Youth program is to encourage and recognize gifted young harpists, 22 years of age and under, by providing a performance opportunity, followed by comments from a panel of distinguished harpists. Enjoy performances by these up-and-coming young artists on July 29, 30, 31 and August 1 & 2. All sessions will be in the Chestnut Ballroom on the Mezzanine level.

The World Harp Congress is grateful to the Otake Family Foundation for their support of Focus on Youth.

Spectrum

Spectrum is a World Harp Congress online initiative to foster contemporary music for harp, performed by young professional harpists. Hear them at <https://worldharpcongress.com/spectrum/>



AMERICAN HARP SOCIETY

Chapter Ambassadors

The Chapter Ambassador Awards program promotes student engagement at the chapter and national levels creating service and community-building opportunities for students. The program strives to build partnerships that increase access to the harp, strengthen connections to chapters, encourage student mentoring at the chapter level, and foster future leadership potential for the Society. Meet the 2026 Chapter Ambassadors at their poster session on August 1 at 9:00.

Young Composers Project

The Young Composers Project offers an opportunity for young harpist/composers to work with professional mentors to experience, explore, and develop a deep connection to the harp through composition. Applicants to the program receive written feedback from professional harpists/composers and a certificate of participation. Applicants chosen to be Featured Composers work in masterclasses and individually with guest composers, and perform their original works in a concert setting on August 3 at 11:00. Additional Young Composer Project activities are open to all attendees.



LEADERS CIRCLE

One Harp World received grant support from the Toronto Leaders Circle

- a partnership of Metro Toronto Convention Centre and Destination Toronto - to bring young professionals from around the world to One Harp World. A key focus of the grant awards program is to create opportunities for promising young artists from diverse backgrounds to connect in person with career arts professionals, hone their professional skills, build community, and explore the world of leadership and entrepreneurship in the arts. This generous grant allowed One Harp World to provide financial support to nine exceptional young artists. The insights and arts leadership skills they acquire will support their future work in local communities, serving the arts world with deeper understanding, creative inspiration, and a world-wide network of colleagues.



Biographies for all of the participants in these initiatives are available in later pages of this program.

CAROLINE LIZOTTE – COMPOSER-IN-RESIDENCE

I would like to sincerely thank the World Harp Congress and the American Harp Society for creating the One Harp World. I had to pinch myself more than ten times to believe it, after my friend Ernestine Stoop contacted me in 2023, and told me that I had been chosen to be the composer-in-residence of the One Harp World 2026. Then, Isabelle Perrin shared with me thoughts about my whole harp repertoire and the possibility of writing a new work for the event. Indeed, I am happy to announce that harpists will discover four new pieces at the OHW this summer: Partita Op.52 for violin and harp; Kheírōn Op.53, nocturne for harp – finalist in the latest USAIHC Ruth Inglefield Composition Contest; Jovian & Telluric Op.54 for electroacoustic flute and harp; Le Tombeau de Franck Op.55 for piccolo, alto flute, flute and harp. All these recent compositions will be performed by the harpists who commissioned them.

Our community will enjoy my already-known works, such as Suite Galactique Op.39, La Madone Op.43 and Odyssée Op.37 – three solo pieces that have been required pieces in the past years for the American Harp Society competitions; Stellar Sonata Op.51 for electroacoustic harp, Concerto Techno Op.40 for harp, techno live and orchestra conducted by Sylvain Blassel; Eonatha Op.38 for celtic harp; Raga Op.41 for two harps – one of Judy Loman's favorites; Stellae Saltantem Op.49 for acoustic harp and electric harp; Close for Couloir Op.48 for cello and harp.

I am thrilled that my two recent works for flute and harp will be presented at the Opening Gala Concert, which will start with Le Tombeau de Franck, a special commission by the Orchestre Symphonique de Montréal for a concert titled "Immortal Ravel". The two movements "Zortziko" and "Kaskarot", relate directly to Ravel's origins and his childhood in the French Basque country's culture, rhythms and folklore. I find important to mention that this piece was written in memory of my beloved brother Franck Lizotte, who passed away in June 2025. Flutist Christopher James and harpist Jennifer Swartz will give its Ontario premiere.

The One Harp World Opening Gala Concert program will end with the world premiere of Jovian & Telluric, performed by harpist Noël Wan and flutist Danielle Nutting. A very special composition that brings happiness to our repertoire, a simple theme that travels through electronics and becomes a huge orchestral tableau. For this new piece, I was inspired by the perfect, immutable and epic symbiosis of our galaxy. Four gaseous planets, the jovians and four other rocky ones, the tellurics, revolve around our sun – which literally explains the choice of title. I chose the canon as the musical form, neither more nor less than an eternal loop. By coupling this form with the audio Looper effect of Ableton Live, I can make the electroacoustic harp spectral, orchestral, completely exploded! Absolutely everything that is heard is generated by the electroacoustic harp in real time, with the exception of the flute's part, which is not amplified and whose sound beautifully pierces the texture. Finally, the gongs join the ceremony for the triumph of this powerful naturalness. This canon also represents the joy of sharing, the privilege of living in harmony – no matter the planet or the galaxy!

Long story short: follow the sign of the planet Saturn! It will lead you to my music all week long!

– Caroline Lizotte 



Caroline Lizotte is a Québécoise harpist and composer whose works have become pillars of the contemporary harp repertoire. Her music is performed internationally by leading harpists and regularly featured at major harp festivals and competitions. Her concert *Lizotte joue Lizotte* recently won an Opus Award - Concert of the Year in the category *Impulsions anciennes, classiques, romantiques, modernes, postmodernes*. Named Composer of the Year at the Gala Prix Opus in 2023, she receives the Jan V. Matejcek Award for New Classical Music at the 2025 SOCAN Gala. Lizotte will be the

central composer at the One Harp World in 2026, she will receive the Ann Stockton Memorial Award for New Music for her important contribution to the harp repertoire.

Dedicated to sharing her art through her creations, editions, concerts, mentoring and the recording of her entire works, Caroline founded with her husband Étienne Ratthé RougébLeuë Productions and produced in 2022 her debut album *Lizotte Plays/Joue Lizotte*. This recording, nominated at l'ADISQ 2023 in the category Album of the Year - Classical, received critical acclaim and ten stars from Harp Column Magazine.

Caroline Lizotte is a regular guest soloist and chamber musician at major harp events such as the World Harp Congress, Dutch Harp Festival, World Harp Competition, Edinburgh International Harp Festival, American Harp Society, Ontario Harp Society, Harpenning, Société des Harpistes de Montréal and Women in Music Festival.

An associate composer of the Canadian Music Centre, Lizotte began composing at an early age and has an extensive catalogue of works, original transcriptions and arrangements for various ensembles. A frequent recipient of grants from the Canada Council for the Arts and the Conseil des arts et des lettres du Québec, she receives several commissions works from harpists, notably Judy Loman, Jennifer Swartz, Valérie Milot, Heidi Krutzen, Marta Power, Elizabeth Jaxon, Jasmine Hogan, Lori Gemmell, Heather Cornelius and Noël Wan, as well as from organisms such as the Orchestre Symphonique de Trois-Rivières, the Canadian Broadcasting Corporation and the Orchestre Symphonique de Montréal.

Caroline founded les éditions Calyane in 1999, a publishing company that produces her works with a personalized touch. She distributes her music in all countries of the Americas and Europe, New Zealand, Thailand, Taiwan and Japan. There are also points of sale in the most important harp manufacturers around the world such as Camac Harps France, Salvi Harps London and Lyon & Healy Harps USA.

Member and co-founder of the Four Seasons Harp Quartet with harpists Jennifer Swartz, Lori Gemmel and Caroline Léonardelli, Lizotte has signed several original transcriptions for the quartet, which has toured Canadian chamber music festivals since its formation in 2004. An accomplished orchestral musician, she worked for twenty years with the Orchestre Symphonique de Trois-Rivières and for twenty-three with the Orchestre Symphonique de Montréal.

Teacher and mentor for several career harpists, Caroline founds in 2023 *Lizotte Academia* specializing in teaching her compositions. She is also called upon to give masterclasses and to present concerts of her works around the globe, including: University of North Texas, Colburn School of Music Los Angeles, Glenn Gould School and University of Toronto, Eastman School of Music Rochester, Royal Northern Academy London, University of Arizona, Norwegian Music Academy Oslo, University of Ottawa, Roosevelt University Chicago, Boston Conservatory of Music, Conservatoires de Musique du Québec.

She has taught at Trois-Rivières and Montréal Conservatories of music, Schulich School McGill University and Cégep St-Laurent. She was on the National Youth Orchestra of Canada's Faculty and the Orford Academy's Faculty. Since 2010, Caroline Lizotte is harp professor at the Université de Montréal's Faculty of Music.

A native of Quebec City, she graduated from the Conservatoire de musique de Québec in 1992 and studied at the Eastman School of Music, Rochester, NY. (617)

One Harp World registrants are welcome to keep personal harps in their hotel or dorm rooms, where practicing is allowed within reasonable hours. The Harp Pen is available for storage of event performer/presenter instruments in the Pine Ballroom, Mezzanine Level. The Harp Pen will be secure, monitored and/or locked 24 hours a day.

Harp owners loaning instruments to the One Harp World must sign a liability release form and receive a registration tag for each harp. Neither the AHS, WHC nor the event venues provides insurance for any harps, and are not liable for damages that may occur while at One Harp World. Harps will be registered, labeled, and moved to the Harp Pen by their owner unless prior arrangements have been made with the Harp Pen Coordinator.

OPERATING HOURS

REGISTRATION/HOSPITALITY

Concourse Level Registration Desk

Hours:

Sun. 7/26	Noon – 18:00
Mon. 7/27-Sun. 8/2	07:30 – 19:00
Mon. 8/3	07:30 – 14:00

EXHIBITS

Sheraton Hall & Osgoode Ballroom Lower Concourse Level

Hours:

Mon. 7/27	08:00 – 18:00 (<i>Exhibitor move-in</i>)
Tues. 7/28	08:00 – 14:00 (<i>Exhibitor move-in</i>) 14:15 – 18:00 (<i>Exhibit Hall open</i>)
Wed. 7/29-Sun 8/2	10:00 – 18:00 (<i>Exhibit Hall open</i>)
Mon. 8/3	09:00 – 13:30 (<i>Exhibit Hall open</i>) 13:30 – midnight (<i>Exhibitor move-out</i>)

HARP PEN

Pine Ballroom, Mezzanine Level

Hours:

Sun. 7/26	Noon – 17:00 (dropoff only, Grand Ballroom Centre)
Mon. 7/27-Sun. 8/2	08:00 – 19:00
Mon. 8/3	08:00 – 15:00

All loaned instruments, benches and carts must be removed from the Harp Pen no later than 15:00 on Monday, August 3rd.

GENERAL INFORMATION

SILENCE YOUR ELECTRONICS AND DIM ALL SCREENS. NO VIDEO RECORDING, PLEASE. ALL PERFORMANCES ARE PROFESSIONALLY RECORDED, AND YOU WILL HAVE ACCESS TO THOSE RECORDINGS ONLINE FOLLOWING ONE HARP WORLD. PLEASE RESPECT YOUR FELLOW AUDIENCE MEMBERS AND PERFORMERS.

Doors will open 10 minutes before workshops and 20 minutes before concert start times. Out of courtesy to the performers, please do not disturb pre-concert set-ups, sound-checks, or tuning. Thank you.

NAME BADGES

Your name badge serves as admission to all concerts, concert receptions, masterclasses, and the exhibit hall. It must be with you at all times. Please remove badges when you leave the hotel or churches to sightsee and explore. This is recommended for visitor safety and will help you to enjoy your time in Toronto. Visit <https://bit.ly/TorontoOffers> for a variety of attractive discounts and passes for favorite Toronto attractions.

ONE HARP WORLD EXHIBITS

The exhibit hall is one of the highlights of all WHC and AHS events. It is an ideal place to gather important information about harps and harp-related products. At the exhibits, harpists, teachers, and students can find tools and ideas to help them carry out their daily work. The exhibiting companies have gone to considerable expense to present their products and services and to make themselves available to you.

Make sure you visit the exhibits in the Sheraton Hall and Osgoode Ballroom on the Lower Concourse Level. Before removing anything from an exhibit booth, be certain that it is complimentary material. Some companies make catalogs, circulars, and price lists available and others do not. You may not make sales or solicit sales in the exhibit hall if you are not a registered exhibitor.

Enjoy the conference and the exhibit hall, and please spend time with as many exhibitors as possible. They will appreciate your patronage. To protect instruments and other items on display, no food or drink is permitted in the exhibit hall. (Registered exhibitors are exempt from this policy.) Please be courteous when playing exhibitors' instruments or loaned harps by having clean hands and removing any jewelry or watches which might potentially cause damage.

VENUES

While the majority of One Harp World sessions are scheduled in the beautiful facilities of the Sheraton Centre Toronto, the city is blessed with a myriad of beautiful and acoustically marvelous churches. In the schedule you will notice performances planned in two of these venues, within walking distance of the Sheraton. [See map on page 22.](#)

St. Andrew's Presbyterian Church: 8 minute walk (600 meters, 0.4 mile)

Metropolitan United Church: 13 minute walk (900 meters, 0.6 mile)

CONCERT TICKETS

Admission to evening concerts and concert receptions is included with your One Harp World registration. Admission for non-registered guests is available online only (not at registration) at oneharpworld.org/gala_evenings, or in the venue lobby each evening after 19:15.

MANAGE YOUR ONE HARP WORLD EXPERIENCE WITH THE SMARTPHONE APP, WITH ONLINE & ON DEMAND ACCESS

The One Harp World smartphone app provides instant access on your smartphone or tablet to schedules, bios, programs, exhibitor information, maps, and so much more. Share your favorite Conference pictures for all to see, and connect with other attendees in real time. The agenda will include links for post-conference recordings. Recordings will be available for several weeks in the app and the web app found on oneharpworld.org. Before arriving in Toronto you should have received an email invitation to access the app. If you do not have that email, stop by the Registration desk for assistance. First you need to search in your app store for “Sched”. Once you’ve downloaded that app, create an account using the same email with which you registered for this event, and then search for “One Harp World”.

SHARE YOUR ONE HARP WORLD EXPERIENCE

In order to improve future events, we would appreciate your feedback. An online form is available for your convenience at <https://bit.ly/OHWsurvey>. Please submit your comments by August 30th. Thank you!

PHOTOGRAPHS OR VIDEOS

No photographing or videotaping is allowed in any scheduled concert or presentation (with or without flash, and including cell phone cameras) except by official event photographers and videographers.

NO RECORDINGS

No recording is allowed during any performance or presentation at any time. This policy will be strictly enforced. Archival recordings will be available in the International Harp Archives in a few months.

SMOKING

The Sheraton and our church venues maintain smoke-free facilities. Designated outdoor areas are available at the hotel for smoking activities, including electronic cigarettes/vaping.

LOST AND FOUND

Apparently-lost items should be dropped off to the Registration Office on the Concourse Level. Any lost items not retrieved by Monday, August 3 at 2 pm will be discarded or donated to a local charity, so check for anything you are missing before you leave the Sheraton.

NEARBY FOOD & SHOPPING

There are many options in and near the Sheraton for food, dining, and shopping. The PATH is a mostly underground pedestrian walkway network in downtown Toronto that spans more than 30 kilometres of restaurants, shopping, services and entertainment - there are over 1,200 stores!. The PATH and a food court are accessible directly from the Concourse Level of the Sheraton.

The official currency of Canada is the Canadian Dollar (CAD). Most businesses in Toronto accept major credit cards, and ATMs are widely available throughout the city for cash withdrawals.

If you’re happy with the service you receive, a 15 to 20% tip on the pre-tax bill is a standard expression of appreciation when dining out in the city. Note that some restaurants automatically add this gratuity when serving large groups, so be sure to check your bill. Tips are also expected for services such as haircuts, shoe shines and taxi rides. 15 to 20% is standard in these situations as well.

GENERAL INFORMATION

DRINKING WATER

Toronto's tap water is safe to drink right out of the tap. It is clean, inexpensive and environmentally friendly. The City of Toronto ensures that residents, businesses and visitors have access to clean, safe drinking water through a complex water treatment process and continuous testing.

PUBLIC TRANSPORTATION

Toronto offers a comprehensive public transportation system, including buses, streetcars, and subways operated by the Toronto Transit Commission (TTC). Visitors can purchase single-ride fares or day passes for unlimited travel within the city. For eco-conscious travellers or those looking to enjoy Toronto's scenic beauty, Bike Share Toronto offers a convenient and sustainable way to navigate the city streets, with numerous docking stations scattered throughout key locations.

ACCESSIBILITY

Accessibility is a prime objective of business establishments, sporting events, entertainment venues and public transportation in the Toronto region. For details about the accessibility of specific attractions (e.g. Art Gallery of Ontario), please check each organization's website for information.

AccessTO is a blog-based website for reviews of the physical environments in Toronto including restaurants, bars and concert venues. The Rick Hansen Foundation features an online tool that allows you to view and rate the accessibility of places worldwide, including many Toronto venues.

EMERGENCIES

For an emergency in the hotel, contact any hotel staff member, the Registration Office, or One Harp World leadership. Anywhere in Toronto you may also call 911 on your mobile phone.

SOCIAL MEDIA

#ONEHARPPWORD

Tag us! American Harp Society, Inc., World Harp Congress

WIFI ACCESS

One Harp World is providing WiFi access in workshop rooms, performance spaces, and the exhibit hall with these credentials:

Network: One Harp World

Password: OHW2026!

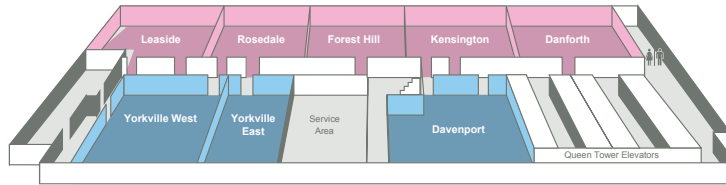
ROUTES TO THE MEZZANINE

After you get there once, you'll know how!

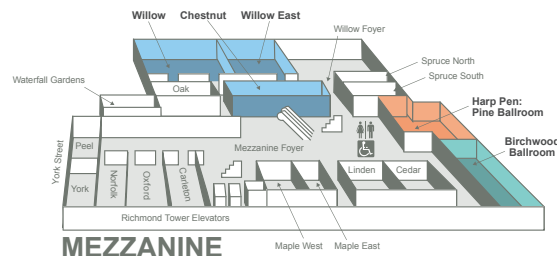
There are two routes:

- (1) Take the escalators up to second floor (one level up from the hotel lobby), then turn right and go down the ramp or the stairs to the Mezzanine level.
- (2) Take the escalators to the hotel lobby level. Turn left twice around the escalators, and stroll along the Waterfall Garden to the Richmond Elevators on your right. Take the elevator to the Mezzanine. (There are also stairs to the Mezzanine before the elevators.)

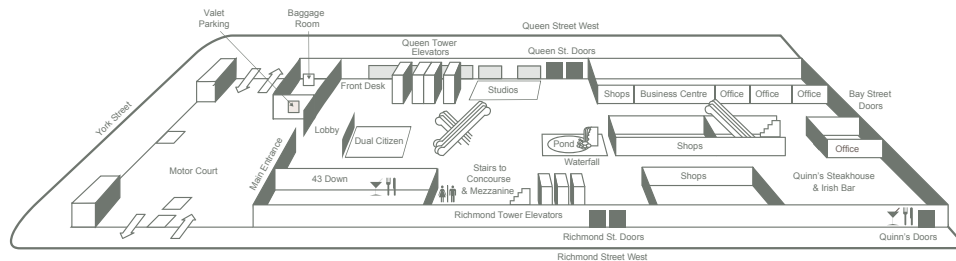
Sheraton Centre



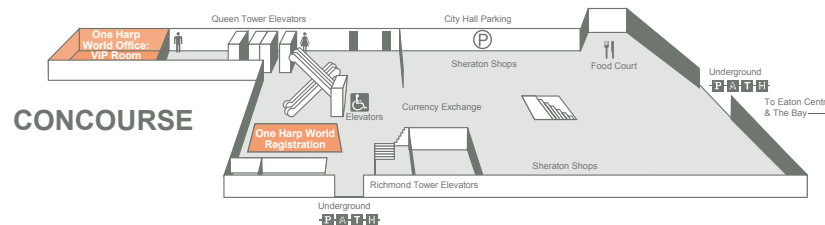
4th FLOOR



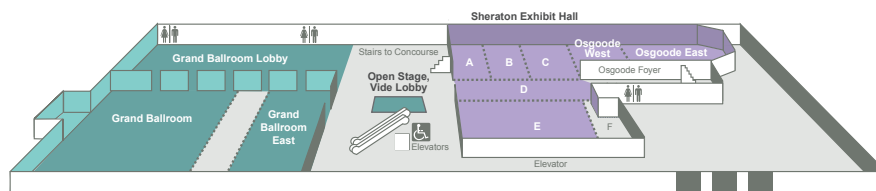
MEZZANINE



LOBBY



CONCOURSE



LOWER
CONCOURSE

Performance Spaces

- M** Birchwood Ballroom
- LC** Grand Ballroom
- LC** Grand Ballroom Lobby
- LC** Grand Ballroom East
- LC** Open Stage, Vide Lobby
- LC** Vide Lobby

Workshops & Lecture Recitals

- 4** Davenport
- M** Willow
- M** Willow East
- M** Chestnut
- 4** Yorkville West
- 4** Yorkville East

Exhibits

- LC** Osgoode East
- LC** Osgoode West
- LC** Sheraton Exhibit Hall

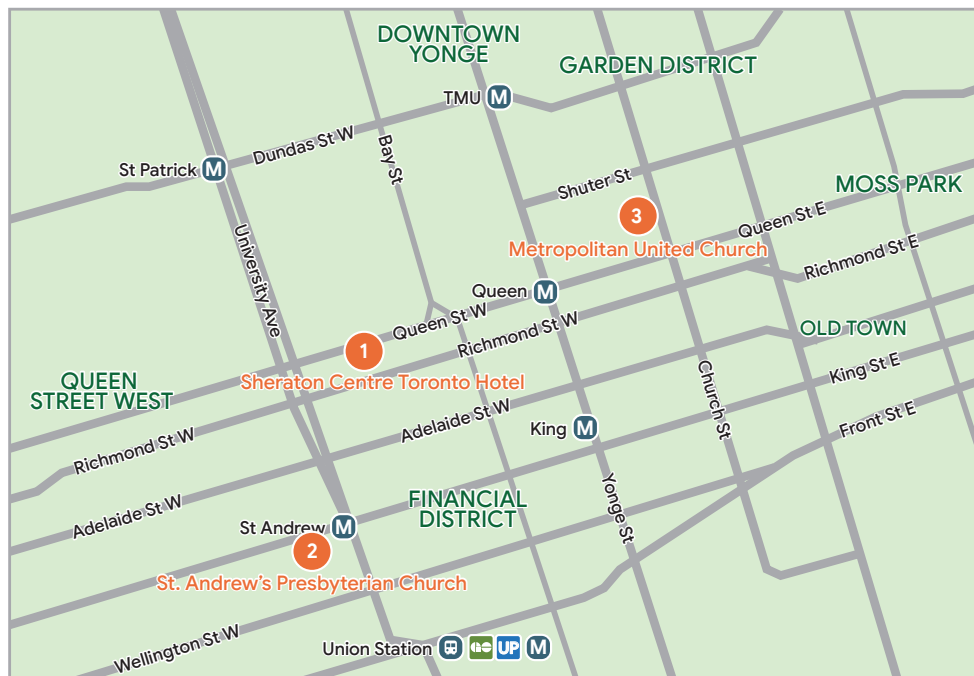
Registration & Administration

- C** One Harp World Registration
- C** One Harp World Office: VIP Room
- M** Harp Pen: Pine Ballroom

Rehearsals

- 4** Leaside
- 4** Rosedale
- 4** Forest Hill
- 4** Kensington
- 4** Danforth

Nearby Area



Key To Map & Walk Times/Distance

- 1 Sheraton Centre Toronto Hotel
- 2 St. Andrew's Presbyterian Church, 73 Simcoe Street: 8 minute walk (600 meters, 0.4 mile)
- 3 Metropolitan United Church, 56 Queen St East: 13 minute walk (900 meters, 0.6 mile)

AMERICAN HARP CART***Osgoode East, Booth 4***

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 Willmington, DE 19809
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www.anatolianharps.com

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www.harpinsurance.com

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www.aoyamaharp.ca

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zscharw@bu.edu
www.bu.edu/cfa/music

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 Eric Piron
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www.camac-harps.com

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www.dustystings.com

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 Jessica Yuen
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Anderegglaan 26
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 John Gayford
twelvestonescomposites@gmail.com
www.haydenharps.com

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UNT Music Library,
 c/o Susannah Cleveland
 1155 Union Circle #305190
 Denton, TX 76203
 United States
 Jaymee Haefner
susannah.cleveland@unt.edu
www.music.unt.edu/strings/harp/international-harp-archives.html

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astokholm@long-mcquade.com
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 Lucile Brais Hildesheim
www.ontarioharp.ca

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www.salviharps.com

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www.swansonharp.com

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Turkey
Şirin Pancaroğlu
glissando1@gmail.com
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info@triplettarps.com
www.triplettarps.com

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- HARP TO HEART

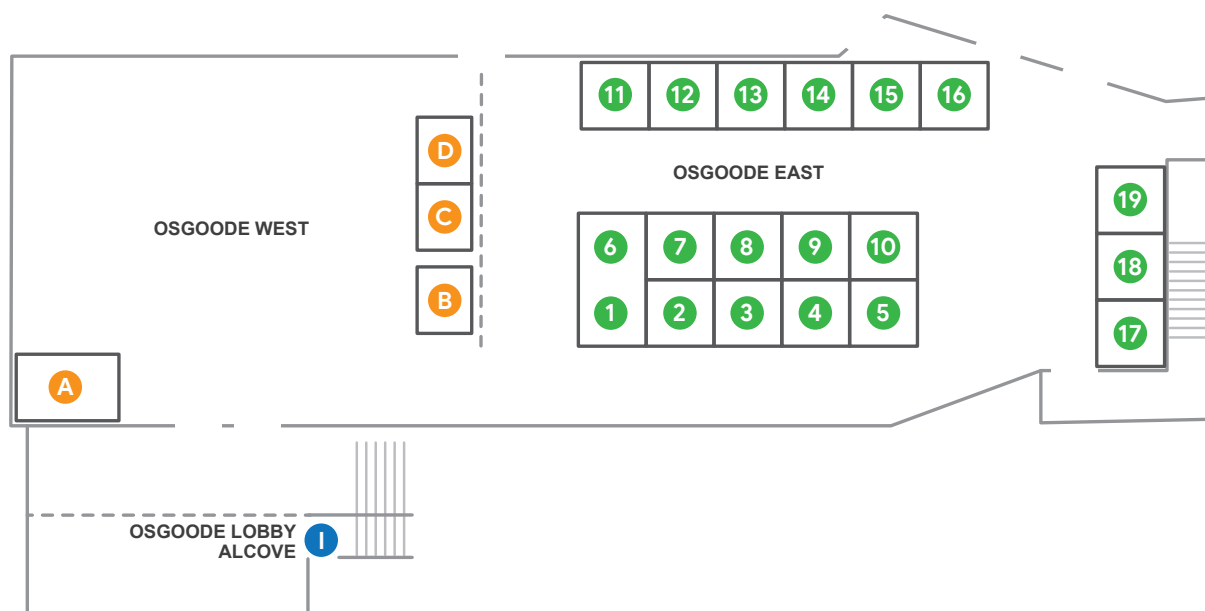
Osgoode East, Booth 10
1753 Scott Cres.
West Kelowna, BC V1Z 4B8
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Esther Weiss
admin@guard-your-heart.ca
www.guard-your-heart.ca/harp-music

WORLD HARP CONGRESS

Osgoode West, Booth B
Kathy Kienzle
membership@worldharpcongress.com
www.worldharpcongress.com



Osgoode Hall



A One Harp World Artist Product Review

B World Harp Congress

C American Harp Society

D Ontario Chapter

I Oh Canada Harp Lounge

1 Long & McQuade

2 Hayden Harps

3 Anatolian Harps

4 American Harp Cart

5 Swanson Harp Co.

6 Dusty Strings (Long and McQuade)

7 Turkish harp Exhibition

8 Frimout Music

9 Les éditions Calayane

10 Weiss Publishing

11 Triplett Harps

12 ESTA Education Co. C/O Viva Music

13 Anderson Insurance

14 International Harp Archives

15 Boston University School of Music

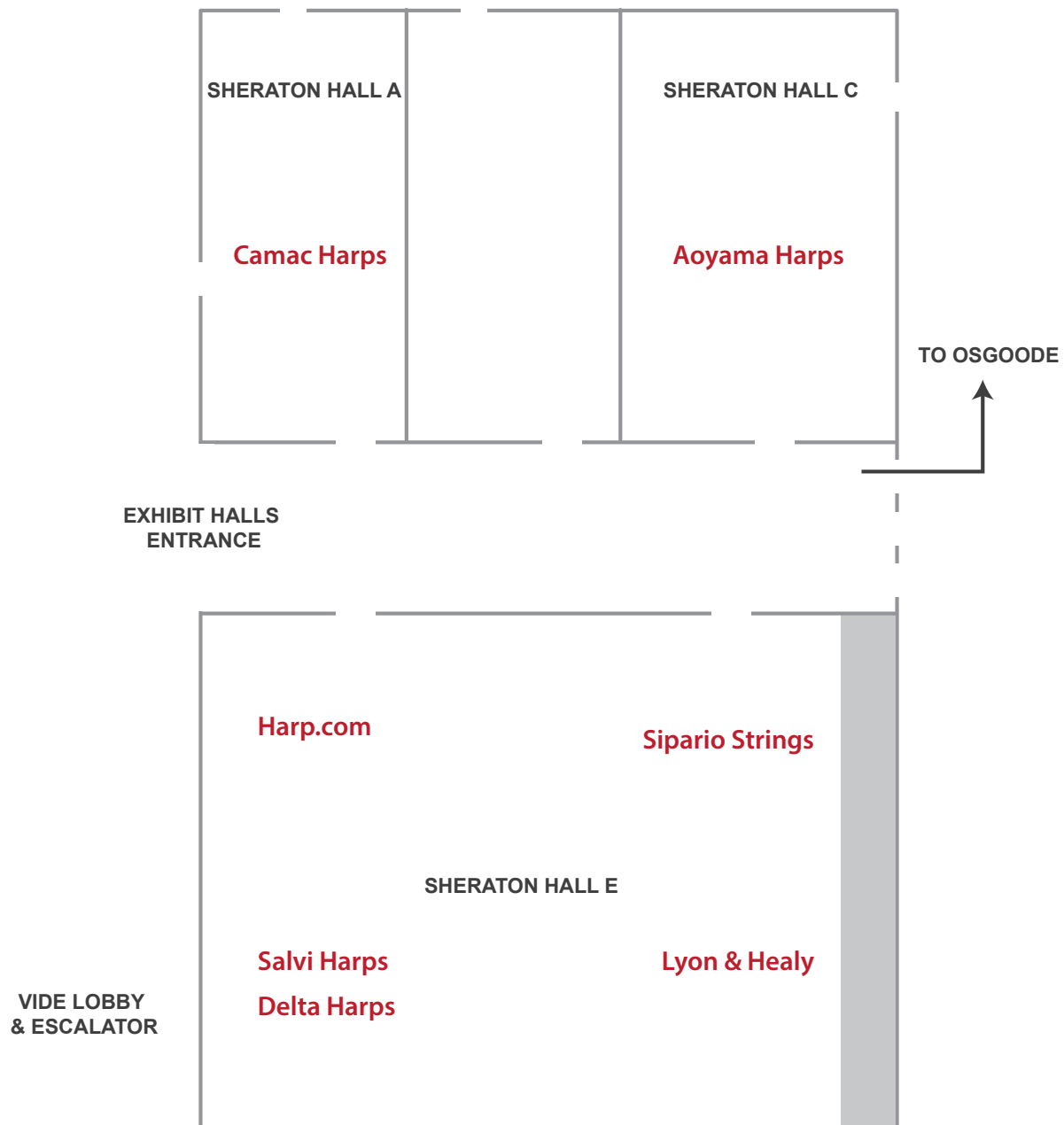
16 Mid East Mfg.

17 Eddies Bedroom

18 Peppermint Harps

19 Canadian Music Centre

Sheraton Hall



Aoyama



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Aoyama HARP CO.
青山ハープ株式会社

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本社・工場: 〒910-1127 福井県吉田郡永平寺町松岡吉野堺15-62-1 TEL.0776-61-4182 www.aoyama-harp.co.jp

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28 *One Harp World, presented by Lyon & Healy Harps/Salvi Harps • Toronto 2026*

Tuesday Evening Schedule

19:15-19:45

Performance

Vancouver Academy of Music Harp Ensemble: Rosanna Chiu, Vancouver Academy of Music Student Harp Ensemble
(Grand Ballroom Lobby)

20:00-22:30

Concert

Gala Opening Program: Canadian Music and Musicians: Tom Allen, Angela Schwarzkopf, Kaili Maimets, Danielle Nutting, Erica Goodman, Joy Yeh, Jennifer Swartz, Kristan Toczko, Lori Gemmell, Noël Wan, Renée Qin, Sharlene Wallace, George Koller, Chris James, Evergreen Club Contemporary Gamelan, Venuti String Quartet
(Grand Ballroom)

Tuesday Descriptions & Programs

14:00 – 14:15

Meeting

Vendor Exhibit Hall Foyer

Opening Ceremonies & Welcome Reception: Isabelle Perrin,
Kathy Kienzle, Kathy Nicolai, Lucile Hildesheim, Lynne Aspnes

14:15 – 18:00

Exhibits

Exhibit Hall Open

Vendor Exhibit Hall

14:30 – 16:00

Performance

Vendor Exhibit Hall

Neuron Mirror Neuron II: Ariel Sol

A hybrid installation-performance inviting audiences to co-create sound through physical gestures, blending pose-tracking technology with harp improv for an experience inspired by human mirror neurons.

15:45 – 16:15

Performance

Grand Ballroom Lobby

Xinghai Conservatory of Music Pre-College Harp Ensemble

Wenxuan Huang, Ziling Huang, Danqi Lin, Siyan Tao, harp

Ziyun Huang, vocalist

Dan Yu, conductor

Harp Reflections: Chinese Melodies Reimagined

Three Mountain Ballades of South Yunnan

Zhang Zhao (b. 1964)

Mountain Children

Moon on Mountains

Mountain Fire

Autumn Moon Over the Calm Lake

Lu Wencheng (1898-1981)

The Seeker

Wei Jun (b. 1947)

arr. Chujun Huang, Danqi Lin

Jasmine Flower

Trad. Chinese Folk Song

Happiness of the Lantern Festival

Bao Yuankai (b. 1944)

Music adapted by Dan Yu, except where indicated

Immigration, Refugees and Citizenship Canada / Immigration, Réfugiés et Citoyenneté Canada

O Canada

OUR NATIONAL ANTHEM (Bilingual version)

O Canada! Our home and native land!
True patriot love in all of us command.

Car ton bras sait porter l'épée,
Il sait porter la croix!

Ton histoire est une épopée
Des plus brillants exploits.

God keep our land glorious and free!
O Canada, we stand on guard for thee.

O Canada, we stand on guard for thee.

16:30 – 18:00

Lecture*Grand Ballroom***Harp Spectacular! A tribute to Susann McDonald: Jaymee Haefner, Elizabeth Hainen, Alfredo Rolando Ortiz, Şirin Pancaroğlu, Isabelle Perrin, Linda Wood Rollo, Pat Wooster, Ann Yeung, Naoko Yoshino**

A celebration of the spectacular legacy of Susann McDonald with tributes celebrating her contributions and influence through performing, teaching, and creating Community throughout the world. The program will include renowned and rare memorabilia and recollections shared by friends, colleagues, and former students. Curated by Şirin Pancaroğlu and Ann Yeung.

Tuesday Evening Program

19:15 – 19:45

Performance*Grand Ballroom Lobby***Vancouver Academy of Music Harp Ensemble**

Alison Chen, Charisma Chow, Alice Han, Grace Han, Chelsea Huang, Kaitlin Hui, Elle Lau,
Hanna Li, Sylvia Li, Hermoine So, Bonnie Wong, Emma Sarang Wong, Renee Zhao
Rosanna Chiu and Joy Yeh, directors

O Canada	Calixa Lavallée (1842-1891) arr. Rosanna Chiu
Simple Gift	Joseph Brackett (1797-1882) arr. Shoushanna Godber
Final Fantasy Prelude	Nobuo Uematsu (b. 1959) arr. Kristan Toczko and Rosanna Chiu
Andante in E minor, Concerto in G major for Two Mandolins	Antonio Vivaldi (1678-1741) arr. Shoushanna Godber
Spring in Vancouver	Elizabeth Volpe Bligh (b. 1953)
Johnstone Strait in the Fog	Elizabeth Volpé Bligh
Flerty	Sharlene Wallace (b. 1963)
How you like that	Teddy Park, R. Tee, and 24 arr. Rosanna Chiu
From the Start	Laufey (b. 1999) arr. Rosanna Chiu
Polca del Norte	Marilyn Rummel (b. 1953)
Cariboo Wagon Road	Sharlene Wallace (b. 1963)

19:45 – 20:00

Lecture*Grand Ballroom***Pre-concert talk: Tom Allen and Friends**

20:00 – 22:30

Concert

Grand Ballroom

Gala Opening Concert: Canadian Music and Musicians 🍁 🎵

Tom Allen, Master of Ceremonies

With harpists Lori Gemmell, Erica Goodman, Renée Qin, Angela Schwarzkopf, Jennifer Swartz, Kristan Toczko, Sharlene Wallace, Noël Wan, and Joy Yeh

Le Tombeau de Franck Op. 55, for piccolo, alto flute, flute and harp (2025) Caroline Lizotte (b. 1969)

Zortziko
Kaskarot

Jennifer Swartz, harp Chris James, alto flute, flute, piccolo

At The Edge of Time (2025) Renée Qin (b. 1998)
Renée Qin, harp Cindy Yan, violin Amahl Arulanandam, cello Etienne Levesque, percussion

The Eleusinian Mysteries Op. 47, Andrew P. MacDonald (b. 1958)
for Harp and Gamelan (1998)
I. Rites of Purification
II. Along the Sacred Way
III. Dromena

Erica Goodman, harp
Evergreen Club Contemporary Gamelan, Chris Hull, Director

Along the Way (2022) Sharlene Wallace (b. 1963)
Acacia Street (1996)
Sharlene Wallace, harp George Koller, bass

The Raven (2009) (rev. 2015) Alexina Louie (b. 1949)
Lori Gemmell, harp Tom Allen, Narrator
The Venuti String Quartet Rebekah Wolkstein, Drew Jurecka, violin, Josh Greenlaw, viola,
Amahl Arulanandam, cello

INTERMISSION

Little Feng Huang (2020) Kevin Lau (b. 1982)
I. Nyx
II. Winter is a World of White
III. Elegy
IV. Phoenix Rising

The Topaz Duo
Angela Schwarzkopf, harp Kaili Maimets, flute

A new exploration by the endlessly creative... Kristan Toczko (b. 1988)
Kristan Toczko

Songs of Nymphs (1988) Marjan Mozetich (b. 1948)
Prelude
Reflection
Ritual
Freedom

Joy Yeh

Jovian & Telluric Op. 54, for flute and electroacoustic harp (2025)* Caroline Lizotte (b. 1969)
Noël Wan, harp Danielle Nutting, flute

* *World Premiere*

... continued

NOTES ON THE PROGRAM

Caroline Lizotte's **Le Tombeau de Franck**, was a special commission from the Orchestre Symphonique de Montréal for a concert titled *Immortal Ravel*. The two movements *Zortziko* and *Kaskarot*, relate directly to Ravel's origins and his childhood in the French Basque country's culture, rhythms, and folklore. *Le Tombeau de Franck* was written in memory of Lizotte's brother Franck Lizotte, who passed away in June 2025.

"The *Zortziko* that begins this homage allowed me to symbolically lay close to my brother until his final heartbeat, and to say goodbye to him. With the sensitive, icy, lyrical piccolo and a harp that holds onto life through its ostinato rhythm, this *Zortziko* portrays both the fragility and strength of the last moments of life. A born musician, singer, author-composer and a painter, my brother's signature was Lizotte, Levelu, or Kaska. A sign from heaven.... During my research in the Basque Country I discovered that *Kaskarot*, in addition to being related to traditional Basque dances, was also the name given to the inhabitants of Saint-Jean-de-Luz and Ciboure — Ravel's hometown! After returning from Ravel's birthplace, I decided to play along: the *Kaskarot* stick dance, multiple flutes, percussive effects on the soundboard with a foot tambourine to imitate the tambour de Basque, accelerando, and above all, the riff that Franck and I had composed together, him on electric bass and me on the harp"

— Caroline Lizotte

At the Edge of Time

The universe isn't silent.
It hums with echoes we cannot hear,
and pulses with rhythms older than time itself.

At the Edge of Time is the finale of this journey—a voyage beyond Earth, beyond memory, beyond what we can see. It is not about stars or galaxies, but the space between them. The vast, dark expanse where light travels for billions of years, where sound cannot exist, yet something still resonates. The ensemble becomes a vessel for this exploration. Their sounds drift and intertwine, sometimes delicate and distant, sometimes rich and expansive, like waves of light moving through the cosmos. Harmonies stretch into the vastness, dissolving gently into space, then gathering again in soft, luminous clusters—echoing how galaxies form, evolve, and transform over time. A visualizer, responding in real time to the music, translates these sounds into shifting constellations of light—particles rippling, merging, and shimmering, like stardust carried on invisible currents. This journey does not reach a dramatic climax. Instead, it unfolds into a moment of release—a radiant breath where sound and light expand, then quietly drift away, leaving space for reflection.

Not an end.
But an opening.
A quiet threshold, where what was becomes what could be.
No answers.
No conclusions.
Only the vastness— and the gentle reminder that we are part of it all.

— Renée Qin

The Eleusinian Mysteries, for solo harp and gamelan, is based on the universal cycle of regeneration as recounted by analogy in the myth of Demeter and Persephone. The mysteries at Eleusis attracted initiates from all over Greece (and later the Roman Empire) to take part in a secret cult which claimed to remove the terror of death with the guarantee of a happy afterlife. Practice of these mysteries, along with that of all other pagan religions, was finally prohibited by the Christian Roman emperor Theodosius in 393 AD, and the temple at Eleusis was destroyed three years later by Alaric the Visigoth. The cult had experienced a successful existence of almost 2000 years prior to these events with the earliest written testimony contained in the Homeric Hymn to Demeter of c. 600 BC which relates the story of Persephone's abduction by Hades, her mother Demeter's fruitless search for her, and their subsequent happy reunion.

... continued

Gala Opening Concert: Canadian Music and Musicians 🍁 🎵 ... continued

My composition consists of three movements which highlight the three main events of the festival: Rites of Purification, Along the Sacred Way, and Dromena. Although the gamelan is of Indonesian origin, I feel that it gives a ritualistic quality to the work which I highlight through use of the modes and rhythm patterns found in ancient Greek music. The harp soloist is the mystic Hierophant, or high priest, spinning an intricate web of sound as she reveals the musical spirit of these secret eternal mysteries. This work was commissioned by the Evergreen Club Gamelan Ensemble with the generous assistance of the Canada Council. It is dedicated to Erica Goodman, Blair MacKay, and the Evergreen Club. May this life and the next be good for them.

— Andrew P. MacDonald

The Raven was commissioned by the Luminato Festival of the Arts and The Ottawa Chamber Music Festival and given its premiere performance in the summer of 2009. The chamber work integrates the Edgar Allan Poe narrative poem by the same name into a musical setting for string quartet, harp and narrator. Of this musical setting, Lori Gemmell says “the music builds on the power of the poem it’s based on. When Edgar Allan Poe sold *The Raven* to *The Evening Mirror* in 1845, it earned him a total of \$9 and earned its publishers a fortune as it very quickly became one of the best-known poems in the English language. It is a masterpiece of omission, with grief, loss, and a pervasive, unnamed darkness conjured as much by what Poe doesn’t tell us as by what he does. Alexina Louie’s setting builds on this economy. The poem is full of visual references, but by amplifying that imagery with craft and wit, there is no need for screens. The poetry is given the space it needs. The writing is innovative and layered and never gimmicky, and the pacing, punctuation, and rhythm of speech creates inexorable momentum toward a spectacular arrival.”

Of his work *Little Feng Huang*, **Kevin Lau** says he was inspired “by my own fiction. I felt that the combination of flute and harp - delicate and wondrous - was an ideal vehicle for this particular story, which follows a parrot (Nyx) who is adopted by a Chinese-Greek couple named Arthur and Maria. Facing difficulties in conceiving, the couple raises Nyx lovingly, training her to fetch food from the nearby Chinese restaurant Little Feng Huang (which means Little Phoenix.) At the story’s conclusion, as Arthur and Maria receive the unexpected news of Maria’s pregnancy with elation, Nyx -- who has been ill -- flies out the window and is consumed by flames, transforming into the phoenix of both Chinese and Greek myth, and bringing with it the promise of new life.”

Marjan Mozetich’s music synthesizes stylistic elements of avant-garde expressionism, minimalism, and post-modern romanticism with a trademark artistic individuality and integrity. His works have been performed and broadcast throughout Canada and abroad. “His music generates the kind of joyousness you feel when you hear the young Mozart.” (Toronto Star) “imploring with ... fullness of melodic beauty” (Dusseldorfer Feuilleton). *Songs of Nymphs* was composed for and premiered by Erica Goodman at the University Theatre, Calgary, on March 19, 1990.

Caroline Lizotte composed *Jovian & Telluric* in 2025 as a commission for Noël Wan. This joyful work brings happiness to the harp repertoire via a simple theme that travels through electronics and becomes a huge orchestral tableau. Lizotte was inspired by the perfect, immutable, and epic symbiosis of our galaxy. Four gaseous planets, the jovians and four other rocky ones, the tellurics, revolve around our sun – which literally explains the choice of title. Using a canon as the musical form represents the continuous and eternal loop of planetary rotation. Coupling the canonic form with the audio looper effect of Ableton Live transforms the electroacoustic harp sound into something spectral, orchestral, and explosive! Everything that is heard is generated by the electroacoustic harp in real time. The acoustic writing for the flute pierces the texture, and the gongs join the ceremony in a triumph of celebration of our universe. Additionally the canon represents the joy of sharing and the privilege of living in harmony – no matter the planet or the galaxy!

Registration 07:30 – 19:00 *Concourse*
Exhibits 10:00 – 18:00 *Sheraton & Osgoode Halls*
Harp Pen 08:00 – 19:00 *Mezzanine: Pine Ballroom*

Wednesday Schedule

GRAND BALLROOM	GRAND EAST	BIRCHWOOD BALLROOM	CHESTNUT BALLROOM	WILLOW (Willow West + Willow Centre)	WILLOW EAST	OTHER VENUES
			07:00 – 08:15 Workshop IN STILLNESS, PART 1: SOUND AND SILENCE			
					08:30 – 09:20 Workshop MOVE WELL, PLAY BETTER: #1 BALANCE - THE ESSENTIAL STARTING POINT	
	09:00 – 09:45 Lecture SUSANN MCDONALD: THE VIRTUOSO HARPISIT	09:00 – 09:45 Performance MONT ROZ: JOURNEY TO THE HEART OF TRADITIONAL CELTIC MUSIC 🍁				
09:15 – 10:00 Performance AMERICAN HARP SOCIETY CONCERT ARTIST, RENÉE MURPHY						
						10:00 – 10:40 Lecture MELINA VAN LEEUWEN: CARLOS SALZEDO'S THEORY OF "NEW HARPISM" PRESENTED BY KATIA MESTROVIC (St. Andrew's Presbyterian Church)
10:15 – 11:00 Performance ANNE-MARIE O'FARRELL: ENCOUNTERPOINT: A LEVER HARP RECITAL OF CONTRAPUNTAL REPERTOIRE FROM THE RENAISSANCE TO THE PRESENT DAY		10:15 – 11:00 Lecture RESONANTIES: A COMPOSER'S ACCESSIBLE APPROACH TO WRITING FOR HARP 🍁	10:30 – 12:30 Focus on Youth FOCUS ON YOUTH RECITAL 🍁	10:30 – 11:30 Lecture INSPIRING INCLUSIVITY, CONNECTIVITY, AND CREATIVITY THROUGH INTERNATIONAL ORGANIZATIONS - A PRESENTATION-PANEL	10:15 – 11:00 Lecture THE GROWTH OF A HARP CENTRED COMMUNITY OF PRACTISE 🍁	
						11:00 – 12:15 Performance THE ART OF THE NEW: CHARTING CARLOS SALZEDO'S ICONIC INFLUENCE (St. Andrew's Presbyterian Church)
11:30 – 12:30 Performance 21ST CENTURY FEMALE COMPOSERS 🍁		11:30 – 12:15 Performance DUO EOLIIHA: A BREATH ON THE STRINGS, ORIGINAL MUSIC FOR HARP & HORN				

Audiovisual equipment for presentation venues graciously provided by Long & McQuade.

Wednesday Schedule ...continued

GRAND BALLROOM	GRAND EAST	OSGOODE WEST	BIRCHWOOD BALLROOM	CHESTNUT BALLROOM	WILLOW (Willow West + Willow Centre)	WILLOW EAST	OTHER VENUES
							12:30 – 13:00 Performance THE HARP QUARTET REDEFINED (Open Stage, Vide Lobby)
14:00 – 15:00 Performance COSMIC JOURNEYS: CHAMBER MUSIC BY CAROLINE LIZOTTE 🍁🌿		14:00 – 14:30 Workshop EXPLORING TURKISH TUNES		14:00 – 14:50 Lecture ARRANGING, ADAPTING, AND TRANSCRIBING: A MASTERFUL EXPLORATION			14:00 – 14:50 Lecture EXPLORING THE WONDERS OF BILL MARX'S CONCERTO FOR TWO HARPS AND ORCHESTRA (St. Andrew's Presbyterian Church)
	15:00 – 15:45 Lecture LET THE HARP SING – THE ART OF PHRASING						
15:15 – 16:45 Masterclass MASTERCLASS WITH GUAN WANG				15:15 – 16:00 Lecture FANTASISING CHRO- MATICALLY FROM J.S. BACH TO NEW MUSIC	15:30 – 16:20 Lecture AN INTRODUCTION TO THE ARPA JAROCHA AND SON JAROCHO		15:30 – 16:15 Lecture BENEATH THE SEA OF TIME 🍁 (St. Andrew's Presbyterian Church)
			16:30 – 17:30 Performance CANADA FROM EAST TO WEST 🍁🌿			16:30 – 17:15 Lecture EXPLORING THE MUSIC THERAPY PROFESSION FOR HARPISTS	
17:15 – 18:00 Lecture THE TERRA INFIRMA PROJECT: ENVIRONMENTAL ACTIVISM THROUGH NEW MUSIC WITH YOLANDA KONDONASSIS				17:15 – 18:00 Performance SUSANN MCDONALD'S GIFTS TO YOUTH	17:00 – 17:45 Lecture MY LIFE WITH JEAN- JACQUES ROUSSEAU: A MUSICAL LOVE STORY		

Wednesday Evening Schedule

19:15 – 19:45 Concert Music Generation Mayo Harp Ensemble (Metropolitan United Church)
20:00 – 22:00 Concert Chamber Orchestra Concerto Night (Metropolitan United Church)
22:00 – 22:45 Performance Let'sGoTrio: groovy harp! (Grand Ballroom)

Audiovisual equipment for presentation venues graciously provided by Long & McQuade.

Wednesday Descriptions & Programs

07:00 – 08:15

Workshop

Chestnut Ballroom

In Stillness, Part 1: Sound and Silence: Merynda Adams, Kimberly Snauffer Derosa

Exploring and Experiencing Contemplative Music - creating immersive experiences that invite stillness, deep awareness, and reflection through mindful programming and intentional listening practices. Session 1 - The benefits reflective music offers, the power of less, practical tips, and performing in secular and sacred spaces. Experience the journey inward as Merynda performs “Sound and Silence”.

08:30 – 09:20

Workshop

Willow East

Move Well, Play Better: #1 Balance - the essential starting point: Imogen Barford

Move Well, Play Better: A Course of 5 Practical Interactive Workshops: Exploring Our First Instrument (The Body) In Relation To Our Second (The Harp) Presented by Imogen Barford and Fiona Tree, both highly experienced harpists and teachers of the Alexander Technique.

Session #1 Sitting in Balance - Learn why balance is so essential for freedom in playing. Learn how to find balance, along with finding the major joints and places of balance on ourselves.

09:00 – 09:45

Lecture

Grand East

Susann McDonald: The Virtuoso Harpist: Isabel Moreton, Kirsten Agresta-Copely, Cliona Doris, Elizabeth Hainen, Şirin Pancaroğlu, Isabelle Perrin, Dan Yu

Perspectives on Susann McDonald's influential performing and recording career.

09:00 – 09:45

Performance

Birchwood Ballroom

Mont Roz: Journey to the Heart of Traditional Celtic Music 🍁: Cécile Delage, François-Xavier Dueymes

Cécile Delage and François-Xavier Dueymes offer a program of joyful traditional tunes from Ireland, Brittany and Quebec blending Irish, Breton, and European traditions.

09:15 – 10:00

Performance

Grand Ballroom

American Harp Society Concert Artist, Renée Murphy

Renée Murphy

Impressions and Miniatures: The Harp's Expressive Voice

Il barbiere di Siviglia, Zitti, zitti	Gioachino Rossini (1792–1868) arr. R.N.C. Bochsa / ed. Isabelle Moretti
Ballade, L. 70	Claude Debussy (1862–1918) trans. Murphy
La damoiselle élue, L. 62 Prélude	trans. Adam Phan
Trois études de concert, S. 144, Un Sospiro	Franz Liszt (1792–1868) trans. Henriette Renié
Hamabe no Uta (浜辺の歌)*	Tamezo Narita (1893–1945) arr. Ryota Ishikawa
Ain't Misbehavin'	Thomas "Fats" Waller (1904–1943) trans. Casper Reardon / Murphy
Sensation: A Rag	Joseph F. Lamb (1887–1960) arr. Scott Joplin / trans. Murphy
Around the Clock Suite	Pearl Chertok (1918–1981)
Beige Nocturne	
The Dirty Laundry Rag	Park Stickney (b. 1969)

**Premier performance*

10:00 – 10:40

Lecture

St. Andrew's Presbyterian Church (73 Simcoe St, Toronto)

Melina van Leeuwen: Carlos Salzedo's theory of "New Harpism" presented by Katia Mestrovic

Katia Mestrovic will deliver colleague Melina van Leeuwen's dissertation on Carlos Salzedo's compositional theory of "New Harpism." The end result of his "complete renovation of the harp", new harpism is the undiscovered key to understanding Salzedo's entire oeuvre. The pre-concert lecture will include a discussion of Salzedo's works featured in Alice Giles' 11:00 solo recital.

10:00 – 18:00

Exhibits

Vendor Exhibit Hall

Exhibit Hall Open

10:15 – 11:00

Lecture

Birchwood Ballroom

Resonanties: A Composer's Accessible Approach to Writing for Harp 🍁

Edward Top

Vancouver Academy of Music Harp Ensemble

Resonanties, Six Pieces for Harp Ensemble

Edward Top (b. 1972)

I. Moderato, with informed naïveté

II. Lively Staccato

III. Twirling

IV. More lively staccato

V. Adagio

VI. Deadly staccato

Vancouver Academy of Music Harp Ensemble

Alison Chen, Charisma Chow, Alice Han, Grace Han, Chelsea Huang, Kaitlin Hui, Ellie Lau,

Hanna Li, Sylvia Li, Hermione So, Bonnie Wong, Emma Sarang Wong, Renee Zhao

Rosanna Chiu, conductor

Rosanna Chiu and Joy Yeh, directors

10:15 – 11:00

Lecture

Willow East

The Growth of a Harp Centred Community of Practise 🍁: Sharon Johnston, Elysha Vorstenbosch, Margot Sippel

How the Huron Harp School has built an inclusive and thriving community for harp learners of all levels through group practices and performances.

10:15 – 11:00

Performance

Grand Ballroom

Anne-Marie O'Farrell: Encounterpoint: A lever harp recital of contrapuntal repertoire from the Renaissance to the present day

Dr. Anne-Marie O'Farrell

Encounterpoint

All transcriptions by Anne-Marie O'Farrell

Praeludium III in D minor

Clara Wieck (1819-1896)

Fugue no. 11 in F major

Joseph Groocock (1913-1997)

Farewell

John Dowland (1563-1626)

Brobdingnagischer Gigue

Georg Philipp Telemann (1681-1767)

Ave Maria

Giuseppe Verdi (1813-1901)

Invention in Three Dimensions

Anne-Marie O'Farrell

10:30 – 11:30

Lecture

Willow (Willow West + Willow Centre)

Inspiring Inclusivity, Connectivity, and Creativity through International Organizations – a Presentation-Panel: Ann Yeung, Isabel Moreton, Mario Falcao, Mieko Inoue, Anabel Gutierrez Orraca, Angela Schwarzkopf

Ann Yeung and Isabel Moreton (past and current Editors of the World Harp Congress Review) moderate a presentation-panel to highlight the histories and importance of international harp organizations in nurturing the international harp community, culminating in the 2026 One Harp World event in Toronto.

10:30 – 12:30

Focus on Youth

Chestnut Ballroom

Focus on Youth Recital

Decospherics: No. 4 Flapper's Foxtrot	Paul Lewis (b. 1943)
Légende	Henriette Renié (1875-1956)
Natalie Chee, Canada	
Prelude and Toccata in C Minor, HWV. 568 & 475	George Frideric Handel (1685-1759) trans. Marcel Grandjany (1949)
Variations on a Theme of Mozart (1827)	Mikhail Glinka (1804-1857)
Charlotte Ngo, USA	
Toccata in A (Sonata No. 6)	Pietro Domenico Paradies (1707-1791)
Féerie (Prélude et Danse) (1912)	Marcel Tournier (1879-1951)
Au bord du ruisseau (1906)	Henriette Renié (1875-1956)
Jakub Sadilek, Czech Republic	
Sonatina for Harp (1978)	Dean Roush (b. 1952)
Allegro non troppo	
Andante con moto	
Allegro giusto	
Dancing Grains	Yiqiang Sun (b. 1942) trans. for pedal harp by Dan Yu
Juliana Ziling Huang, China	
Toccata* (2023)	Guillaume Connesson (b. 1970)
Prelude and Fugue in C-sharp major, BWV 848	J.S. Bach (1685-1750) trans. Eve Lung
Eve Lung, Hong Kong	
The Lark (from a Farewell to St. Petersburg)	Mikhail Glinka (1804-1857) arr. Ksenia Alexandrovna Erdeli (1878-1971)
Megan Wan, Singapore	
Duet on Subjects from Bizet's <i>Carmen</i> for 2 Harps	John Thomas (1826-1913)
Megan Wan & Jerielle Kok, Singapore	

**This composition was featured as part of WHC Spectrum; <https://vimeo.com/channels/whcspectrum>.
To apply to Spectrum: <https://whc.getacceptd.com>*

11:00 – 12:15

Performance

St. Andrew's Presbyterian Church (73 Simcoe St, Toronto)

The Art of the New: Charting Carlos Salzedo's Iconic Influence

Alice Giles, Harp Arnan Wiesel, Piano

Five Preludes (1916 - 1917)
Quietude, Iridescence, Introspection, Whirlwind, Lamentation
Five Poetical Studies for Harp Alone (1918)
“(Flight)”, “(Mirage)”, “(Inquietude)”, “(Idyllic Poem)”, “(Communion)”
Sonata for Harp and Piano in one movement (1922)

11:30 – 12:15

Performance

Birchwood Ballroom

Duo Eoliha: A Breath on the Strings, original music for harp & horn

Gabriella Garcia, harp Margauz Ortman, horn

Andante	Giovanni Paisiello (1740-1816)
Solo for horn and harp	François-Adrien Boieldieu (1775-1834)
Divertimento	Gaspard Luigi Spontini (1774-1851)
Airka	Nicola Ferro (b. 1974)
Chambre d'âmes	Line Adam (b. 1972)
Tangoliha	Robert Ortman (b. 1963)
Suite Eoliha	Robert Ortman

11:30 – 12:30

Performance

Grand Ballroom

21st Century Female Composers 🍁 🌌

Renée Qin, Anna Dunlap

Beneath the Waves, Beyond the Stars	Renée Qin
	Renée Qin
Time Spinner	Esther Swift (b. 1996)
Hush	Nina Shekhar (b. 1995)
Inconvenient Wounds	Reena Esmail (b. 1983)
	Anna Dunlap

12:30 – 13:00

Performance

Open Stage, Vide Lobby

The Harp Quartet Redefined: Chicago Harp Quartet

Emily Granger, Eleanor Kirk, Catherine Litaker, Julie Spring

Cuban Dream After the Storm (2015)	Alfredo Rolando Ortiz (b. 1946)
Plectra (2016)	Carolyn O'Brien (b. 1968)
Soirée d'été (2014)	Bernard Andrés (b. 1941)
Echos Through the Eucalypts* (2026)	Tristan Coelho (b. 1983)

**Commissioned by and dedicated to the Chicago Harp Quartet. World Premiere performance*

14:00 – 14:30

Workshop

Osgoode West

Exploring Turkish Tunes: Şirin Pancaroğlu

Would you like to learn Turkish tunes with interesting scales, melodic behaviour, uneven rhythmic patterns and tune your harp microtonally? Then this workshop is for you.

Seymen Özdeniz, percussion accompaniment

14:00 – 14:50

Lecture*Chestnut Ballroom***Arranging, Adapting, and Transcribing Isabel: A Masterful Exploration: Emmanuel Padilla Holguín**

An interactive exploration of the nuances of adapting, arranging, and transcribing for the harp, through an analysis of contrasting approaches to the *Recuerdos de la Alhambra* by Francisco Tárrega.

14:00 – 14:50

Lecture*St. Andrew's Presbyterian Church (73 Simcoe St, Toronto)***Exploring the Wonders of Bill Marx's Concerto for Two Harps and Orchestra: Colleen Thorburn, Jaclyn Wappel, Duo Shockoe, Kevin Stoltz, piano**

Bill Marx's rediscovered double harp concerto revived by Duo Shockoe, fuses jazz, Hollywood horror, and classical elements—bringing a lost masterpiece to life for modern global audiences.

14:00 – 15:00

Performance*Grand Ballroom***Cosmic Journeys: Chamber music by Caroline Lizotte** 🍁 🪐

Kyra Frimout, Lori Gemmell, Caroline Lizotte, Samuel Ouellet Mata

Close for Couloir Op.48 for cello and harp Caroline Lizotte (b. 1969)

Kyra Frimout, harp, Samuel Ouellet Mata, cello

Soundscape 1 Kyra & Sam (2001-) & (2002-)

Stellar Sonata Op.52 for electroacoustic harp Caroline Lizotte (b. 1969)

Andare Moderato

Ricerca

Radioso Sono

Kyra Frimout

Soundscape 2 Kyra & Sam (2001-) & (2002-)

Stellae Saltantem Op.49 for acoustic Caroline Lizotte (b. 1969)

harp and electric harp

Lori Gemmell, Caroline Lizotte

15:00 – 15:45

Lecture*Grand East***Let the harp sing - the art of phrasing: Silke Aichhorn**

Explore fresh ideas for creating a more singing line on the harp, including alternative fingerings, enharmonic substitutions and palette of options for articulation with master artist Silke Aichhorn. You love to have a singing harp line? Come hear ideas on how to change the sonority, to create a more legato line, to show a powerful and not only virtuoso presentation. Selected examples are shared, for you to use in your next pieces.

15:30 – 16:15

Lecture*St. Andrew's Presbyterian Church (73 Simcoe St, Toronto)***Beneath the Sea of Time, concerto for harp and orchestra by Alice Ping Yee Ho** 🍁**Teresa Suen-Campbell, harp, Jialiang Zhu, piano**

Beneath the Sea of Time is a 15-minute harp concerto in one continuous span, articulated through three interwoven sections linked by glimpses of extended harp sonorities and tape playback. The ocean serves as a metaphor for memory, loss, and renewal, reflecting humanity's growing tension with nature and the emotional undercurrents of conflict. The work opens with *The Tide Remembers*, where shimmering textures evoke distant memory. *Driftwood Psalms* follows, as fragmented motifs drift like half-forgotten songs. In *Storm in the Mirror*, turbulent orchestral forces collide with the harp's voice, mirroring inner and environmental chaos in a lament for what is lost. Throughout, the harp guides the journey—lyrical, fragile, and enduring—inviting reflection on a changing world and the stories that resurface when we listen deeply.

15:15 – 16:00

Lecture*Chestnut Ballroom*

Fantatising Chromatically from J.S. Bach to New Music: A Lecture-Recital by Anne-Marie O’Farrell with performance by Emmanuel Ceysson of O’Farrell’s *Murmuration*: Anne-Marie O’Farrell, Emmanuel Ceysson

Part I

A performance and lecture recital on Anne-Marie O’Farrell’s transcription of J.S. Bach’s Chromatic Fantasy BWV 903 for lever harp

Part II

A performance by Emmanuel Ceysson and lecture by Anne-Marie O’Farrell on her new composition, *Murmuration*, for solo pedal harp commissioned by Music Network (Ireland). The wide tonal and timbral range of both pedal and lever harps are showcased in two contrasting works, J.S. Bach’s Chromatic Fantasy alongside O’Farrell’s new composition, *Murmuration* for pedal harp. This lecture-recital illustrates methods of achieving the range of chromatic colour made available using two completely different mechanisms and compositional methods, including transcription approaches for chromaticism on lever harp.

15:15 – 16:45

Masterclass*Grand Ballroom*

Masterclass with Guan Wang

15:30 – 16:20

Lecture*Willow (Willow West + Willow Centre)*

An Introduction to the Arpa Jarocho and Son Jarocho: Dayanara Bravo, Stephanie Valadez

A comprehensive introduction to the Veracruz arpa jarocho and its pivotal role in the dynamic Afro-Indigenous-Mestizo musical tradition from southern Veracruz, Mexico including “La Bamba,” “El Cascabel,” and “La Bruja.” This workshop is made possible in part by the generous support of the UCLA Center for Latino Arts, founded by Dr. Steven Loza.

16:30 – 17:15

Lecture*Willow East*

Exploring the Music Therapy Profession for Harpists: Jessica Brizuela

Defining Music Therapy credentials and practice within the harp community as a profession, differentiating it from harp therapy training and other therapeutic music practices.

16:30 – 17:30

Performance

Birchwood Ballroom

Canada from East to West 🍁 🌌

A Canadian soundscape, original compositions by Josh Layne

Uncharted Shores (2020)

Starlight Glimpses (2025)

Impromptu (2026)*

Passage (2007)

Josh Layne
* World Premiere

Transatlantic Journey

Memories of Water

Living Stream

Waterfall Under Ancient Stars

Eileen V. Padgett (b. 1987)

Suite Galactique (with spoken texts by Paulo Coelho)

Exosphère

Hymne Au Bon Combat

Scherzo Del Pueblo

Caroline Lizotte (b. 1969)

Pièce symphonique (1907) (extract)

Marche Funèbre

Henriette Renié (1875-1956)

Scintillation 1

And Then at Night I Paint the Stars

Kelly-Marie Murphy (b. 1964)

Matt Dupont

17:00 – 17:45

Lecture

Willow (Willow West + Willow Centre)

My Life with Jean-Jacques Rousseau: A Musical Love Story: Deborah Henson-Conant, Evelyn Huber

Speaking from the Harp: How Rousseau's "Minuet" transformed into "Baroque Flamenco", unlocking a world of solo harp works, concertos, chamber music and education.

17:15 – 18:00

Lecture

Grand Ballroom

The Terra Infirma Project: Environmental Activism Through New Music with Yolanda Kondonassis

Yolanda Kondonassis hosts a discussion on the world premiere concerto project, Terra Infirma by Reena Esmail. Terra Infirma is the latest environmentally inspired work that Kondonassis has brought to the stage. A preview of the Terra Infirma live concert video will be shared, along with discussion of the role of a dual harp/percussion soloist.

17:15 – 18:00

Performance

Chestnut Ballroom

Susann McDonald's Gifts to Youth

Introduction by Linda Wood Rollo, Isabel Moretón

From *Harp Solos: Graded Recital Pieces*, Volume 1
Moonlight

Susann McDonald

Camille Frye

Reverie

Susann McDonald

Alexandra Price

From *Haiku for the Harp*

Susann McDonald & Linda Wood

A stray cat

Asleep on the roof

In the spring rain. (Taigi)

Ziling Huang

A flash of lightning!

The sound of dew

Dripping down the bamboo. (Buson)

Xuanlin Zhuo

Sacred music at night;

Into the bonfires

Flutter the tinted leaves. (Issa)

Zilin Zhuo

From *Harp Solos: Graded Recital Pieces*, Volume 2

Susann McDonald

Serenade

Hara Lim

From *Haiku for the Harp*

Susann McDonald & Linda Wood

Striking the fly,

I hit also

A flowering plant. (Issa)

Zeynep Duru Güleç

The sparrows

Are playing hide and seek

Among the tea flowers. (Issa)

Alice Han

The old pond;

A frog jumps in,

The sound of water. (Basho)

Amber Nelms

From *Harp Solos: Graded Recital Pieces*, Volume 3

Linda Wood

Russian Lullaby

Camille Frye

Alpine Waltz

Susann McDonald

Ziling Huang

From *Haiku for the Harp*

Susann McDonald & Linda Wood

After the moon-viewing,

My shadow walking home

Along with me. (Sodo)

Grace Han

Even among insects, in this world,

Some are good at singing,

Some bad. (Issa)

Zeynep Duru Güleç

... continued

Susann McDonald's Gifts to Youth...continued

Distant lights;
There they live
This autumn night. (Buson)

Wenxuan Huang

From *Harp Solos: Graded Recital Pieces*, Volume 4

Linda Wood

Sonatina in Classical Style, movement 1

Alexandra Price

Two Guitars

Linda Wood

arr. by Murray Boren & Rosanna Chiu

Alice Han and Grace Han

Toccata (Sabre Dance)

Susann McDonald

Hara Lim

Wednesday Evening Program

19:15 – 19:45

Concert

Metropolitan United Church (56 Queen St E, Toronto)

Music Generation Mayo Harp Ensemble

A selection of Irish traditional and newly composed airs and dance tunes arranged for harp ensemble,
directed by Gráinne Hambly.

Music Generation Mayo Harp Ensemble

Harpers Aileen Ni Riain, Brionna Kelly, Cera Maloney, Eilidh Jackson, Keira Holmes,

Lilly Butler, Molly Butler, Oonagh Kelly

Director - Gráinne Hambly

20:00 – 22:00

Concert

Metropolitan United Church (56 Queen St E, Toronto)

Concertos for Chamber Orchestra and Harp

Elizabeth Hainen, Jon Bradford-Jones, Ben Creighton Griffiths,

Ashley John Long, Sivan Magen, Jonathan Oldengarm,

Mayumi Seiler, Arnan Wiesel, Naoko Yoshino

Evan Mitchell, Conductor

Saucerful of Memories (2023)

Gilad Cohen (b. 1980)

Concerto for harp solo, string orchestra,
and French horn obbligato

Sivan Magen, harp

Petite symphonie concertante, Op. 54 (1944-1945)

Frank Martin (1890-1974)

Adagio-Allegro con moto

Adagio-Allegretto alla marcia

Elizabeth Hainen, harp Jonathan Oldengarm, harpsichord,

Arnan Wiesel, piano

INTERMISSION

Concerto for Chube and Orchestra*

Ben Creighton Griffiths (b. 1996)

In four movements (2026)

Chube

Ben Creighton Griffiths, electric harp

Ashley John Long, bass Jon Bradford-Jones, drums

... continued

Concertos for Chamber Orchestra and Harp ... continued

Concertante for Violin and Harp,
No. 1 in G Major, WoO 13 (1806)
Allegro
Adagio
Rondo Allegretto

Louis Spohr (1784-1859)

Nayoko Yoshino, harp Mayumi Seiler, violin

**Composed for One Harp World, with the significant support of Wales Arts International and the Welsh Arts Council. This is the premiere performance of the Concerto for Chube and Orchestra.*

Acknowledgments:

Melissa Steinberg and the St. Paul Chamber Orchestra for parts and a score for the Spohr *Concertante*; solo scores for the Frank Martin *Sinfonia Concertante*

Gilad Cohen for parts and a score for *Saucerful of Memories*.

Ben Creighton-Griffiths for the score and parts for *Concerto for Chube and Orchestra*.

Woosol Cho, Orchestra contractor



The music for this performance is funded by the Recording Industries Music Performance Trust Fund in cooperation with the Toronto Musicians' Association, Local 149 AFM.



NOTES ON THE PROGRAM

Like many people, I often find myself struggling with letting go of the past. Past events – and, more importantly, their emotional baggage—can linger with us for a lifetime, coloring our actions, reactions, and the way we experience life. In *Saucerful of Memories*, all four movements portray strong emotions that memories can bring up in us—namely anger, longing, shame, and helplessness. Like these old memories, which float back and blind our judgement with their poisonous power, this piece is saturated with ascending melodies that seem to crawl up from the depths of our psyche. As a way to cope better with these memories and their impact, I envision a vessel in a remote room, one that could keep them away from day to day life and weaken their power, but, when the need arises, will still allow observing them from a healthy distance and learning from them. The piece ends with a descent into nothing, allowing the hard emotions to submerge and come to rest in a saucerful of memories.

— Gilad Cohen

Frank Martin's *Petite symphonie concertante*, Op. 54 was commissioned in 1944 by its dedicatee, conductor Paul Sacher, and completed in 1945. Martin chose an unusual scoring at Sacher's request, a string orchestra divided into two groups with harp, harpsichord, and piano soloists, rather than continuo, justifying the title and evoking J.S. Bach's fifth Brandenburg concerto. The concerto has two movements separated by a brief pause. Each movement is comprised of contrasting sections highlighting an amalgam of Martin's signature motivic density, wedded to musical forms that pay homage to his deep admiration of J.S. Bach, and infused with the harmonic colors and timbral shadings reminiscent of much of 20th Century French composers' works. Paul Sacher premiered the work in Zurich on May 27, 1946.

... continued

Concertos for Chamber Orchestra and Harp ... *continued*

As a project and creative outlet I've always immensely enjoyed writing for Chube and performing with the boys. It's always been a group with which I can choose to dive into any genre or style of alternative music with the harp and see what's new and possible when blending together both written and improvised musical concepts across our instruments - and I've always been rather pleased to see audiences enjoying the experimentation too. Rather than adapting the music to fit the harp (and in that process perhaps sacrificing some of the musical style) the aim for me is to bend the harp to the groove as it were, and to make it feel as if the instrument was always meant to be a part of these styles. Soundscaping is also a big part of our work and the opportunity to add to our trio lineup with an orchestral section has been a great opportunity to play with palettes, colours, and layers beyond our usual trio setup. It's always the kind of project I've wanted to try with Chube, and I'm very thankful for this opportunity to try it! The majority of what you hear from the band will be improvised on the spot, but unlike our usual performances we have the challenge of keeping this within the framework of the written orchestral score. All four movements delve into grooves and styles that I love to listen to, and aim to showcase our usual longer shows into one condensed collaborative work. I hope you enjoy a little window into some of our musical tastes and how the harp can and should be a part of all of these worlds. A huge thank you to the team at the American Harp Society, World Harp Congress, and One Harp World for supporting and commissioning the work and everyone in the orchestral and technical teams for their work to put together the performance.

— Ben Creighton Griffiths

The lives and careers of Louis Spohr and his wife, harpist and pianist Dorette Scheidler Spohr spanned the momentous and the rapid social, political, and industrial transformations of the 19th Century proving the perfect vehicle for a self made musician to succeed on the basis of merit, hard work, adaptation, and quick thinking. Through it all, Louis Spohr survived, and in many cases thrived on the evolutions in his artistic craft, the emergence of entrepreneurial initiatives, the rise of a populist audience who responded to his charisma and vivid musicianship, and what he saw as almost limitless possibilities for artists who were prepared to evolve. The works that Spohr composed for himself and for his wife principally drew upon the instrumental resources and conventions of the late 18th Century. They uniformly spark with vibrant rhythms, emerging intricate harmonic explorations, and energy more characteristic of the mature works of mid-19th Century composers Beethoven, Schubert, and yes, even Brahms. Spohr had an intuitive ability to balance the elegant alongside the rambunctious, as is evidenced in his concerted works for harp and violin. He, and his works, bridged the transition from the proscribed and courtly elegance of the 18th Century to the emotionally extroverted 19th Century style with relative ease. For harpists in particular, his works paved the way for the explosion of technical advancement and creativity seen in the music of Elias Parish Alvars, John Thomas, Alphonse Hasselmanns, Albert Zabel, and many more.

22:00 – 22:45

Performance

Grand Ballroom

Let'sGoTrio: groovy harp!: Florence Laouenan, Gus Granchelli, Leonardo Gonzalez Figueroa

Funk, jazz, soul and world music re-imagined for harp, bass and drums – a trio driven by groove, balancing structure with free-flowing improvisation.

Registration 07:30 – 19:00 *Concourse*
Exhibits 10:00 – 18:00 *Sheraton & Osgoode Halls*
Harp Pen 08:00 – 19:00 *Mezzanine: Pine Ballroom*

Thursday Schedule

GRAND BALLROOM	GRAND EAST	OSGOODE WEST	BIRCHWOOD BALLROOM	CHESTNUT BALLROOM	WILLOW (Willow West + Willow Centre)	WILLOW EAST
				07:00 – 08:15 <i>Workshop</i> IN STILLNESS, PART II: THE SPACES IN BETWEEN		
						08:30 – 09:20 <i>Workshop</i> MOVE WELL, PLAY BETTER: #2 TOOLS FOR OVERCOMING PERFORMANCE ANXIETY
	09:00 – 09:50 <i>Lecture</i> USA IHC RUTH INGLEFIELD COMPOSITION CONTEST: 2025 FINALISTS & PANEL				09:00 – 09:45 <i>Lecture</i> AHS IDEA ROUND TABLE	
09:30 – 10:00 <i>Performance</i> HARP WORKS OF MARJAN MOZETICH & EILEEN PADGETT 🍁			09:30 – 10:30 <i>Performance</i> WHEN THE HARP DANCES: ICONIC WORKS TRANSCRIBED FOR HARP 🍁			
		10:00 – 10:45 <i>Lecture</i> THE HARPIS'T'S DIGITAL TOOLBOX: MASTERING THE IPAD FOR PRACTICE, PERFORMANCE, & TEACHING				
				10:30 – 12:30 <i>Focus on Youth</i> FOCUS ON YOUTH RECITAL 🍁		
11:00 – 12:30 <i>Performance</i> INTERNATIONAL COMPETITION WINNERS IN RECITAL						
	11:45 – 12:30 <i>Workshop</i> BECOME A BETTER SIGHT READER, PART 1: CLASSICAL AND POPULAR STYLES	11:30 – 12:20 <i>Lecture</i> EVERYDAY HARP CARE	11:30 – 12:20 <i>Performance</i> KEVIN LE PENNEC		11:30 – 12:15 <i>Lecture</i> CELEBRATING HENRIETTE RENIE'S LEGACY THROUGH INTERMEDIA	

Audiovisual equipment for presentation venues graciously provided by Long & McQuade.

DAY 3 - THURSDAY, JULY 30

DAY 3 - THURSDAY, JULY 30

DAY 3 - THURSDAY, JULY 30

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DAY 3 - THURSDAY, JULY 30

Thursday Descriptions & Programs

07:00 – 08:15

Workshop

Chestnut Ballroom

In Stillness, Part II: The Spaces in Between: Merynda Adams, Kimberly Snauffer Derosa

Exploring and Experiencing Contemplative Music - creating immersive experiences that invite stillness, deeper awareness and reflection through mindful programming and intentional listening practices.

Session 2 - Inspirations, improvisation and repertoire suggestions; preparing yourself; embracing this genre for self-practice. Experience the journey inward as Kimberly performs "The Spaces in Between" (electric harp).

08:30 – 09:20

Workshop

Willow East

Move Well, Play Better: #2 Tools for overcoming Performance Anxiety: Imogen Barford & Fiona Tree

Move Well, Play Better: A Course of 5 Practical Interactive Workshops Exploring Our First Instrument (The Body) In Relation To Our Second (The Harp.) Presented by Imogen Barford and Fiona Tree, both highly experienced harpists and teachers of the Alexander Technique.

Session #2 Practical Tools for Overcoming Performance Anxiety - How to transform stress problems.

09:00 – 09:45

Lecture

Willow (Willow West + Willow Centre)

AHS IDEA Round Table Presenter: Juan Riveros

Join the IDEA Committee for an engaging Round Table discussion spotlighting distinguished guest Zachary Hatcher. He currently serves as Principal Harpist of the Danish National Symphony Orchestra and as a faculty member at the Royal Danish Academy of Music. His work exemplifies artistry grounded in diplomacy, cultural engagement, and collaborative exchange. This session will highlight his professional journey and perspectives, offering attendees a thoughtful exploration of how musicians can foster connection and dialogue across borders.

09:00 – 09:50

Lecture

Grand East

USA IHC Ruth Inglefield Composition Contest: 2025 Finalists & Panel Performances

Finally, someone who gives a damn if I'm foolish	Alexander Thomas (b. 1986)
Evelyn Theinert	
Kinetic Dissipation	Yeonsuk Jung (b.1998)
Kaitlin Miller	
Bioluminescence	Kalen Smith (b. 2001)
Kalen Smith	

Lecture Topics

The USA International Harp Competition	Sonja Inglefield
9th Ruth Inglefield Composition Contest and Forum	
The Italian Harp Association	Nicoletta Sanzin
2nd International Competition of Harp Composition "Daniele Garella"	
The Dutch Harp Festival World Harp Competition	Padilla Holguin
The World Harp Congress <i>Spectrum</i> program	Nicoletta Sanzin & Alice Giles

09:30 – 10:00

Performance

Grand Ballroom

Harp Works of Marjan Mozetich and Eileen Padgett 🍁

Songs of Nymphs (1988)	Marjan Mozetich (b. 1948)
Prelude	
Reflection	
Ritual	
Memories in Water* (2022)	Eileen Padgett (b. 1987)
Living Stream	
Weight of Ice	
The River Remembers	
Waterfall under Ancient Stars	
Waltz after Dark (2011 for orchestra, 2024 rearranged for the harp)	
	Claire Augier De Lajallet
	*North American Premiere

09:30 – 10:30

Performance

Birchwood Ballroom

When the Harp Dances: Iconic Works Transcribed for Harp 🍁

from Le Tombeau de Couperin	Maurice Ravel (1875-1937)
Menuet	trans. by Marcel Grandjany
Piano Sonata No. 11 in A major, K.331	Wolfgang Amadeus Mozart (1756-1791)
Andante grazioso	
Menuetto	
Alla turca-Allegretto	
Dances of Marosszék	Zoltán Kodály (1882-1967)
	trans. by Lenka Petrović
	Lenka Petrovic
The Firebird Suite (1919)	Igor Stravinsky (1882-1971)
	arr. Ben Albertson
	Ben Albertson

10:00 – 10:45

Lecture

Osgoode West

The Harpist's Digital Toolbox: Mastering the iPad for Practice, Performance, & Teaching: Kaffee Peck Sing Tee

A practical session on using the iPad to enhance practice, performance, and teaching – bringing organization, creativity, and modern efficiency to every harpist's daily routine.

10:00 – 10:50

Lecture

Willow East

Conversations on Mental Illness through Music 🍁

Heather Cornelius

Due tramonti *	Ludovico Einaudi (b. 1955)
from Kinderszenen, Op. 15, no. 7	Robert Schumann (1810-1856)
Träumerei*	
beginning ... again (b. 1992)	Nathan Cornelius (b. 1992)
Kheirōn, Op. 53, nocturne for harp**	Caroline Lizotte (b. 1969)
Intermezzo in A major, Op. 118, no. 2*	Johannes Brahms (1833-1897)
	trans. Heather Cornelius

* made possible in part by a grant from the American Harp Society

** made possible by grants from the Conseil des arts et des lettres du Québec
and the Canada Council for the Arts

10:00 – 18:00

Exhibits

Vendor Exhibit Hall

Exhibit Hall Open

10:30 – 12:30

Focus on Youth

Chestnut Ballroom

Focus on Youth 🍁

Pièce symphonique (1907)	Henriette Renié (1875-1956)
Ravings while drinking, an ancient Guqin song	Ruan Ji (3rd Century)
Jiayang Li, China	
Fantaisie sur un Thème de Haydn	Marcel Grandjany (1891-1975)
Toccata (2023)	Guillaume Connesson (b. 1970)
Xi Yu Ge Liu, China	
Fantasy on Themes from Tschaikowski's opera Eugene Onegin	Ekaterina Walter-Kühne (1870-1930)
Sonate pour harpe (1954)	Pierick Houdy (1929-2021)
Allegro moderato	
Lento	
Vivo	
Reina Yoshida, Japan	
Impromptu	Reinhold Glière (1875-1956)
Girl in the Red Skirt	Lori Pappajohn
Entremet Rhapsody	Charisma Chow (b. 2013)
Charisma Chow, Canada	
Sonata in C-minor	Giovanni Battista Pescetti (1704-1766)
Allegro vigoroso	
Andante espressivo	
Presto	
from the Around the Clock Suite	Pearl Chertok (1918-1981)
Harpicide at midnight	
Siyu Luo, China	
Ballade, Op. 28 (1914)	Carlos Salzedo (1885-1961)
Kaitlyn Tan, Singapore	

11:00 – 12:30

Performance

Grand Ballroom

International Competition Winners in Recital

Quatrième livre de pièces de clavecin (1768)	Jacques Duphly (1715-1789)
Rondeau la Pothoüin	
Bamyan (2001)	Philippe Hersant (b. 1948)
Pièce Symphonique (1907)	Henriette Renié (1875-1956)
Images Suite No.4 Op.39	Marcel Tournier (1879-1951)
La volière magique	
Cloches sous la neige	
La danse du moujik	
Shamim Minoo	

... continued

International Competition Winners in Recital ... *continued*

In this piece I remember a music heard in Afghanistan, this beautiful country that I had the chance to visit before the devastating wars... Bamyan is the city where the two giant Buddhas stand nestled in a cliff, destroyed a few years ago by the Talibans. The music I've heard is never out of my memory and I quote it repeatedly in my piece - which gives it an undeniable oriental fragrance. Bamyan was written for Contest International Harp Laskine Lily as the set piece in 2002. It is dedicated to Marielle Nordman.

– *Philippe Hersant*

Sonata in A-flat Major, Hob. XVI:43 Moderato Menuet I & II Rondo	Joseph Haydn (1732-1809) arr. T. Gafner
La danse des Sylphes, Op.31	Félix Godefroid (1818-1897)
Embryons desséchés II. d'Edriophthalma III. de Podophthalma	Erik Satie (1866-1925) arr. T. Gafner
Pigeon Island, Jambe de bois danse le soca* * <i>World Premiere</i>	Daniel Schnyder
Around the Clock Suite (1948) Beige Nocturne Harpicide at Midnight	Pearl Chertok (1918-1981)
	Tjasha Gafner

11:30 – 12:15

Lecture

Willow (Willow West + Willow Centre)

Celebrating Henriette Renié's Legacy through Intermedia: UNT Harp Beats

Maria De Jesus Contreras, Isabella Grace Ebo, Acadia Ferguson, Eliza Fichialos,
Eduardo "Lalo" Flores, Kathryn Horton, Ella Kim, Alexandra Kovatch, Daisy Thuy, Zoë Winn
Jaymee Haefner, director Victoria Gonzalez, co-director

Feuillets d'album (1902) Esquisse (arr. Duong Nguyen) Danse d'autrefois (arr. Kathryn Horton) Angelus (arr. Margaret Anne Gunter)	Henriette Renié (1875-1956)
Valse No. 1, Op. 83 (ca. 1878)	Auguste Durand (1830-1909) trans. Henriette Renié arr. Victoria Gonzalez
Ballade No. 2 (1912)	Henriette Renié (1875-1956) arr. Zoë Winn
Andante religioso for harp and violin (or cello) (1895)	Henriette Renié (1875-1956) arr. Acadia Ferguson
From, Deux pièces symphoniques (1920) Dance Caprice	Henriette Renié (1875-1956) arr. David Itkin
Préludes pour piano, 1er Livre X. La Cathédral engloutie	Claude Debussy (1862-1918) trans. Henriette Renié
Trio for Harp, (or Piano), Violin, and Cello (1901) Scherzo	Henriette Renié (1875-1956) arr. Eduardo Flores
Contemplation (1902)	Henriette Renié (1875-1956) arr. Jaymee Haefner

11:30 – 12:20

Lecture*Osgoode West***Everyday Harp Care: Lever Harp Care and Adjustment: Jo Baee, Gabriel Diaz, Peter Wiley, Danielle Williams**

Regulation: What is it, what is the standard work and what is not, how to prepare and avoid appointment sabotage. Daily harp care education sessions covering maintenance, repair, and preservation, guided by a panel of Certified Harp Technicians sharing expert insights and practical techniques.

11:30 – 12:20

Performance*Birchwood Ballroom***Kevin Le Pennec: Kevin Le Pennec**

Coming Out is a vibrant set of original songs for harp and voice, where trad influences emerge in different ways – through rhythms, melodies, or the lyrics themselves. Drawn from Kevin Le Pennec's new 2026 album Coming Out, the program blends these roots with contemporary and pop-infused colours to explore queer, feminist and humanist themes with poetic writing, a rhythmic, expressive harp, and a clear, compelling vocal presence. Moving between driving grooves, quiet intimacy and luminous energy, this performance creates a space where identity, freedom and modern folk sensibilities meet. A vibrant, intimate and deeply human program.

11:45 – 12:30

Workshop*Grand East***Become a Better Sight Reader, Part 1: Classical and Popular Styles: Felice Pomeranz**

Explore resources and training options that support building improvisational skills and confidence!

12:30 – 13:00

Performance*Open Stage, Vide Lobby***Central Conservatory of Music Harp Ensemble**

The Echo6 Harp Ensemble is from the Middle School affiliated to the Central Conservatory of Music in Beijing China. Original work, world premiere – a Chinese story that blends classical and innovative elements, fusing Western instruments with Eastern motifs.

Jia Yang Li, Han Yun Yu, Ying Xi Chen, Si Yu Luo, Xi Yu Ge Liu, Ying Chu Liu

Guan Wang, Director

Echoes of the Kindred Spirit*

Yu Tong Zhang

Picture at an Exhibition

Modest Mussorgsky
arr. Yu Tong Zhang

Waterweed Dance

Ming Xin Du, Zu Qiang Wu
arr. Xiao Song Sun

Coral Dance

* World premiere

14:00 – 14:30

Performance*Birchwood Ballroom***Symphonic Journeys**

The Morphose Trio

Judith Soumillion, Cédric Delvaux, Xavier Timmermans

All transcriptions by the trio

Prélude à l'Après-midi d'un Faune

Claude Debussy (1862-1918)

West Side Story

Leonard Bernstein (1918-1990)

Ma Mère l'Oye

Maurice Ravel (1875-1937)

III. Laideronnette, Impératrice des Pagode

V. Le Jardin Féerique

14:00 – 14:45

Lecture*Osgoode West***AI marketing: enhancing personalization and social media exposure for music entrepreneurship:****Jessica Yuen**

Jessica Yuen is an internationally recognized Canadian musician & educator whose work bridges artistry and innovation. She has performed in concerts across Asia, Europe, and North America, with a debut at Suntory Hall, Tokyo, and recordings in Paris and Switzerland. Having mentored over 1,800 students, she also focuses her academic research on AI marketing in music and education entrepreneurship, curating refined, forward-thinking artistic experiences.

14:00 – 14:45

Performance*Grand East***Spanish Reflections I**

Concert featuring works transcribed by Susann McDonald and Linda Wood Rollo from the Spanish Music collections that have expanded harp repertoire worldwide.

Introduction by Kirsten Agresta Copely

Spanish Dance No. 5, Andaluza (Playera) Enrique Granados (1867-1916)
Erin Wood

Serenade from First Brazilian Suite Oscar Lorenzo Fernández (1897-1948)
Marcelo Penido

Spanish Dance No. 2, Oriental Enrique Granados
Tine Rehling

from, Piezas Características Isaac Albéniz (1860-1909)
Torre Bermeja (Serenata) Emmanuel Padilla Holquin

from, Escenas Románticas Enrique Granados
Epílogo, No. 6

From vol. 2, Preludios vascos José Antonio de San Sebastián,
Padre Donosti (1886-1956)
No. 6 Oñáñez! - Dolor

Elisa Torres
Spanish Dance No. 6 - Jota (Rondalla Aragonesa) Enrique Granados
Mieko Inoue

14:00 – 14:45

Performance*Willow (Willow West + Willow Centre)***Strings, Voice & Rhythm: The Harp Reimagined with Pia Salvia: Noam Israeli**

Harpist-vocalist Pia Salvia infuses Jazz, Pop, and World music with her distinctive sound, joined by drummer Noam Israeli for a unique, dynamic performance.

14:00 – 15:00

Performance

St. Andrew's Presbyterian Church (73 Simcoe St, Toronto)

Baroque Concertos for the Arpa Doppia: Matthew Antal, Maria Christina Cleary

Serenissima Arpa: Music by Bach, Marcello and Vivaldi

Maria Cleary, arpa doppia, and the Elixir Ensemble, David Monti, director

Valerie Gordon, Michelle Odorico & Elyssa Lefurgey-Smith, violin

Matthew Antal, viola, Feliz Deak, violoncello

Daniel Lalonde, double bass

Concerto per violino e arpa in D minor RV 541 Antonio Vivaldi (1687-1741)

Allegro

Grave

Allegro

Laberinto sopra il clavicembalo (S.741) Benedetto Marcello (1687-1739)

I-Bc GG.145 MS.MART.2.55(38); I-Vm It. IV, 572.4(=9852)

I-Vm Canal It. IV, 960 (=10743)

Concerto per violino e arpa in F major RV 542 Antonio Vivaldi

Allegro

Adagio

Allegro

Concerto BWV 976 J. S. Bach (1685-1750)

Allegro

Largo

Allegro



Special thanks to Julia Seager-Scott, Anna O'Connell and Culture Ireland.

14:00 – 15:30

Performance

Grand Ballroom

Music for Harp and Percussion 🍁

Sanya Eng, Ryan Scott, Perkharp: Angela Schwarzkopf, Etienne Levesque

Eugenia Espinales Correa, Juan Martinez Cortes

JSB SE RS (2025) for harp and vibraphone* Chris Paul Harman (b.1970)

Twenty-five refashioned chorales by J.S. Bach are presented in a quasi-continuous narrative that explores new twists in tonal harmony and rhythm, and subtle contrasts in timbre and texture between the harp and vibraphone.

— Chris Paul Harman

Sanya Eng, harp and Ryan Scott, percussion

Healing Suite (2024)

Étienne Levesque

Abyss of Time

Amanda

Sonatina for Vibraphone & Harp* (2009 & 2017) Elisha Denburg

Prologue

Sonatina

Epilogue

Perkharp

Angela Schwarzkopf, harp and Etienne Levesque, percussion

* Made possible in part by a grant from the American Harp Society

... continued

Music for Harp and Percussion 🍁 ... continued

Los olvidos (1993-1994) Leticia Cuen (b. 1971)
 En silencio
 La partida
 El olvido

Gabriela, Fantasy for harp Maria Luisa Solorzano (b. 1962)
 Son a Tamayo (1996) Arturo Marquez (b. 1950)
 for Harp, recording track and percussion
 Eugenia Espinales Correa, Juan Martinez Cortes

15:00 – 15:50

Lecture

Willow East

Alexander Rider: Divertissement à la roumaine: Alexander Rider

A lecture performance that documents the contribution of Romanian harpists to the French repertoire of the 20th century.

15:10 – 15:50

Lecture

Willow (Willow West + Willow Centre)

From Italy to Hollywood: a 20th Century Harp Legacy Part I: Patrizia Tassini

Part 1: Origins of Repertoire: Clelia Gatti Aldrovandi, one of the leading virtuosos of the harp

15:15 – 16:15

Performance

Birchwood Ballroom

Two by Two: Harp Duos Chiaroscuro & Arc de Temps: Isabella Cambini, Zoja Đorđević, Erik Groenestein-Hendriks, Viktor Hartobanu

Chiaroscuro: A Dialogue of Contrasts. Exploring contrast through Schubert's lyrical romanticism and the vibrant rhythms of contemporary music, blending tradition and innovation in expressive synergy.

Harpduo Arc du temps: Erik Groenestein-Hendriks & Viktor Hartobanu. César Franck's mind crossed borders from Baroque to Belle Époque, from organ to orchestra. This program transfers his search for beauty onto two harps.

15:30 – 16:30

Performance

Chestnut Ballroom

Strings and Beyond: A Celebration of Young Harpist-Artists

Moderators: Ernestine Stoop

Suite for harp no.1 (2023)	Maximilian Robin Treller (b. 2003)
I. Prelude	
II. Toccata	
III. Nocturne	
IV. Interlude	
V. Serenade	
VI. Finale	
Horizons of Hope for violin and harp	Bernice Li
	Ivy Zhang, violin
Fly Trap and MicroBiome	Eileen C.K. Shafer (b. 2002)
'paidir chiúin a rá' (2024)	Rosie Murphy (b. 2000)
Fractals	Natasha Burns (b. 2008)
Cadenza	Veronika Lemishenko (b. 1989)

16:00 – 16:45

Lecture

Willow East

The Érard Family: Giuliano Marco Mattioli

A new edition of the first published research on the Érard harp production (including Pleyel and L&H harps) based on original documents and instruments.

16:10 – 16:30

Lecture

Willow (Willow West + Willow Centre)

From Italy to Hollywood: A 20th Century Harp Legacy Part 2: Diana Castelnuevo-Tedesco

Between Two Worlds: Mario Castelnuevo-Tedesco's Works for Harp. Mario Castelnuevo-Tedesco's artistic journey presented through the lens of his harp compositions, including the 1937 Concertino commissioned by Gatti-Aldrovandi and other collaborations with leading harpists

16:30 – 17:20

Lecture

Birchwood Ballroom

Resonating Within: Awakening the Psyche and Spirit Through the Harp: Jeremy Chesman

Using the principles of Helen Bonny's *Guided Imagery in Music*, this workshop explores how harpists can shape performance programs to deepen listening, enhance narrative flow, and connect to meaningful human experiences.

16:30 – 18:00

Workshop

Osgoode West

A Susann McDonald Soirée

An informal celebration and gathering for friends and students of Susann McDonald. Open to all, to share music and memories.

16:45 – 17:45

Lecture

Grand East

Building the Next Generation: Harp Ensembles as Training Grounds for Musicianship, Leadership, and Community: Kristal Schwartz, Jennifer Betzer, Rosanna Chiu, Maurice Draughn, Gustavo Jimenez Pereira, Vincent Pierce, Katryna Tan, Guan Wang

This panel brings together leading directors of youth and pre-college harp ensembles from around the world with diverse perspectives on institutional models, to explore how the ensemble experience influences learning, mentorship, and artistic aspiration, and the essential role the ensemble experience plays in shaping not only musicianship, but confidence, leadership, creativity, and belonging.

17:10 – 18:00

Lecture

Grand Ballroom

Syzygy: My Journey as a Percussive Harpist

Presenter: Amy Turk

Stand By Me

Ben E. King (1928-2015)
arr. Amy Turk (b. 1989)

Determination
Into the Ocean

Amy Turk
Andy McKee (b. 1979)
arr. Amy Turk

Spirit
Paradise

Amy Turk
Coldplay (2011)
arr. Amy Turk

... continued

Syzygy: My Journey as a Percussive Harpist ... *continued*

Syzygy
I. Courage
II. Wisdom
III. Power

Amy Turk

17:15 – 18:00

Lecture

Willow (Willow West + Willow Centre)

Maud and Music: A Lecture Recital on Lucy Maud Montgomery and the Sound of Anne 🍁: Anastasia Pike, Grace Chesnut-Pike

An illuminating reflection on L.M. Montgomery's musical legacy, featuring the world premiere of the only authorized harp arrangement of Hagood Hardy's "Anne's Theme."

Thursday Evening Program

19:15 – 19:45

Performance

Grand Ballroom Lobby

China FAEF Harp Committee harp ensemble

China FAEF Harp Committee

Jiatong Chen, Nanzhi Chen, Xinya Chen, Lanyan Gao, Wenxuan Huang, Yumo Huang, Ziling Huang, Yuehan Lai, Xingyi Li, Danqi Lin, Xiyuge Liu, Yingchu Lu, Siyu Luo, Annuo Pan, Qiaoxi Peng, Wanyi Sheng, Siyan Tao, Xiaodi Xu, Zishan Xu, Zixi Xu, Tina Yang, Hanyun Yu, Olivia Shuhan Zheng

Gao Lanyan, director

Arrangements of Chinese folk music for harp ensembles by Chinese American composer Phil Young (Yang Zhihua.) The four works being performed celebrate the diverse musical heritage of ethnic minorities across China, and include Mandarin, Mongolian, Tibetan, and Uyghur folk songs.

Jasmine Flowers (Mandarin)

Alamuhan (Uyghur)

Pastoral (Mongolia)

I Can't Help but to Sing (Tibet)

20:00 – 21:00

Performance

Gala Tribute Celebration for Judy Loman 🍁

19:50

Grand Ballroom

Introductions and Instructions!: Kathleen Kajioka, Master of Ceremonies

20:00 and 20:45

Willow East: Yellow Ribbon

Chestnut Ballroom: Orange Ribbon

Birchwood Ballroom: Blue Ribbon

Grand Ballroom: Green Ribbon

Repeat performances in each room.

... continued

Gala Tribute Celebration for Judy Loman 🍁 ... continued

Yellow Ribbons go to Willow East

Presenters: Audrey Morris, Honoka Shoji, Hope Wilk, Clara Wang

Music by Glenn Buhr, Caroline Lizotte, and Kelly Marie Murphy

Raga* Op. 41 for two harps (2006)

Caroline Lizotte (b. 1969)

Audrey Morris & Honoka Shoji

Illuminations (2001)

Kelly Marie Murphy (b. 1964)

1. Star

2. Candle

3. Arc

Clara Wang

Tanzmusik (1986)

Glen Buhr (b. 1954)

1. Prelude

2. Recitativo

3. Tanzmusik

4. Cantilène élégiaque

5. Nocturne

Hope Wilk

This composition was featured as part of WHC Spectrum; <https://vimeo.com/channels/whcspectrum>.To apply to Spectrum: <https://whc.getaccepted.com>*

Orange Ribbons go to Chestnut Ballroom

Presenters: Sanya Eng, Charlene Chin, Alanna Ellison

Music by C.P.E. Bach, Srul Irving Glick and John Weinzwieg

King David Sonata (1998)

Srul Irving Glick (1934-2002)

I. In the Field

II. David and Saul

III. David the King

Alanna Ellison

Prélude à l'après-midi d'un faune (1894)

Claude Debussy (1862 - 1918)

arr. for flute & harp by Judy Loman

The Topaz Duo

Angela Schwarzkopf & Kaili Maimets

From Fifteen Pieces for Harp (1983)

John Weinzwieg (1913-2006)

Quarks

Do You Remember

Around and Around

Sanya Eng

Blue Ribbons go to Birchwood Ballroom

Presenters: Phoebe Powell, Kaili Maimets, Angela Schwarzkopf

Music by R. Murray Shafer and Claude Debussy

The Crown of Ariadne for solo harp
with percussion (1979) (1980)

R. Murray Schafer (1933-2021)

1. Ariadne awakens
2. Ariadne's dance
3. Dance of the bull
4. Dance of the night insects
- 4A. Ariadne's Dream
5. Sun dance
6. Labyrinth dance

Phoebe Powell

Green Ribbons go to Grand Ballroom

Moderators: Kathleen Kajioka

Presenters: Mariko Anraku, Joseph Glaser, Julia Seager-Scott, Alanna Ellison,
Lori Gemmell, Heidi Krutzen, Amahl Arulanandam, Drew Jurecka, Rebekah Wolkstein,
Phoebe Powell, Angela Schwarzkopf, Kaili Maimets, Julie Umbrico, Sharlene Wallace,
Hope Wilk, Charlene Chin, Clara Wang

Ensembles: Topaz Duo, Venuti String Quartet

Dream Upon Dream (2013)

Sharlene Wallace

Sharlene Wallace, Julia Seager-Scott, Lori Gemmell, Mariko Anraku, Julie Umbrico

Theseus (1983) for String Quartet and Harp

R. Murray Schafer (1933-2021)

Charlene Chin Venuti String Quartet

Rebekah Wolkstein, Drew Jurecka violin,

Josh Greenlaw, viola Amahl Arulanandam, cello

Wild Bird (1997)

R. Murray Schafer (1933-2021)

Lori Gemmell, harp Mark Fewer, violin

21:30

Grand Ballroom

Acknowledgements, in Words and Music: Kathleen Kajioka, Master of Ceremonies.

Joseph Glaser, Canadian Music Centre, David Kent, Toronto Symphony Orchestra,
James Anagnoson, Dean Emeritus, Royal Conservatory of Music, Glenn Gould School
Penelope Umbrico, installation, video, and digital media artist.

Out Of the Stillness, Stars (2026)

Alexina Louie (b. 1949)

Mariko Anraku

Reception follows in the lobby of the Grand Ballroom

A Judy Loman video prepared by Alanna Ellison, Tom Allen, and Lori Gemmell
will be available for viewing in Grand East.

*Commissioned by grateful students and admirers from around the world,
Ontario Harp Society chapter of the AHS, and Lyon & Healy.*

Registration 07:30 – 19:00 *Concourse*
Exhibits 10:00 – 18:00 *Sheraton & Osgoode Halls*
Harp Pen 08:00 – 19:00 *Mezzanine: Pine Ballroom*

Friday Schedule

GRAND EAST	OSGOODE WEST	BIRCHWOOD BALLROOM	CHESTNUT BALLROOM	WILLOW (Willow West + Willow Centre)	WILLOW EAST	OTHER VENUES	
			07:00 – 08:15 Workshop IN STILLNESS, PART III: WHISPER OF THE ANCIENTS				
					08:30 – 09:20 Workshop MOVE WELL, PLAY BETTER: #3 THE ARMS AND HOW WE USE THEM		
09:00 – 09:45 Lecture SUSANN MCDONALD: THOUGHTS FOR TEACHERS AND STUDENTS							
				09:30 – 10:15 Lecture AN OVERVIEW OF MODERN CANADIAN MUSIC FOR THE HARP 🍁	09:30 – 10:15 Lecture DECODING SPOHR: A JOURNEY THROUGH THE NEWLY PUBLISHED URTEXT EDITIONS		
09:45 – 10:30 Lecture FUNCTIONAL MOVEMENT AND INSTRUMENTAL GESTURE							
			10:30 – 12:30 Focus on Youth FOCUS ON YOUTH RECITAL 🍁				
		11:00 – 11:45 Performance THE ITALIAN TRIPLE HARP AS A SOLO INSTRUMENT					
	11:30 – 12:20 Lecture EVERYDAY HARP CARE					11:15 – 12:15 Performance ORIGINAL VOICES: NEW WORKS FOR ORGAN & HARP (Metropolitan United Church)	11:30 – 12:30 Concert SYLVAIN BLASSEL (St. Andrew's Presbyterian Church)

Audiovisual equipment for presentation venues graciously provided by Long & McQuade.

Friday Schedule ... continued							
GRAND BALLROOM	GRAND EAST	OSGOODE WEST	BIRCHWOOD BALLROOM	CHESTNUT BALLROOM	WILLOW (Willow West + Willow Centre)	WILLOW EAST	OTHER VENUES
							12:30 – 13:00 Performance STRINGING WATERS (Open Stage, Vide Lobby)
				14:00 – 14:45 Performance IN MEMORIAM: DAPHNE BODEN 🍁	14:00 – 14:45 Performance EVELYN HUBER: MAGIC OF THE HARP		14:00 – 15:15 Performance NICO MUHLY'S THE STREET (St. Thomas Anglican Church)
	14:30 – 15:30 Concert INTERNATIONAL TRANSFORMATIONS 🍁		14:45 – 15:30 Performance MUSIC UNEARTHED FROM THE SILK ROAD 🍁				
15:00 – 15:50 Performance HOW THE LIGHT GETS IN: POETRY IN MUSIC 🍁🎹							
		16:30 – 17:00 Workshop EXPLORING TURKISH TUNES					
	17:00 – 17:45 Lecture CONCEPT TO CONCERT: COMPOSING FOR HARP QUARTET			17:00 – 17:50 Workshop LES SIGNES DE L'ARC: A GUIDE TO THE CONTEMPORARY HARP		16:30 – 17:15 Lecture RESEARCH INTO THE VALIDITY OF THERAPEUTIC HARP MUSIC AND OPPORTUNITIES IN THE FIELD	

Friday Evening Schedule

19:15 - 19:45
Performance

Music Generation Laois Harp Ensemble
(Metropolitan United Church)

20:00 - 22:00
Concert

Concerto Night with Full Orchestra 🍁🎻
(Metropolitan United Church)

22:00 – 22:30
Performance

Harp in Jazz: Blending Traditions Through Improvisation
(Grand Ballroom)

Audiovisual equipment for presentation venues graciously provided by Long & McQuade.

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Friday Descriptions & Programs

07:00 – 08:15

Workshop

Chestnut Ballroom

In Stillness, Part III: Whisper of the Ancients: Alexander Coronado, Kimberly Snauffer Derosa

Session 3. Learn how sound and vibrational frequencies may be used to influence the body, calm the nervous system, and support emotional and energetic balance. Kimberly Snauffer DeRosa and Alexander Coronado intuitively weave the ethereal sounds of the electric harp, flutes, chimes and bells with the grounding resonance of bowls, gong and didgeridoo. Inspired soundscapes offer the listener restorative relaxation and deeper inner connection. Kimberly and Alexander share the belief in the transformative benefits of music, sound and vibrations which is reflected in their gentle yet expansive creations. They are based in Dallas, Texas.

08:30 – 09:20

Workshop

Willow East

Move Well, Play Better: #3 The Arms and how we use them: Imogen Barford

Move Well, Play Better: A Course of 5 Practical Interactive Workshops Exploring Our First Instrument (The Body) In Relation To Our Second (The Harp) Presented by Imogen Barford and Fiona Tree, both highly experienced harpists and teachers of the Alexander Technique.

Session #3: The Arms and How We Use Them - We will explore the arm/hand structure in our own bodies and discover useful ways of thinking to gain ease and freedom.

09:00 – 09:45

Lecture

Grand East

Susann McDonald: Thoughts for Teachers and Students: Isabel Moréton, Nancy Allen, Jaymee Haefner, Linda Wood Rollo, Elzbieta (Ela) Szmyt, Elisa Torres, Naoko Yoshino

Perspectives on Susann McDonald's inspirational teaching legacy through generations of harpists and harp teachers.

09:30 – 10:15

Lecture

Willow (Willow West + Willow Centre)

An Overview of Modern Canadian Music for the Harp 🍁: Kalen Smith

Explore modern Canadian harp music, chronologically delving into the repertoire and what it means to write Canadian music for harp.

09:30 – 10:15

Lecture

Willow East

Decoding Spohr: A Journey Through the Newly Published URTEXT Editions: Masumi Nagasawa

This presentation explores the newly published URTEXT Bärenreiter edition of Spohr's works, offering fresh insights into his musical language through the lens of historically informed performance. By examining period-specific phrasing, articulation, and expressive detail, we aim to illuminate interpretive possibilities that go beyond the written notes.

09:45 – 10:30

Lecture

Grand East

Functional Movement and Instrumental Gesture: lisetta rossi

AMTA- Analysis of instrumental gestures from the perspective of functional movement and biomechanics.
Lecture; interactive practical demonstrations with and without harp with auxiliary tools.

10:00 – 18:00

Exhibits

Vendor Exhibit Hall

Exhibit Hall Open

10:30 – 12:30

Focus on Youth

Chestnut Ballroom

Focus on Youth Recital 🍁

Rondeau on the Trio <i>Zitti, ziti</i> from Rossini's opera <i>Barber of Seville</i>	Robert Nicolas Charles Bochsa (1789-1856)
Spring on the moonlit river	Yinghai Li (b. 1927)
	Hanyun Yu, China
Partita n. 5 in G Major BWV 829 Praelambulum	J.S. Bach (1685-1750)
Rhapsodie, Op. 10 (1921)	Marcel Grandjany (1891-1975)
Theme from <i>Myrskyluodon Maija</i>	Lasse Mårtenson (1934-2016)
	Anna-Helena Hamann, Finland
Acacia Street	Sharlene Wallace (b. 1963)
Variations on a Theme of André Campora's opera <i>Achille et Deidamie</i> (1735)	Martin Pierre Dalvimare (1772-1839) arr. Odette Le Dentu
Nataliana	Deborah Henson-Conant (b. 1953)
	Emma Wong, Canada
Sonate Hob. XVI/52 E-flat major Allegro	Joseph Haydn (1732-1809)
<i>Vltava</i> (The Moldau) (1874)	Bedřich Smetana (1824-1884) arr. M. Sadílek
	Martin Sadilek, Czech Republic
Memories of Time (2019)	Xie He (b. 1983)
Spring on the Moonlit River (2011)	Pingqiu Yue
	Yixuan Bing, China Konghou
Sunshine on Tashkurgan (1976)	Gang Chen (b. 1935)
Leisurely Dream (2024)	Hong He
	Yan Lin, China Konghou
Yixuan Bing and Yan Lin will give a short explanation on playing the Konghou	

11:00 – 11:45

Performance

Birchwood Ballroom

The Italian Triple Harp as a Solo Instrument

Lise Vandersmissen

Toccata Seconda & Ligature per l'Arpa	Giovanni Maria Trabaci (1575-1647)
Sarabande from Suite III in C Minor	William Croft (1678-1727)
Ground in C Minor	William Croft/ Henry Purcell (1659-1695)
Not for moving	Sun Keting (b. 1993)
Che si può fare	Barbara Strozzi (1619-1677)
Suite in Bb Major, HWV 434: Aria con Variazioni	Georg Friedrich Händel (1685-1759)
Suite in G Minor, Z. 661 Almand Saraband Corant	Henry Purcell
Home on the Water	Sasha Scott (b. 2002)
A Gigg	William Byrd (ca. 1540-1623)

11:15 – 12:15

Performance

Metropolitan United Church (56 Queen St E, Toronto)

Original Voices: New Works for Organ & Harp

Rachel Brandwein, harp Aaron David Miller, organ

The Ash Grove (2024)	Aaron David Miller (b. 1972)
Cross-Currents (2017)	A. D. Miller
Three Dances (1612) 1. Bransle 2. Sarabande 3. Volte	Michael Praetorius (1571-1621)
Treehouse in the Woods (2025)	A. D. Miller
Improvisation on "O Canada"	
La Folia, Op. 5 No. 12 (1700)	Arcangelo Corelli (1653-1713)
Contemplation (1898)	Henriette Renié (1875-1956)
Harp String Pipe Swing (2019)	Brandwein/Miller
All arrangements produced by Rachel Brandwein & Aaron David Miller	

11:30 – 12:20

Lecture

Osgoode West

Everyday Harp Care: Pedal Harp Regulation: Jo Bae, Gabriel Diaz, Peter Wiley, Danielle Williams

Strings and Tuning: How to identify strings moving toward falseness and breakage. Mechanics of string movement, dynamics. Mechanics of optimal tuning.

Daily harp care education sessions covering maintenance, repair, and preservation, guided by a panel of Certified Harp Technicians sharing expert insights and practical techniques.

11:30 – 12:30

Concert

St. Andrew's Presbyterian Church (73 Simcoe St, Toronto)

Sylvain Blassel

Beethoven masterfully assimilated to the harp

12:30 – 13:00

Performance

Open Stage, Vide Lobby

Stringing Waters

SIH4rps, Slovenian Harp Quartet

from, 12 Preludes

Nr. 5

Nr.

Lucijan Marija Škerjanc (1900-1973)

arr. Willi Maerz

Folk bagatelle

Tine Bec (b. 1993)

Jeux d'eau (1901)

Maurice Ravel (1875-1937)

arr. Teo Charmaine

Silk road

Maria Gamboz (b. 1980)

Waterman - croquis for four harps

Aleksandra Naumovski Potisk (b. 1973)

after the poem of France Prešern, op. 30

Adiós Nonino

Astor Piazzolla (1921-1992)

arr. Willi Maerz

Urška Križnik Zupan, Maria Gamboz, Sofia Ristic, Tea Plesničar

We are proud to introduce, for the first time in the harp ensemble's repertoire, the unique style of romantic expressionism and impressionism in the music of L. M. Škerjanc, one of the most significant composers of modern Slovene music and a key figure in 20th century Slovenian musical culture.

"The Grain is Ripe" is a Slovenian folk song from the Prekmurje region, known for its dialect influenced by Hungarian. The song describes fields of ripe grain and tells the story of a lonely woman who, feeling sad, calls upon a swallow for comfort. The melody of the song is echoed in this bagatelle by T. Bec, written for and dedicated to the quartet.

14:00 – 14:45

Performance

Willow (Willow West + Willow Centre)

Evelyn Huber: Magic of the Harp

Evelyn Huber presents her own compositions alongside selected favorites, creating an unmistakable sound world with harp, loop station, and improvisation. Her music moves freely between jazz, world music, and contemporary classical styles – always driven by curiosity and the joy of exploration. Pieces inspired by concert tours through Egypt, the USA, South America, and Europe come together with works that reflect her artistic journey. At the center of it all is the freedom of improvisation and the vibrant energy that defines Evelyn Huber's performance.

14:00 – 14:45

Performance

Chestnut Ballroom

In Memoriam: Daphne Boden 🍁 🌐

Introduction by Ernestine Stoop

Daphne Boden (1942-2025) served on the Corporation and Board of Directors of the World Harp Congress from 1993 (Copenhagen congress). For many Congresses (until 2014) she managed the Focus on Youth program.

Baroque Flamenco (1994)

Deborah Henson-Conant (b. 1953)

Itheia Bong & Natalie Lee, Singapore

Around the Clock Suite

Pearl Chertock (1918-1981)

Ten past two

Beige Nocturne

Harpicide at Midnight

The morning after

Meredith Hau, UK

Fantasie on a Theme from Gounod's opera *Faust*

Albert Zabel (1834-1910)

Momoko Komori, Japan

Maqamat

Ami Ma'ayani (1936-2019)

Eleanor Turner, United Kingdom

Le Grand Tango (1988)

Astor Piazzolla (1921-1992)

Viktoria Smetana, Ukraine

Armand Morelli, violoncello

14:00 – 15:15

Performance

St. Thomas Anglican Church (383 Huron Street, Toronto)

Nico Muhly's The Street

Parker Ramsay

The Street

Nico Muhly (b. 1981), Alice Goodman (b. 1958)

(Fourteen Meditations on the Stations of the Cross)

Station I: Jesus is condemned to death

Station II: Jesus takes up his Cross

Station III: Jesus falls for the first time

Station IV: Jesus meets his Mother

Station V: Simon of Cyrene helps Jesus carry the Cross

Station VI: Veronica wipes the face of Jesus

Station VII: Jesus falls for the second time

Station VIII: Jesus meets the women of Jerusalem

Station IX: Jesus falls for the third time

Station X: Jesus is stripped of his garments

Station XI: Jesus is nailed to the Cross

Station XII: Jesus dies on the Cross

Station XIII: Jesus is taken down from the Cross

Station XIV: Jesus is laid in the tomb

The Street was commissioned by King's College, Cambridge, with the generous support of the American Harp Society, the Association of Anglican Musicians, Michael Davidson and Benedict Cadbury.

First performed on April 16, 2022 and recorded by Parker Ramsay.

Note: This church is approximately a 40 minute walk or 16 minutes by Metro from the Sheraton.

14:30 – 15:30

Concert

Grand East

International Transformations 🍁

Julia Seager Scott, Alison Melville, Juan Riveros

Italy in Edinburgh

The Lazy Mist	trad., arr. James Oswald (1711-1769)
Sonata, <i>Traverso solo Basso</i> , RV 51	Antonio Vivaldi (1678-1741)
Largo-Allegro	
Greensleeves	trad., arr. James Oswald
The Thistle from <i>The Summer</i>	James Oswald
Pastorale-Brilliant-Andante	
Third Sett	Alexander Baillie (d. 1776)
Adagio-Vivace-Minuet-Allegro	
The Clergy's Lamentation	Turlough O'Carolan (1670-1738)
Craigieburn Wood	trad., arr. James Oswald
O my love is like a red, red rose	trad., arr. James Oswald
A Ground after the Scotch Humour	Nicola Matteis (c. 1650-1713)
Alison Melville, flute and recorder	Julia Seager-Scott, triple harp

Latin American Works for Harp

Zarabanda y Son	Arturo Márquez (b. 1950)
Matinal	Mario Ruiz Armengol (1914-2002)
Ranchera (de Arpa Viva vol. 1)	María Suárez
Garota da Ipanema	Antônio Carlos Jobim (1927-1994) trans. by Juan Riveros
Vals Venezolano Joropa	Alba Quintanilla (b. 1944)
	Juan Riveros

14:45 – 15:30

Performance

Birchwood Ballroom

Music Unearthed from the Silk Road 🍁: Nathania Ko

Historical background of the Konghou and demonstrations of contemporary and traditional repertoire featuring various techniques unique to the instrument.

15:00 – 15:50

Performance

Grand Ballroom

How the Light Gets In: Poetry in Music 🍁 🌀

Amy Nam, Uno Alexander Vesje

Time

from The Complete Cosmicomics	Italo Calvino (1923-1985)
Implosion	trans. by Tim Parks
The Harp at the End of the Universe	Amy Nam (b. 1994)
II. Quantum Bubble of Doom	& Sean William Calhoun (b. 1992)
	Intelligence
from The Hitchhiker's Guide to the Galaxy	Douglas Adams (1952-2001)
Haiku para Jan	Gabriela Ortiz (b. 1964)
	Responsibility

... continued

How the Light Gets In: Poetry in Music 🍁🌀 ... continued

Introduction to Quantum Theory		Franny Choi (b. 1989)
Swan Descending		Per Nørgård (b. 1932)
	Vulnerability	
from Spillville		Patricia Hampl (b. 1946)
The Big Worry		
Suite for Harp (1969)		Benjamin Britten (1913-1976)
V. Hymn (St. Denio)		
	Impermanence	
On Living, III.		Nâzim Hikmet (1902-1963)
		trans. Randy Blasing & Mutlu Konuk
The Fae Nucleus*		Sean William Calhoun
IV. The Lambent Reliquary		
	Possibility	
Relativity		Sarah Howe (b. 1983)
Stellar Sonata		Caroline Lizotte (b. 1969)
III. Radioso Sono		
	*Made possible by a grant from the American Harp Society	
	Amy Nam	
Listening of Light (2026)		Uno Alexander Vesje (b. 1989)
Suncatcher		
Dancing Caustics		
Murk		
Søster		
Green Reflections		
Afterglow		
	Uno Alexander Vesje	

16:30 – 17:00

Workshop

Osgoode West

Exploring Turkish Tunes: Şirin Pancaroğlu

Would you like to learn Turkish tunes with interesting scales, melodic behavior, uneven rhythmic patterns and tune your harp microtonally? Then this workshop is for you.

Seymen Özdeniz, percussion accompaniment

16:30 – 17:15

Lecture

Willow East

Research into the Validity of Therapeutic Harp Music and Opportunities in the Field: Barbara Lepke-Sims

In this workshop we will cover the science and research why live therapeutic music is effective and explore training and job opportunities in the field.

17:00 – 17:45

Lecture

Grand East

Concept to Concert: Composing for Harp Quartet: Emily Granger, Catherine Litaker, Alfredo Rolando Ortiz, Chicago Harp Quartet

Chicago Harp Quartet alongside composers Alfredo Rolando Ortiz and Tristan Coelho demonstrate and discuss the collaborative process of composing, workshopping, and performing new works for harp quartet.

Workshop

Les signes de l'arc: A Guide to the Contemporary Harp: Laurence Bancaud, H  l  ne Breschand,
Elo  se Labaume, Les signes de l'arc

The association Les signes de l'arc is dedicated to organising harp related events, creation, combining contemporary and experimental music figures (commissions, concerts, recordings, conferences, editions). The association supports the Collegium21 project, composer masterclasses and competition on contemporary harp repertoire.

19:15 – 19:45

Performance

Metropolitan United Church (56 Queen St E, Toronto)

Music Generation Laois Harp Ensemble

Siobahn Buckley, director

Aoife Buckley, Emily Breslin, Kiêu Conroy, May Jo Faherty,

Lucy Molloy, Eunice Grobler, Ciara Kennedy

Original music created by young people in collaboration with a professional musician

From, White Horse Suite

Maeve Gilchrist (b. 1985)

The Storm

The Calm

Rose and Kathleen's Slip Jig

Liz Carroll (b. 1956)

arr. Catriona McKay

Planxty Gandon + An Cruire

Michael Rooney (b. 1974)

from, Lá na Seacht Sion Suite

Music Generation Laois young Harpers
under the guidance of Gráinne Meyer

20:00 – 22:00

Concert

Metropolitan United Church (56 Queen St E, Toronto)

Concerto Night with Full Orchestra 🍁 🌌

Sylvain Blassel, Conductor

Peter Eom, Joana Danyute, Caroline Lizotte, Judy Loman,

Isabelle Moretti, Etienne Ratthé

On Being (Apie būtį) for solo harp,

Jonas Jurkūnas (b. 1978)

solo violoncello, and Symphony orchestra (2024)

Peter Eom, cello Joana Danyute, harp

And Then at Night I Paint the Stars (2002)

Kelly-Marie Murphy (b. 1964)

Night Sky

Ascent of Ursa Major

Scintillation

Morning Sky

Judy Loman

INTERMISSION

... continued

Concerto Night with Full Orchestra 🍁🎻 ... continued

Concerto Techno Op. 40 (2003)	Caroline Lizotte (b. 1969)
Caroline Lizotte, harp	Etienne Ratthé, electronics
Concertstück, Op. 39 (1901)	Gabriel Pierne (1863-1937)
Isabelle Moretti	

Acknowledgments:

Kelly-Marie Murphy and the Canadian Music Centre for the loan of the score and parts for *And Then at Night I Paint the Stars*.

Joana Danuyte and Jonas Jurkanas for the loan of the score and parts to *On Being*.

Caroline Lizotte for the loan of the score and parts for *Concerto Techno*.

Woosol Cho, orchestra contractor

The music for this performance is funded by the Recording Industries Music Performance Trust Fund in cooperation with the Toronto Musicians' Association, Local 149 AFM.



22:00 – 22:30

Performance

Grand Ballroom

Harp in Jazz: Blending Traditions Through Improvisation: Klara Poznachowska

Exploring the harp in jazz through standards and original compositions, this session blends classical forms with improvisation, highlighting the instrument's expressive potential across harmonic, rhythmic, and stylistic boundaries. This session explores the creative fusion of classical and jazz traditions through original compositions for harp that incorporate improvisation as a central element. Drawing from both structured classical forms and the spontaneity of jazz, the performance offers a fresh perspective on the harp's expressive potential beyond conventional boundaries. The presentation will include live performances of original pieces that demonstrate how improvisational techniques can coexist with through-composed structures. Each piece reflects a unique synthesis of styles, from rich harmonic textures rooted in classical music to rhythmically vibrant and harmonically adventurous passages inspired by jazz.



Maria Casale

Gold Medalist
USAIHC



Jana Boušková

Principal Harpist
Czech Philharmonic



Gaëlle Vandernoot

Principal Harpist
Morocco Philharmonic Orchestra



Xavier de Maistre

International Concert
and Recording Artist



Shamim Minoo

Gold Medalist
USAIHC

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Bolshoi Theater Orchestra



Katherine Siochi

Principal Harpist
San Francisco Symphony



Remy van Kesteren

International Concert
and Recording Artist



Agnès Clément

Principal Harpist
Orchestra of the Brussels Opera



Saturday Schedule								
GRAND BALLROOM	GRAND EAST	OSGOODE WEST	BIRCHWOOD BALLROOM	CHESTNUT BALLROOM	WILLOW (Willow West + Willow Centre)	WILLOW EAST	DAVENPORT	OTHER
						08:00 – 08:50 Workshop MOVE WELL, PLAY BETTER: #4 LEGS, FEET AND THE SECRET INGREDIENT FOR UNDOING TENSION		
								08:15 – 08:50 Meeting YOUNG COMPOSERS PROJECT MEET & GREET (PRIVATE) <i>(Yorkville West)</i>
	09:00 – 09:50 Lecture FROM CONCEPT TO COMPOSITION – UNLOCKING NEW SOUNDSCAPES		09:00 – 09:45 Lecture ECHOES OF THE CENG: A POSTMIGRANT DIALOGUE			09:00 – 09:50 Lecture YOUNG COMPOSERS PROJECT		
09:30 – 11:00 Performance FRESH INSIGHTS: 21ST CENTURY CHAMBER MUSIC								
	10:30 – 11:15 Performance CONTEMPORARY AND JAZZ- INFUSED GUZHENG PERFORMANCE			10:30 – 12:30 Focus on Youth FOCUS ON YOUTH RECITAL 🍁	10:15 – 11:05 Performance TREES.LISTEN 🍁			
								11:00 – 11:45 Workshop AHS CHAPTER AMBASSADORS POSTER SESSION <i>(Grand Ballroom Lobby)</i>
11:30 – 12:15 Performance LEONARD JACOME & HIS VENEZUELAN ELECTRIC HARP “ELECTROLLANERA 37”		11:30 – 12:20 Lecture EVERYDAY HARP CARE	11:30 – 13:00 Performance POWERFUL IMAGERY, WITH AND WITHOUT WORDS		11:30 – 12:30 Performance NEW WORKS FOR HARP FROM LATIN AMERICA TO SCANDINAVIA			
	11:45 – 12:30 Performance THE PRINCESS SPY: IN HONOR OF NOOR INAYAT KHAN							
		12:30 – 13:15 Workshop AHS IDEA SOUNDBOARD SESSION: JUAN RIVEROS					12:15 – 13:45 Social Event AHS OFFICERS & EXECUTIVE LUNCHEON (BY INVITATION)	
								12:30 – 13:00 Performance NANYANG SKETCHES: RAVE MOSAIC ENSEMBLE <i>(Open Stage, Vide Lobby)</i>

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Saturday Schedule ... continued

GRAND BALLROOM	GRAND EAST	OSGOODE WEST	BIRCHWOOD BALLROOM	WILLOW (Willow West + Willow Centre)	GRAND BALLROOM LOBBY	OPEN STAGE, VIDE LOBBY
14:00 – 14:50 Performance A SEA OF STARS: CONTEMPORARY MUSIC FOR LEVER HARP		14:00 – 15:00 Workshop LES SIGNES DE L'ARC: HANDS ON EXPLORATION		14:00 – 16:00 Masterclass YOUNG COMPOSERS PROJECT: PUBLIC MASTERCLASS	14:00 – 16:30 Workshop CANADIAN MUSIC CENTRE COMPOSER SPEED DATING	
15:00 – 15:45 Performance SPANISH REFLECTIONS II			15:00 – 16:15 Performance VIVID STORYTELLING: A ROSE FOR HARP, STASA MIRKOVIC GRUJIC: ORPHEUS, LOVE, LOSS & MYTH, JOOST WILLEMZE 			
	15:45 – 16:30 Performance 21ST CENTURY FEMALE COMPOSERS: AUSTRALIA					15:45 – 16:15 Performance URBAN YOUTH HARP ENSEMBLE
16:30 – 18:00 Masterclass MASTERCLASS WITH JUDY LOMAN						

Saturday Evening Schedule

20:00 – 21:30 Concert Chamber Music Concert: Claudia Lamanna, CPE Bach, Maurice Ravel, Theodore Dubois, Emmanuel Ceysson: Chamber Music of Marcel Tournier (St. Andrew's Presbyterian Church)
22:00 – 22:30 Performance Harp Revolution: Adriano Sangineto (Grand Ballroom)

Audiovisual equipment for presentation venues graciously provided by Long & McQuade.

Saturday Descriptions & Programs

08:15 – 08:50

Meeting

Yorkville West

Young Composers Project: Meet & Greet (Private): Charisma Kate Chow, Aoibheann Galvin, Divya Jayam, Ella Lamb, Jay Lamb, Ellie Lau, Paul Nicolaou, Renée Qin, Elysha Vorstenbosch

08:00 – 08:50

Workshop

Willow East

Move Well, Play Better: #4 Legs, Feet and the Secret Ingredient for undoing tension: Imogen Barford & Fiona Tree

Move Well, Play Better: A Course of 5 Practical Interactive Workshops Exploring Our First Instrument (The Body) In Relation To Our Second (The Harp) Presented by Imogen Barford and Fiona Tree, both highly experienced harpists and teachers of the Alexander Technique.

Session #4: The Legs and Feet, plus the Secret Ingredient for Undoing Tension - We will explore the structure and use of the legs and feet, and learn how to undo the spiral of stress using the Pause Principle.

09:00 – 09:45

Lecture

Birchwood Ballroom

Echoes of the Çeng: A Postmigrant Dialogue: Samira Memarzadeh

Echoes of the Çeng reimagines an ancient West Asian angular harp as a symbol of displacement, weaving voice, field recordings, and tradition into a soundscape of postmigrant identity and belonging.

09:00 – 09:50

Lecture

Grand East

From Concept to Composition - Unlocking New Soundscapes: Willi Maerz, Lara Faria Fonseca, Alice Proffit, Lauren Schrempp, Maria Gamboz, Tea Plesničar, Sofia Ristic, Urska Kriznik Zupan, Munich Harp Quartet, SIH4rps, Slovenian Harp Quartet

How can a harp ensemble be effectively staged musically and what steps are necessary for this? This lecture shows the necessary methodological steps.

09:00 – 09:50

Lecture

Willow East

Young Composers Project: Q & A: Rachel Brandwein, Amy Nam, Kevin Lau, Charisma Kate Chow, Aoibheann Galvin, Divya Jayam, Ella Lamb, Jay Lamb, Ellie Lau, Paul Nicolaou, Renée Qin, Elysha Vorstenbosch

09:30 – 11:00

Performance

Grand Ballroom

Fresh Insights: 21st Century Chamber Music

Duo Profundis Dragtuba + Harp

Wisconsintale (2023)

Sarah Genevieve Rice (b. 1979)

a book

low cunning

a library

Reiko

eaten by a Summers

Dr. Charles Lynch, III, harp, Sean Kennedy, tuba

Composed Connections

Sonata op. 161 (2020)

Derek Healy (b. 1936)

World Premiere (title to be announced)

Giuseppe Franza (b. 1995)

Momenti musicali (2022)

Gianfranco Gioia (b. 1971)

Alba Brundo, harp Gianfranco Brundo, saxophone

Natural Elements

Fujin's Dream, Op. 58 (2018)

Airat Ichmouratav (b. 1973)

The Voice of the Rain (2018)

Ingrid Stölzel (b. 1971)

Trio Lawrence

Erin Wood, harp, Boris Vanyer, viola Daniel Velasco, flute

Fujin is the Japanese god of wind, he has been known to bring devastating typhoons to Japan over the centuries. Typhoons that cause damages as well as the loss of life. However, on some days, Fujin decides to be a nice god. Fujin is depicted with his "windbag" most of the time. This bag contains the winds and according to Japanese mythology, Fujin opened the bag at the world's creation and blew away all the clouds so that brightness was shown down on the world.

The Voice of the Rain takes its title and inspiration from Walt Whitman's poem "The Voice of the Rain" from *Leaves of Grass*. Whitman beautifully describes the world as an everlasting cyclical process of giving birth to itself and giving back life to its own origin. Whitman equates the everlasting cyclical nature of life with the creative process, where – like the rain – the creation changes form but is always the same at its core and eventually returns to the poet as love from those who read the words.

– Ingrid Stölzel

10:00 – 18:00

Exhibits

Exhibit Hall Open

Vendor Exhibit Hall

10:15 – 11:05

Performance

Willow (Willow West + Willow Centre)

Trees.Listen

Sharlene Wallace, lever harp Photo-video projections by Sharlene Wallace

Music for lever harp and fixed electronics by Frank Horvat (b. 1974) and Sharlene Wallace (b. 1963)

Trees.Listen

1. Huath - Hawthorn

2. Ailm - Pine

3. Beith - Birch

4. Coll - Hazel

5. Dair 1 - Oak 1

6. Eabha - Aspen

7. Fearn - Alder

8. Gort - Ivy

9. Dair 2 - Oak 2

10:30 – 11:15

Performance

Grand East

Contemporary and Jazz-infused Guzheng Performance

Lil' Fish No. 2

Jiayu Liu, guzheng He Pan, piano

Spain (1985)

Such As

Etude 21

Waves of the ocean

Chick Corea (1941-2021)

Danhong Wang (b. 1985)

César Secundino (b. 1980)

Rui Wang

10:30 – 12:30

Focus on Youth

Chestnut Ballroom

Focus on Youth Recital 🍁

Fantaisie sur un thème de Haydn

Marcel Grandjany (1891-1975)

Dancing Grains

Yiqian Sun (b. 1945)

trans. by Dan Yu

Marcel Schumacher, Hong Kong

Rhapsodie, Op. 10 (1921)

Marcel Grandjany (1891-1975)

Suzhou River

Phil Young

Tao Siyan, China

Légende

Henriette Renié (1875-1956)

Prelude in C Major, opus 12 nr 7

Sergei Prokofiev (1891-1953)

Enzhuo Wu, China

Rokudan (1989)

Toshiro Mayuzumi (1929-1997)

Impromptu, op. 21 (1919)

Albert Roussel (1869-1937)

Hanae Ishikawa, Japan

Concert Fantasy on Agustín Lara's Granada

Carlos Salzedo (1885-1961)

Valse, op. 83

Auguste Durand (1830-1909)

Valerij Greblo, Slovenia

Vltava, (The Moldau) (1874)

Bedřich Smetana (1824-1884)

trans. by H. Trneček

Adagio amoroso

Zvonimir Ciglič (1921-2006)

Evelin Greblo, Slovenia

Baroque Flamenco (1994)

Deborah Henson-Conant (b. 1953)

Valerij and Evelin Greblo, harp

11:00 – 11:45

Workshop

Grand Ballroom Lobby

AHS Chapter Ambassadors Poster Session: Charles W. Lynch III, Charlene Cao, Caroline Bombach, Serena Hunnicutt, Danatra Widjaja, Lucelia Wolff, Stella Lien, Evelyn Bender, Max Chernok, Jennifer Le, Vaishavi Pandey, Sihan Wu, Vivian Zhang

Recipients of the AHS Chapter Ambassador Awards program grants showcase their community engagement projects through a poster session. It's a musical science fair! Stop by and be introduced to the 2026 AHS CA's and see and hear more about how they are engaging with their communities and chapters.

11:30 – 12:15

Performance

Grand Ballroom (Sheraton Centre Toronto Hotel)

Leonard Jacome & his Venezuelan Electric Harp “Electrollanera 37”

Venezuelan electric harp creator Leonard Jácome showcases groundbreaking innovations that redefine Latin American harp traditions through electro-acoustic artistry, extended techniques, and 21st-century performance.

11:30 – 12:20

Lecture

Osgoode West

Everyday Harp Care: EXPLODING a Harp!: Jo Baee, Gabriel Diaz, Peter Wiley, Danielle Williams

Levers: Exploring different types of levers, and the basis of identifying noises. What are the most common fixes? Daily harp care education sessions covering maintenance, repair, and preservation, guided by a panel of Certified Harp Technicians sharing expert insights and practical techniques.

11:30 – 12:30

Performance

Willow (Willow West + Willow Centre)

New Works for Harp from Latin America to Scandinavia

Elisabeth Plank, Zachary Hatcher

From the North

Schatten Rosen Schatten

Sophie Søs Meyer (b. 1991)

Sonata for solo harp

Zachary Hatcher (b. 1996)

Burlesque

Waltz

Prayer

from Gaspard de la Nuit

Maurice Ravel (1875-1937)

Ondine

trans. Z. Hatcher

Zachary Hatcher

...into the now!

Atlantis 2, seven miniatures for harp (2010 rev. 2024) Konstantia Gourzi (b. 1962)

I. Jasmine

II. Wind in April

III. Rose

IV. A Light in the Darkness

V. Love

VI. Ritual Dance

VII. Lulling to Sleep

Sidereal lullabies (2024)

Carolina Noguera (b. 1978)

“...nia nia...” preludes to a lullaby (2024)

Pier Damiano Peretti (b. 1974)

Vivo - Inquieto - Dolcemente

Elisabeth Plank

11:30 – 13:00

Performance

Birchwood Ballroom

Powerful Imagery, With and Without Words

Veronika Lemishenko, Lucrecia Jansca

HEAR US

Water	Tali Glaser (b. 1968)
To become the Shadow	Nadia Birkenstock (b. 1973)
Asiklar Ölmez / Lovers are Immortal	Şirin Pancaroğlu (b. 1968)
Saparo	Laura Hynninen (b. 1976)
Clear Sky	Catrin Finch (b. 1980)
Hécate	Hélène Breschand (b. 1966)

Veronika Lemishenko

Gallos y Huesos, Roosters & Bones (2012)
for three sopranos, two altos, baritone and harp
music by Pablo Ortiz, libretto by Sergio Chejfec, video art by Eduardo Stupía

Lucrecia Jansca, harp, Noelle Slaney, Roseline Lambert, Rayna Crandlemire, soprano

Michelle Simmons and Valeria Kondrashov, mezzo-soprano

Matthew Li, baritone

No 1. si cuando cae la noche
No. 3 quien cada día
No 7. alguien que sostiene
No 6. el vacío
No. 15 quien se detenga en la cocina
No. 17 el animal se ha ido
No. 21 uno piensa frente a la piletta

11:45 – 12:30

Performance

Grand East

The Princess Spy: in Honor of Noor Inayat Khan

Florence Sitruk

from Feuillet d'Album Esquisse	Henriette Renié (1875-1956)
Petites Pièces pour piano	Nadia Boulanger (1878-1979) trans. Florence Sitruk
Song to the Madjub	Noor Inayat Khan (1914-1944) arr. by Emile Naoumoff
Contemplation (1892) Andante religioso	Henriette Renié
Freie Fantasie in E flat Major, Wq. 58,3	C.P.E. Bach (1714-1788) trans. Therese Reichling

12:15 – 13:45

Social Event

Davenport

AHS Officers & Executive Luncheon (by invitation)

12:30 – 13:00

Performance*Open Stage, Vide Lobby***Nanyang Sketches: Rave Mosaic Ensemble**

HARPS: Katryna Tan (Leader), Rita Sari, Cheryl Tan, Loh Jia Hui, Bianca Beng, Christabelle Sheum, Josie Tan, Elin Lee, Chin Ching Ching, Judith Tan, Cheong Chee Tham, Er Lai Kuan, Joyce Lim Li Hui, Mollie, Chia Tui Ling Caroline, Jaz Tan, Chiew Ching Shen, Tan Su Yoong
 VIOLIN: Cindy Yan (Violin Leader), Celestine Sheum (Violin)

Nanyang Sketches Katryna Tan

- i. Prelude
- ii. Chinese Peddlers
- iii. Long House Echos
- iv. Colonial Blues
- v. Journeying On

Two Places in Singapore Phang Kok Jun

Telok Ayer
Keppel

Pelog Fantasy Phang Kok Jun

Bunga Sayang – Singapore Song
arr. by Dick Lee
Willi Maerz

KOPI-O - Singapore Song
arr. by Eric Moo
Katryna Tan

12:30 – 13:15

Workshop*Osgoode West***AHS IDEA Soundboard Session: Juan Riveros**

The IDEA Committee will host an informal Meet & Greet to get to know harpists and friends of the harp, and hear their ideas to support a more inclusive community. All are invited to this event.

14:00 – 14:50

Performance*Grand Ballroom***A Sea of Stars: Contemporary Music for Lever Harp: Lauren Scott, Amy Turk**

Lauren Scott performs original compositions After the Storm, Night Lotus, White, Grey, Blue, and The Promise. And with Amy Turk, Shadow Fox* and Sea of Stars.

* *World Premiere*

14:00 – 15:00

Workshop*Osgoode West***Les signes de l'arc: hands on exploration: Hélène Breschand, Eloïse Labaume, Laurence Bancaud**

14:00 – 16:00

Masterclass*Willow (Willow West + Willow Centre)*

Young Composers Project: Public Masterclass: Amy Nam, Kevin Lau, Charisma Kate Chow, Aoibheann Galvin, Divya Jayam, Jay Lamb, Ella Lamb, Ellie Lau, Paul Nicolaou, Renée Qin, Elysha Vorstenbosch

14:00 – 16:30

Workshop

Grand Ballroom Lobby

Canadian Music Centre Composer Speed Dating!: Joseph Glaser

As both a composer and arts administrator Joseph's interests lie in making Canadian contemporary music broadly accessible to the public. He joined CMC Canada, eventually becoming the Coordinator of Music Services and Events. He became the Director of the Ontario Region in 2022. This "speed dating" session with composers from North America and abroad allows attendees short individual consultations with the composer participants, to explore creative collaborations, inspire creativity, and strengthen networks across disciplines.

15:00 – 15:45

Performance

Grand Ballroom

Spanish Reflections II

Concert featuring works arranged by Susann McDonald and Linda Wood Rollo from the Spanish Music collections that have expanded harp repertoire worldwide.

Introduction by Clíona Doris

from, España, Op. 165 (1890) Malagueña	Isaac Albéniz (1860-1909)
	Florence Sitruk
from, Suite Espagnole No. 2, Op. 97 (1889) Zaragoza	Isaac Albéniz
	Jaymee Haefner
from, Suite Espagnole No. 1, Op. 47 (1886) Granada (Serenata)	Isaac Albéniz
	Nadia Pessoa
Nocturne	Gustavo Pittaluga González del Campillo (1906- 1975)
	Baltazar Juárez
from, Recuerdos de Viaje, Op. 71 (1887) Malagueña (No. 6 Rumores de la Caleta)	Isaac Albéniz
	Anabel Gutierrez Orraca
from, Cantos de España, Op. 232 (1898) Cordoba (Cordova)	Isaac Albéniz
	Naoko Yoshino
from, Cantos de España Prelude (Asturias)	Isaac Albéniz
	Elzbieta Szmyt

15:00 – 16:15

Performance

Birchwood Ballroom

**Vivid Storytelling: A Rose for Harp, Stasa Mirkovic Grujic:
Orpheus, Love, Loss & Myth, Joost Willemze 🍁🌀**

Doppler; The School for Wives	Isidora Zebeljan (1967-2020)
Rhapsody for harp	Dejan Despic (1930-2024)
Nocturno for harp	Vera Milankovic (b. 1953)
from, Three African Sketches 1. Allegro ritmico	Dusan Bogdanovic (b. 1955)
Dunavka 1 and 2	Stevan Stojanovic Mokranjac (1856-1914)
Dreams	Isidor Bajic (1878-1915)
Rose for harp	Milos Branislavljevic (b. 1992)
Bobanovo Oro for harp	Vojislav Ivanovic (1959)
	Orpheus Joost Willemze

... continued

Vivid Storytelling 🍁 🌀 ... continued

Vers la Source dans le bois (1922)	Marcel Tournier (1879-1951)
Trois moments d'Orphée (2022)	Carlos Micháns (b. 1950)
1. Orphée enragé par la mort d'Eurydice	
2. La descente d'Orphée dans l'Hadès	
Orfeo: Passacaglia per arpa	Luigi Rossi (1597-1653)
Orfeo: Dance of the Blessed Spirits	C. W. Gluck (1714-1787) arr. Sgambati
Event Horizon: the point of no return	Ramin Amin Tafreshi (b. 1992) and Soheil Shayesteh (b. 1989)
Trois moments d'Orphée (2022)	Carlos Micháns
3. La tête d'Orphée emportée par l'Hèbre	

15:45 – 16:15

Performance

Open Stage, Vide Lobby

Urban Youth Harp Ensemble

Molly O'Roark and Jennifer Betzer, instructors

Autumn Anderson, Trinity Austell, Merritt Carlson, Atlys Copeland, Madison Ford
Camille Frye, Amber Nelms, Alexandra Price, Chloe Wilson

Space

Mariposas	Molly O'Roark (b. 1991)
Pathways	Connor Chee (b. 1987) arr. M. Draughn

Time

Passing from Three Stages	Maurice Draughn (b. 1979)
Shelter in Place	Brandee Younger (b. 1983)
Adrenaline Rush	Myron Leonard (b. 2008)

Spirit

Dissolving Lucidity	Jennifer Betzer (b. 1987)
Wayfaring Stranger	Cindy Horstman (b. 1966)

15:45 – 16:30

Performance

Grand East

21st Century Female Composers: Australia

Katia Mestrovic, Paul Nicolaou, Ariel Sol

Oshun Beneath the Veil	Mary Doumany (2011)
ii) Dance	arr. by Katia Mestrovic from harp septet to harp trio (2026)
Araneae	Katia Mestrovic (2021, revised 2024)
Fire Tree	Natalia Mann (2019)
	arr. by Katia Mestrovic & Natalia Mann from harp solo to harp trio (2026)
Strange Charisma	Lisa Cheney (2021, revised 2021)
Ἡλέκτρα / Electra	Katia Mestrovic (2025)
	arr. from harp quintet to harp trio (2026)

16:30 – 18:00

Masterclass

Grand Ballroom

Masterclass with Judy Loman

Saturday Evening Program

20:00 – 21:30

Concert

St. Andrew's Presbyterian Church (73 Simcoe St, Toronto)

Chamber Music Concert

Claudia Lamanna Emmanuel Ceysson
 Diane Kim & Aya Miyagawa, violin Josh Greenlaw, viola
 Amahl Arulanandam, cello Kaili Maimets, flute

Sonata for Flute, Viola and Harp, CD 145 Claude Debussy (1862-1918)
 Pastorale
 Interlude
 Finale

Sonatine (1903-1905) Maurice Ravel (1875-1937)
 Modéré trans. by Carlos Salzedo
 Mouvement de menuet
 Animé

Claudia Lamanna

INTERMISSION

Sonatine, Op. 30 (1924) Marcel Tournier (1879-1951)
 Allegrement
 Calme et expressif
 Fièvreusement

Trois Images, suite 1, Op. 29 (1925)
 I. Clair de lune sur l'étang du parc

Trois Images, suite 3, Op. 35 (1930)
 VII. Les Ânesses Grises sur la Route d'El-Azib
 VIII. Danseuse à la Fontaine d'Ain-Draham
 IX. Soir de Fête à Sejnane

Trios Images, suite no.4 Op.39 (1939)
 XII. La Danse du Moujik

Emmanuel Ceysson

22:00 – 22:30

Performance

Grand Ballroom

Harp Revolution

Adriano Sangineto

Arlecchino*
 Failte Mabon*
 Walking Flames*
 Another Day In Paradise Phil Collins (b. 1951)
 Metropolis*
 Harp Revolution First*
**Original compositions by Adriano Sangineto*

AMERICAN HARP SOCIETY

DEEP IN THE HARP OF TEXAS

AHS 2027
HARP ENSEMBLE FESTIVAL

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Marriott Dallas Allen Hotel &
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Get ready for a boot
scootin' good time!



www.harpsociety.org/ensemble2027

Registration 07:30 – 19:00 *Concourse*
Exhibits 10:00 – 18:00 *Sheraton & Osgoode Halls*
Harp Pen 08:00 – 19:00 *Mezzanine: Pine Ballroom*

Sunday Schedule							
GRAND BALLROOM	GRAND EAST	OSGOODE WEST	BIRCHWOOD BALLROOM	CHESTNUT BALLROOM	WILLOW (Willow West + Willow Centre)	WILLOW EAST	OPEN STAGE, VIDE LOBBY
		08:30 – 09:15 <i>Meeting</i> EXHIBITOR FEEDBACK SESSION (EXHIBITORS ONLY)				08:30 – 09:20 <i>Workshop</i> MOVE WELL, PLAY BETTER: #5 VIRTUOSITY WORKSHOP	
	09:00 – 09:45 <i>Lecture</i> HIGHLIGHTS FROM THE TURKISH HARP				09:00 – 09:45 <i>Lecture</i> FORGING YOUR OWN WAY IN MUSIC; FINDING THE FREEDOM		
						09:30 – 10:15 <i>Lecture</i> BEYOND THE STRINGS: MANAGING BURNOUT, ANXIETY, AND PRESSURE AS A HARPIST	
			09:45 – 11:00 <i>Performance</i> AT THIS MOMENT				
10:00 – 11:30 <i>Masterclass</i> MASTERCLASS WITH NANCY ALLEN				10:00 – 10:45 <i>Lecture</i> IN SEARCH OF CLARITY: A DISCUSSION ON EFFECTIVE STRATEGIES FOR HARP NOTATION			
					10:15 – 10:50 <i>Lecture</i> HARP IN VIDEO GAMES: THE INFINITE EXPANSION OF THE HARP'S CANONICAL REPERTOIRE		
						11:00 – 12:00 <i>Multimedia</i> YOUNG COMPOSERS PROJECT: MINI MOVIE CHALLENGE AND IMPROV SESSION	
		11:30 – 12:20 <i>Lecture</i> EVERYDAY HARP CARE					
	11:45 – 12:30 <i>Lecture</i> SUSANN MCDONALD: THE WORLD OF THE HARP		11:45 – 12:30 <i>Performance</i> CONTEMPORARY FRENCH FUSION: VOICE & HARP		11:45 – 12:30 <i>Lecture</i> BECOME A BETTER SIGHT READER, PART 2: JAZZ STYLES, & BEYOND		
							12:30 – 13:00 <i>Performance</i> THE MUNICH HARP QUARTET

Audiovisual equipment for presentation venues graciously provided by Long & McQuade.

Sunday Schedule

GRAND EAST	BIRCHWOOD BALLROOM	CHESTNUT BALLROOM	WILLOW (Willow West + Willow Centre)	WILLOW EAST
	14:00 – 15:30 PERFORMANCE FANCIFUL TALES 🍁🍂	14:00 – 16:00 <i>Focus on Youth</i> FOCUS ON YOUTH RECITAL 🍁		
14:30 – 15:00 <i>Lecture</i> AFRICAN AMERICAN SPIRITUALS FOR HARP ENSEMBLE				
			15:00 – 15:45 <i>Concert</i> THE UKRAINIAN HARP FESTIVAL IN EXILE TOURING EUROPE	
15:15 – 15:45 <i>Lecture</i> SINGING STRINGS: THE AESTHETIC AND DRAMATIC ROLE OF THE HARP IN ROSSINI				15:15 – 16:00 <i>Lecture</i> TEACH TO THE TOP: PEDAGOGICAL INSIGHTS OF ELZBIETA SZMYT
	15:45 – 16:30 <i>Performance</i> TÍR NUA – A CELTIC JOURNEY			

Sunday Evening Schedule

A freewheeling and eclectic afternoon and evening of unique performers. Come and go as you wish throughout this kaleidoscope of events featuring dance, music, theatre and... some “out of this world” performances!
(Grand Ballroom)

16:20 – 16:35 <i>Concert</i> Cirque des harpes! A Gala Festival Evening of Music, Dance, & Theatre 🍁🍂
16:30 – 17:30 <i>Performance</i> Cirque des harpes: Pizz and Pluck: The Chord of Change:
17:45 – 18:00 <i>Performance</i> Cirque des harpes: Suite Galactique goes airborne!
18:15 – 18:50 <i>Performance</i> Cirques des harpes: Newfoundland Kitchen Party!
19:00 – 19:45 <i>Performance</i> Cirque des harpes: Quartet ÉVELINE
21:00 – 21:45 <i>Performance</i> Cirque des harpes: The Legend of Chang'e, Immortal Goddess of the Moon
21:30 – 22:00 <i>Performance</i> Cirque des harpes: Emmanuel Padilla Holguin In a New Light
22:00 – 22:40 <i>Performance</i> Cirque des harpes: Kety Fusco!

Audiovisual equipment for presentation venues graciously provided by Long & McQuade.

Sunday Descriptions & Programs

08:30 – 09:15

Meeting

Osgoode West

Exhibitor Feedback Session (Exhibitors only)

08:30 – 09:20

Workshop

Willow East

Move Well, Play Better: #5 Virtuosity Workshop: Imogen Barford

Move Well, Play Better: A Course of 5 Practical Interactive Workshops Exploring Our First Instrument (The Body) In Relation To Our Second (The Harp). Presented by Imogen Barford and Fiona Tree, both highly experienced harpists and teachers of the Alexander Technique.

Session #5 Virtuosity Workshop - Using harpist volunteers, we will look at releasing tension and imbalance while playing, to improve freedom, flow and sound quality.

09:00 – 09:45

Lecture

Willow (Willow West + Willow Centre)

Forging Your Own Way In Music; Finding the Freedom: Emily Sanzaro

Delve into taking risks, sharing vulnerability, expectations, mindset and creative process to unpick what you really want from your journey with music and the harp.

09:00 – 09:45

Lecture

Grand East

Highlights from The Turkish Harp: Şirin Pancaroğlu

From Ashes

Pençgah Oyun Havası

The Cry of the Flamingos

Cendere Yolunda (On the way to Cendere)

Farewell

Günaydın Longa

All works by Şirin Pancaroğlu

09:30 – 10:15

Lecture

Willow East

Beyond the Strings: Managing Burnout, Anxiety, and Pressure as a Harpist: Kiernan O'Mara

Where brain science and cognitive psychology meet to explain performance pressure and burnout – plus realistic, research-backed practices for sustainable artistry.

09:45 – 11:00

Performance

Birchwood Ballroom

At This Moment

Deep Water Eyes

Sandy Chen (b. 1953)

Slices of Life

Francisco Fontes (b. 1993)

As the world doesn't see who they truly are (2024)

Julia Owczarek (b. 1996)

Toiles de Staël: Hommage à Piranèse, Paysage, De la danse

John Casken (b. 1949)

Aglica Trio

Lise Vandersmissen, harp; Carys Gittins, flute; Agnieszka Żyniewicz, viola

10:00 – 10:45

Lecture

Chestnut Ballroom

In Search of Clarity: a Discussion on Effective Strategies for Harp Notation: Matthew Karas, Danielle Kuntz, Amy Nam, Elisabeth Plank, Joseph Rebman

This panel explores conflicting practices and challenges in harp notation, offering strategies from harpist-composers and an expert engraver to improve clarity and communication.

10:00 – 11:30

Masterclass

Grand Ballroom

Masterclass with Nancy Allen

10:00 – 18:00

Exhibits

Vendor Exhibit Hall

Exhibit Hall Open

10:15 – 10:50

Lecture

Willow (Willow West + Willow Centre)

Harp in Video Games: The Infinite Expansion of the Harp's Canonical Repertoire: Paul Nicolaou

Exploring the prominence of harp in video game scores, and potential for game music to contribute to the expansion of the instrument's core repertoire.

11:00 – 12:00

Multimedia

Willow East

Young Composers Project: Mini Movie Challenge and Improv Session: Rosanna Chiu, Elisa Torres

The AHS Young Composers Project – Mini Movie Challenge invites everyone to explore new ways of combining sound and image for One Harp World. Contributors submitted a 10-20 second mini movie and composed or improvised an original soundtrack to accompany it.

Submissions will be showcased in a premiere-style presentation during this Young Composers Project Video Challenge & Improv Session. The challenge is open to all ages, levels, and styles, and participation is welcome whether or not you attend One Harp World in person. For inspiration, we invite you to explore the creative process from our first Mini Movie Challenge.

11:30 – 12:20

Lecture

Osgoode West

Everyday Harp Care: Repairs all Harpists Need to Know: Jo Baee, Gabriel Diaz, Peter Wiley, Danielle Williams

Exploding a Harp: Taking one apart to identify parts and materials. Daily harp care education sessions covering maintenance, repair, and preservation, guided by a panel of Certified Harp Technicians sharing expert insights and practical techniques.

11:45 – 12:30

Lecture

Willow (Willow West + Willow Centre)

Become a Better Sight Reader, Part 2: Jazz Styles, & Beyond: Felice Pomeranz

Felice Pomeranz shares resources and processes that support building confident and reliable improvisation skills. Session II includes a brief review of the materials presented in Session 1, Classical and Popular styles.

11:45 – 12:30

Lecture

Grand East

Susann McDonald: The World of the Harp: Isabel Moreton, Jana Boušková, Kathy Kienzle, Mieko Inoue, Kaori Ogawa, Alfredo Rolando Ortiz, Ann Yeung

Perspectives on Susann McDonald's singular achievements to create community and excellence connecting harpists and audiences through the harp.

11:45 – 12:30

Performance

Birchwood Ballroom

Contemporary French Fusion: Voice & Harp: Eloïse Labaume, Aurélio Edler-Copes

Seul(e)

Aurélio Edler-Copes (b. 1976)

Fidélité

Georges Aperghis (b. 1945)

La Sybille

Hélène Breschand (b. 1966)

Eloïse Labaume

12:30 – 13:00

Performance

Open Stage, Vide Lobby

The Munich Harp Quartet

Go Ahead

Willi Maerz

Ue wo muite arukou (Sukiyaki)

Hachidai Nakamura (1931-1992)

Moliendo Café

Hugo Blanco (1940-2015)

Jujiya Waltz

Willi Maerz

The Man I Love

George Gershwin (1898-1937)

Matsuken Samba /YMCA

Akira Miyagawa / Willi-Morali-Belolo
(b. 1961)/(1936-2019)

All arrangements by Willi Maerz

Lara Faria Fonseca, Veronika Seiler, Alice Proffit, and Lauren Schrempp

14:00 – 15:30

Performance

Birchwood Ballroom

Fanciful Tales 🍁 🎵

Lavender Duo, sheila + lucile, Karen Rokos, Casey Granofsky

Journey of the Bard Elf

The long-lived bard has stories to tell,
Through his guitar he shares his tales.
From the forgotten forest to the magic spells,
Animant, cantabile, chorale.

The Lavender Duo

Vivian Chen, harp Alec Pearson, guitar

Of Golden Apples Op. 80

Andrew P. MacDonald (b. 1958)

Karen Rokos, Harp Casey Granofsky, Flute

Canadian Music for Harp & Flute

Limoges

John Roy Bennett

Fantasia

John Roy Bennett

Somewhere on the Ocean Floor

Sharlene Wallace

arr. by s&l

Eonatha

Caroline Lizotte (b. 1969)

Kapakayak

Danielle Martineau

original arrangement by s&l

Fall Finds Me Home

Michelle Lorimer

original arrangement by s&l

sheila & lucile

Lucile Brais Hildesheim, harp Sheila White, flute

14:00 – 16:00

Focus on Youth

Chestnut Ballroom

Focus on Youth Recital 🍁

Divertissement
à l'Espagnole
à la Française

André Caplet (1878-1925)

Poème

Paul Ben Haim (1897-1984)

Yunyan Liu, China

Girl in the Red Skirt

Lori Pappajohn

Variations sur un thème de Mozart

Martin Pierre Dalvimare (1772-1839)

arr. Odette Le Dentu

Renee Zhou, Canada

Blue Moon is Grey, Yellow Night is Wall

Hasan Uçarsu (b. 1965)

Intisab

Şirin Pancaroğlu (b. 1968)

Impressions: Little Shepherd & Game

Ulvi Cemal Erkin (1906-1972)

Zeynep Duru Güleç, Turkey

... continued

Focus on Youth Recital 🍁 ... continued

Légende	Henriette Renié (1875-1956)
Two Japanese folk songs	Toshio Hosokawa (b. 1955)
1. Falling cherry blossoms	
	Serene Tu, Taiwan
Vltava, (The Moldau) (1874)	Bedřich Smetana (1824-1884) trans. H. Trnecek
Raining in the Silence (2010)	Ya-Yun Tseng (b. 1991)
	Mizuki Namba, Japan
Pièce symphonique	Henriette Renié (1875-1956)
Moonlight Chasing Clouds	Ren Guang (1900-1941)
	(arrangement of a traditional Chinese orchestral piece)
	Jianong Wu, China

14:30 – 15:00

Lecture

Grand East

African American Spirituals for Harp Ensemble: Maurice Draughn

An exploration of ways to arrange folk music for harp ensembles of all skill levels utilizing a collection of African American spirituals for harp ensemble.

15:00 – 15:45

Concert

Willow (Willow West + Willow Centre)

The Ukrainian Harp Festival in Exile Touring Europe

A duo concert and video presentation highlighting Ukrainian harpists in European exile who have together toured twelve European cities since 2022.

from the movie “High Path”
Melody

Myroslav Skoryk (1938-2020)

Quatre Préludes, op. 16

Marcel Tournier (1879-1951)

“Out of Thorns...” * (2025)

Albert Pace (b. 1958)

Souvenir *(2019)

Evgen Andreev (b. 1984)

Florence Sitruk, Veronika Lemishenko

*Canadian Première

15:15 – 15:45

Lecture

Grand East

Singing Strings: The Aesthetic and Dramatic Role of the Harp in Rossini: Alba Brundo

Why does Rossini entrust the harp with some of the most emotionally charged and poignant moments in his operas? This lecture explores the aesthetic, timbral, and dramaturgical functions of the instrument within the Rossinian operatic tradition.

15:15 – 16:00

Lecture

Willow East

Teach to the Top: Pedagogical Insights of Elzbieta Szmyt

Elzbieta will explore selected pieces and discuss challenges of choosing the right repertoire to enhance learning and help one become a better harpist and musician.

15:45 – 16:30

Performance

Birchwood Ballroom

Tír Nua – A Celtic Journey: Yvonne Deusch, Michael Deusch, Tir Nua

The trio follows in the footsteps of the Celts, starting in Switzerland and journeying through Bretagne, Spain, and Italy to Scotland and Ireland.

Sunday Evening Program

16:20 – 23:00

Performance

Grand Ballroom

Cirque des harpes! A Gala Festival Evening of Music, Dance, & Theatre 🍁 🌌

A freewheeling and eclectic afternoon and evening of unique performers.
Come and go as you wish throughout this kaleidoscope of events featuring dance, music, theatre and... some “out of this world” performances!

16:30 **Pizz + Pluck, a new musical!**

Rave Harps and the RAMP Violin ensemble

In a world where music is magic, Pluck – a graceful harp fairy from the realm of Enchantia – is called to restore harmony in the silent, crumbling kingdom of Cordavia. Bound by rigid tradition and the echoes of King Viv’s classical rule, the kingdom has lost its sound... and its soul. At the edge of a dark forest, Pluck meets Pizz, a wild and passionate violinist whose music is jazz-like, free, and forbidden. As harp and strings clash, two worlds collide – tradition vs. improvisation, elegance vs. rebellion. But in their discord, a forgotten harmony begins to rise. Can they unite their music and awaken the spirit of a kingdom that forgot how to listen?

PRODUCTION TEAM: Harp-producer: Katryna Tan; Violin: Cindy Yan; Teachers: Bianca Beng, Loh Jia Hui, Rita Sari, Cheryl Tan; Harpists: Charlotte Sheum, Lim Xin Ying Avery, Elsa Ching, Bong El Itheia, Natalie Lee Qiqi, Chow Ying Yann, Lee Han Yu, Ong Xuan Ru Haley, Jazelle Lim, Ashlyn Lee, Fahsai (Myla) Lai, Adelaide Benedicta Lim, Lo Xin’en Grace, Mao Yu Wen, Young Kai Yee Katelynn, Theia Lew, Sherry Quah, Hailey Koh Han En, Jovie Tan, Yuan Xin, Bong Cay Iserei, Chanel Chua, Ezra Jereth Ng, Summer Wan Xin Ying, Ashely Seaw, Desirae Lee, Megan Wan Gai Wing, Kaitlyn Tan, Chow Yen Yu; Violinists: Seo Rui Ting, Victoria Eden, Sera Sophia, Celestine Sheum, Tay Hao Xuan, Ge Zhenghao, Foo Chuan Hee, Lo Xinley Joy

17:45 **Caroline Lizotte, Anja Marina Habegger (Anja Luna)**

A multi-dimensional performance guaranteed to amaze and delight!

Suite Galactique op.39 for harp solo by Caroline Lizotte
Exosphère
Hymne au Bon Combat
Scherzo del Pueblo

Aerialist-harpist Anja Luna, harpist-composer Caroline Lizotte and the family Ratthé join together for a memorable and unique interpretation of Lizotte’s Suite *Galactique*.

... continued

18:15 **Newfoundland Kitchen Party!**

Kristan Toczko and Sarah Veber, Harp Duo

Introduction: Walt Disney Pictures Opening Theme

Song Set: Reimagined hits from bands such as Metallica, Coldplay, and The Beatles

Video Game Hits! Themes from classics including Pokémon, Super Mario Bros., and The Legend of Zelda.

East Coast set, showcasing works by Newfoundland and Canadian composers and harpists, inspired by the landscapes and traditions of the East Coast.

Films & TV music including Iconic themes from Disney films, popular television shows, and more.

Outre Fireflies (2009) Adam Young, Owl City's Ocean Eyes album.

19:00 **Quartet ÉVELINE**

Quebecoise harpist, singer and composer Éveline Gregoire-Rousseau, with Olivier Guertin, drums; François Jalbert, guitar; and Rémi-Jean Leblanc, bass perform their second album, *Après la Tempête*, a blend of hard-hitting rock and 1980s synthesizers, with catching melodies and heartfelt lyrics.

19:45 **Leonard Jacome**

Venezuelan harpist and educator Leonard Jacome showcases indigenous musical forms from South America transformed for today through the Electric Llanera 37 harp, developed in partnership with Camac Harps. Two wizards combine their talents to create magic!

20:20 **Radiohead! With Emily Sanzaro**

Straight from the Museum of New Art and the MOFO mid winter festival in Hobart, Tasmania, Emily Sanzaro brings a distinctly signature style and ease to her interpretations. *Late Night with Radiohead!* includes *Burn the Witch*, *Exit Music (for a film)*, *Street Spirit (Fade Out)*, *Creep*, *No Surprises*, *Just Everything* in its Right Place

21:00 **The Legend of Chang'e, Immortal Goddess of the Moon**

PhoeNX Ensemble and Little Pear Garden Dance Company

Patty Chan, erhu, Lina Cao, guzheng, Sanya Eng, harp, Ryan Scott, percussion

Emily Cheung, choreographer

Nicole Decsey, rehearsal director

Matthew Bryce, Jessica Gomes, Avery London, dancers

	Narration	
Fire! (2021)		Grace Lizan Currie (b. 2000)
	Narration	
Passing Over (2021)		Andrew Gosse (b. 2000)
	Narration	
La lune dans la tête (2020)		Jérôme Langlois (b. 1952)

21:30 **Emmanuel Padilla Holguin**

Mesmerizing artist and Mexican native Emmanuel Padilla Holguin showcases his Latin American heritage with a set of his favorite Latin music, and composers.

22:00 **Kety Fusco**

Kety Fusco redefines the harp through live electronics, creating an immersive solo performance between classical roots and experimental sound design. She has performed at the Royal Albert Hall and collaborated with Iggy Pop.

PARIS - TORONTO 2026

BIENVENUE WELCOME



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FRANCE

L'Espace Camac
92 rue Petit 75019 Paris

Siège & Ateliers
La Richerais BP15 44850 Mouzeil

www.camac-harps.com



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96 *One Harp World, presented by Lyon & Healy Harps/Salvi Harps • Toronto 2026*

07:00 – 08:20

Workshop

Birchwood Ballroom

Mind, Body, and Harp: Abigail Kent

09:00 – 09:40

Lecture

Willow (Willow West + Willow Centre)

Composing for Harp and Electronics: Creating Symbiosis 🍁: Kalen Smith

09:00 – 09:45

Performance

Birchwood Ballroom

Duo Minuit: The Poulenc Sonata for Cello and Piano - A New Harp Transcription: Anouchka Hack, Noelia Cotuna Rizea, Duo Minuit

09:00 – 09:50

Lecture

Grand East

From Naples to Buenos Aires: The Influence of the Italian Harp School in the Development of the Harp in Argentina: Marcela Norma Mendez

09:00 – 13:30

Exhibit

Vendor Exhibit Hall

Exhibit Hall Open

10:15 – 11:00

Meeting

Grand Ballroom

World Harp Congress Annual Membership Meeting

10:15 – 11:00

Performance

Birchwood Ballroom

Lullabies for the Land: Original works for harp, voice, & electronics

Nami/يَمَان (Sleep) Palestinian lament by Jawaher Shofani

Tarweede Shamali/يَلَامَشْ قَدِيْوَرْت (Northern Song) from Palestine

Chandamama Raave (Come Sweet Moon) from Telugu, India

Toutouig (Sleep) from Brittany, France

Alla Ho Shah Alla Ho (My Life, My Child) a Pashtun lullaby from Afghanistan

Pajarito que cantas (Little Bird You Are Singing) from Spain

Yurikago No Uta/ゆりかごの歌 (Swaying Cradle Song) from Japan

Bikilou from Democratic Republic of the Congo, Central Africa

Kaa Fo (Don't Cry) from Ghana, West Africa

Usdi Yona/ᏊᏎᏲ ᏊᏎᏲ (Little Bear) from Cherokee Nation

Sulla Lulla from Norway

Laye Laye (My Beloved Child) from Kurdistan

... continued

Lullabies for the Land ... continued

Dún Do Shúil (Close Your Eyes) from Ireland

Ya Tala'ayn El-Jabal/لبجلا نبي عل اط اي 'Going up the Mountain' from Palestine
Eleanor Turner

11:00 – 12:30

Performance*Grand East***A Trio of Pairs**

Oi Kiu Kilby Li, Tracy Cheung

Megan Sesma, Janina Burnett, Gwenllian Llŷr, Sirius Chau

Two Cantonese Art Songs for Soprano and Harp Kai-Young Chan (b. 1989)

Oi Kiu Kilby Li, harp Tracy Cheung, soprano

She Walks in Beauty: Passion for Mother Earth

I. What Have We Done to the Earth?

Documentary Video

A Blues for Mother Earth*

Mark Engebretson (b. 1964)

I. Earth

II. Flame

III. Water

II. Healing Mother Earth/New Life

Documentary Video (Megan Sesma)

Colors of the Wind

Alan Menken (b. 1949)

III. Eyes to Our Bright Future

Documentary Video (Janinah Burnett)

Peace

Jasmine Barnes (b. 1991)

IV. Divine Magic

If It's Magic

Stevie Wonder (b. 1950)

arr. Dorothy Ashby

V. Eyes Bright to Our Future

A Gershwin Sampler (edited)

arr. Paul Baker

Duo Beloved

Megan Sesma, harp Janinah Burnett, soprano

* *World premiere***The Peace of Wild Things**

Syrinx, L. 129 (1913)

Claude Debussy (1862-1918)

from the Suite bergamasque, L. 75 (1890)

Claude Debussy

Clair de Lune

from, Six American Sketches

Skaila Kanga (b. 1946)

Running Waters

Solitude

Grasshoppers

A Trio of Pairs ... continued

Between the Blossoms (2020)

Sun Keting (b. 1993)

In her chamber

Silk

Ink

Unwritten

Commissioned by The Aliara Duo with support from the UKHA.

Taheke (2002)

Gareth Farr (b. 1968)

Presto

Aliara Duo

Gwenllian Llŷr, harp Sirius Chau, flute

11:00 – 12:30

Performance

Willow (Willow West + Willow Centre)

Young Composers Project: Featured Composers works in concert

<i>Blue Hour</i>	Renée Qin
<i>Forest Dance</i>	Stella Wilson
<i>The Lost</i>	Jay Lamb
<i>The Last Waltz</i>	Ellie Lau
<i>Entremet Rhapsodie</i>	Charisma Kate Chow
<i>Sweeping Entr'acte</i>	Jayam
<i>Crimson Love</i>	Ella Lamb
<i>Pythia, Oracle of Delphi</i>	Paul Nicolaou
<i>Dallán Forgaill Delight</i>	Aoibheann Galvin
<i>36.5°C & Rising</i>	Elysha Vorstenbosch

11:15 – 12:00

Meeting

Davenport

WHC Correspondents Meeting: Isabel Moreton

11:30 – 12:15

Lecture

Willow East

Teaching to Empower Music Students with Mental Health Challenges: Heather Cornelius

11:30 – 12:15

Performance

Grand Ballroom

Gwyneth Wentink: New Horizons

This recital marks the first international presentation of Gwyneth Wentink's recent compositions, several written for Echoes of a Quiet Act, a new interdisciplinary performance combining music, storytelling and reflection.

11:30 – 12:20

Lecture

Osgoode West

Everyday Harp Care: Strings and Tuning: Jo Baee, Gabriel Diaz, Peter Wiley, Danielle Williams

11:30 – 12:30

Performance

Birchwood Ballroom

Ruth Wickersham Papalia Scholarship Award Winners in Recital 🍁 🌌

Zora Evangeline Maya Lai

Four Preludes for Harp II. Moderato	dolphus Hailstork (b. 1941)
La Madone	Caroline Lizotte (b. 1969)
Misty	Erroll Garner (1921-1977) arr. Zora Evangeline, in the style of Dorothy Ashby

... continued

Ruth Wickersham Papalia Scholarship Award Winners in Recital 🍁 🎻 ... continued

Sonata III. Perpetuum Mobile	Germaine Tailleferre (1892-1983)
Unrest I	Brandee Younger (b. 1983)
Wisdom Eye	Alice Coltrane (1937-2007)
Zora Evangeline	
Koholā Sings (2021)	Takuma Itoh (b. 1984)
Koholā Sings is part of the Five Minutes for Earth collection. This performance has been honored by a donation from a science-based environmental organization, Earth at Heart.	
Deux Impromptus (1926)	Jean Cras (1879-1932)
Lent Animé	
Rhapsodie Op. 10 (1921)	Marcel Grandjany (1891-1975)
Maya Lai	

12:30 – 13:00

Performance

Open Stage, Vide Lobby

The Hong Kong Harp Chamber Music

Crystal Chan, Iris Chan, Suzan Chan, Natalie Chee,
Carol Choi, Audrey Karlie Lai, Kilby Li, Eve Lung,
China Pascual, Marcel Schumacher, Rachelle Yuan, Suzette Yuen
Dan Yu, director

The Hong Kong Harp Chamber Ensemble showcases enchanting city spirit through the harp, jazz rhythms, and a Cantonese pop medley, celebrating beautiful Hong Kong with vibrant musical harmony!

Kangding Love Song
Jasmine Flowers
Enchanting City
Under the Lion Rock
Colourful Cloud Chasing Moon

12:30 – 13:15

Workshop

Willow East

AHS IDEA Soundboard Session: Juan Riveros

13:30 – 14:00

Meeting

Grand Ballroom

Closing Ceremonies: Isabelle Perrin, Kathy Kienzle, Alice Giles, Virginie Gout-Zschäbitz, Angela Schwarzkopf, Chilali Hugo, Kela Walton, Erin Wood

Thank you for attending One Harp World: your commitment to supporting live music and musicians makes our work rewarding. Join us to thank everyone who made OHW possible, and to hear exciting news about future AHS and WHC events!



Conversation with Judy Loman

by Susana Remeny-Prentice

Susana Remeny-Prentice conducted the following conversation with Judy Loman following the AHS Conference in Cincinnati in June 2000.

S.R. Judy, first of all I would like to tell you that we are very proud of you here in Canada and congratulate you on the difficult program you performed in Cincinnati. How in the world do you find time to practice, manage to be a member of the Toronto Symphony Orchestra as well as a Professor of the Harp at the University of Toronto! In 1998 you were appointed Harp Instructor at the Curtis Institute of Music in Philadelphia; how can you be in so many places at the same time?

J.L. My schedule is not as busy as it would seem because over the years the Toronto Symphony has favored the classical repertoire and I have had many weeks off in most seasons. When I took the position at the Curtis Institute, I asked for, and received short leaves of absence from the Toronto Symphony throughout the season which freed me to travel. I do find it hard to schedule enough time to practice, however, and am often working quite late into the night when I have a lot of different concerts to prepare. I am used to this because of raising 4 children. Often my only time to practice would be at night after they had gone to bed. I have also become an expert at making every minute count. If I have 10 minutes and a hard passage to learn, I'll spend them doing repetitions of that passage. Often, the only practice I get in the day will be in 10 or 15 minute segments. Because of this I have learned the important lesson of clearing my mind of everything except the task at hand. If I have 10 minutes to learn something, I don't want to be thinking about the beans that have to be cleaned in the kitchen! One thing that has helped me is that I really enjoy practicing and learning new things and meeting challenges.

S.R. Judy, tell me about your teaching at the Curtis Institute. What are your challenges and how do you find the students of today compared to the students of "yesterday," when you were a student at Curtis?

J.L. I think that it is generally true that the harp students of today are more advanced than most harp students were in the time when I attended Curtis. In my day, many harp students in North America started the instrument quite late, some taking up the harp after having started on the piano, and no matter how musical, they had the handicap of having to build muscles, flexibility, speed and control over a relatively short period of time. Most of today's harp students have started at a reasonable age and by the time they reach university they have the tools to polish their art. I also find that the students I hear today have had much better training. There are a lot of good teachers now that were non-existent when I was a student. I was very fortunate that I had a very good teacher before I was accepted by Salzedo as his student and that my mother made sure I developed good practice habits.



Judy Loman

HONORING JUDY LOMAN

S.R. Judy, please tell me about Kelly-Marie Murphy, composer of the premiere you performed. How did you get to know her and what made her interested in writing a harp piece such as *Illumination*?

J.L. I first heard the work of Kelly-Marie Murphy when one of her pieces was performed by the Toronto Symphony. I was not required to play the piece and went out to listen—a cello concerto. I really liked the piece and introduced myself to Kelly immediately, telling her that I would really like her to write a piece for harp in the future. I had no idea what her harp writing would be like, but could tell from the harmony, sonority and color of the other piece that she would be in tune with the sound and color of the harp. When I was asked to do the recital in Cincinnati, I thought for some time what kind of concert I would like to do. It finally came to me that a concert of some of my favorite original harp pieces from the 20th century, combined with a new piece from the 21st century would be a wonderful project. With this in mind, I called Kelly-Marie last fall and asked her to write a piece for the occasion. Unfortunately, Kelly was very busy with other

commissions and could not be sure that she would be able to complete the piece in time so refused. I kept calling her and am glad that I did, because she started getting ideas for a harp piece immediately after the first call, and as it had started to write itself in her head, she finally agreed. I sent her lots of harp music and recordings, and we had one meeting at Curtis in the fall of 1999 where she sat in on lessons and we discussed the piece. After that, our only contact was by fax and email, with pages of the piece arriving by fax and discussions on email. I am still working from a photocopy of the faxed music as Kelly and I have to get together to do the final edition before publishing the piece. At the present she is busy getting to know her little newborn daughter Cassidy.

S.R. Miss Murphy has certainly had a very impressive career in such a short time, winning many awards and having her works played by famous artists all over the world. Being young still, hopefully she will feel inspired to write more music to broaden our contemporary harp repertoire. I wish you both good luck for the future, and to Judy a wish for good health and lots of energy for your very busy schedule. ☺☺

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Judy Loman

by Linda Umbrico



Last August my sister and I got together with our mother to discuss her life as a musician and harpist. We sat in her beautiful garden as she answered all of our questions and told us stories from the past. Her mother had saved pictures and articles dating back to when she first began to study music at age five. The old clippings and pictures brought back many wonderful stories we had never heard before. It is with pride and a great deal of pleasure that I relay to you some of the highlights of my mother's distinguished career.

Judy Loman was born on 3 November 1936 in Goshen, Indiana, the second daughter of Herschel and Sabra Leatherman. A major in the U.S. Army, Herschel was also an amateur pianist and the local church organist. His father had been a clarinetist and had worked at the Conn factory in Elkhart as an instrument repair man. A graduate in dramatic arts of the Bush Conservatory in Chicago, Sabra also came from a musical background. Most of her parents' generation was a part of the Waltz family troupe, a traveling group of actors and musicians who performed around the turn of the century.

Mom was five when her parents, stationed in Atlanta for the year, took her to the Griffith studios to enroll for piano lessons. While waiting for an interview she spotted a lovely little gold harp about the size of an Irish harp. (This harp, it turned out, was a small replica of a Style 23.) "As soon as I saw that harp I wanted

to learn how to play it. I wasn't interested in piano any more. I just wanted to study harp, so my parents bought me a little Irish harp and I started lessons." Sabra, also interested in the harp, rented a larger harp for herself and began studies along with her daughter. By the following spring both mother and daughter were trying out their new skills. Mom's first performance was 5 June 1943 when, along with her mother and older sister Gloria (violin), she performed at the home of her harp teacher, Mrs. Mary Griffith Dobbs.

After the family moved back to Goshen, Mom continued her studies with Sister Mary Trinitas at St. Mary's College in South Bend. Sister Trinitas was primarily a pianist and stressed precision, sound, and facility. At the age of nine piano lessons commenced, and little Judy advanced so fast that she was given awards for both technical advancement and perfect pitch. Her parents and teachers were astounded by her ability to transpose piano pieces into different keys and to pick up melodies by ear and harmonize them.

Mom first met Carlos Salzedo on 26 January 1949, shortly after her 12th birthday, when he performed at her local high school. Her mother had arranged for her to have a lesson with him the day following his recital. She played Hasselmans' *La Source* and the Debussy *Dances* for the great master. Sabra relates that when Salzedo heard Mom, he said "I must have this child as a student." It was arranged that Judy would study with him the following summer at his harp school in



Left to right (ca. 1941): Judy's mother, Judy, her sister Gloria, and Beverly Cobbs

SUMMER / 1997

5

Camden, Maine. This became her summer activity and most intensive study opportunity for the next five years.

Mom remembers that Salzedo treated her much like a daughter, referring to her as "my little Judy." She recalls, "I remember one summer in Maine, I had tonsillitis, and he made sure I had been to the doctor, and then got the landlady to watch over me and make sure I didn't get out of bed. Well, I wanted to go to a lobster party on the Penobscot Bay that some friends had organized. I sneaked out of the house and was just getting on the boat when who should grab my arm from behind but Salzedo. He literally dragged me back to the house where I was staying and made me go back to bed!"

Even during the school year in Goshen, Mom received considerable attention from Salzedo. A letter early in 1950 asks her to send him a copy of *Variations on a Theme in Ancient Style* so he could put his markings in for her. Another letter reminds her to keep up her piano as it is "exceedingly important." One 1951 letter announces he will send her copies of the *Spanish Dances* by Granados and *On Wings of Song*, while another one from the same year tells her to prepare *Scintillation* and his transcriptions of the wedding marches and the Bach and Corelli classics.

Along with Salzedo's advice, Mom continued her studies with Sister Trinitas at St. Mary's College, developing at both the piano and the harp. At age 14, she was accompanying high school musical productions and performing such works as Chopin's *Grand Polonaise brillante* on the piano. In the spring of 1950, she participated in the Texas Harp Festival in Denton, Texas, where she performed with the advanced harp ensemble.

In 1954, as Mom began her last year of high school, Salzedo wrote to offer her a place at The Curtis Institute of Music. Her parents, despite some trepidation, packed up the car and drove her to Philadelphia, feeling that their daughter was ready both musically and personally. During the years at Curtis, Salzedo covered as much repertoire with her as possible. He didn't display too much concern about her technique. "He basically let me do what I had been doing because it was working. With me he was concerned with repertoire, musical phrasing and gestures, and didn't really dwell on technical points." When asked what a lesson with Salzedo was like, Mom described an active man who would constantly walk around the room as he gave instruction. She also mentioned that he was tactile and would often use physical prompts to express how he thought of a given phrase. The no-hands phone would have come in handy; apparently Salzedo was given to calling various colleagues while Mom was playing to have them hear bits of her lessons. As an afterthought, Mom added that Salzedo often ate candy during the lessons.

Mom was clearly a favorite of Salzedo. He wrote to Sabra, "She always was a lovely youngster, but now she is an affectionate, mature person. Her friendship is



A photo taken in Maine: Judy Loman with Salzedo's harp (1956)

a precious gift to me. . . . I admire her humility and truthfulness and sense of perfection."

By the end of her second year at Curtis, Mom was ready to graduate. During the time she spent at Curtis, Salzedo had instilled a feeling of responsibility to develop new music for the harp, and a commitment to teach. He had also changed her name to Judy Laman. (It was later changed, at the suggestion of Madame Mimine Salzedo, to Judy Loman because of some confusion around the pronunciation of Laman.) She joined the Salzedo Concert Ensemble as Salzedo's associate harpist and they began a series of concerts. Of these concerts, Salzedo wrote, "I am always amazed when we play together: two bodies but one mind."

Mom met trumpeter Joseph Umbrico, a fellow student at Curtis, in the spring of 1955, and they were married a year later. Their first daughter, Pennie Carlotta (after Carlos) was born in 1957 and Salzedo was named as her godfather. Soon after that, the young couple had to decide between two cities, since Mom had been offered principal harp in New Orleans, and Dad the principal trumpet position in Toronto. They decided on Toronto because it was closer to both their families, and because the musical life in that city offered more opportunities for them at the time.

It turned out to be a good move. Mom and Dad quickly became involved with the music scene. They performed with the National Ballet, the Canadian Opera Company and the Canadian Broadcasting Corporation Symphony. In 1960, Mom was appointed

HONORING JUDY LOMAN



Judy with R. Murray Schafer, composer of *The Crown of Ariadne* (mid-1980s)

Principal Harp of the Toronto Symphony and continued to play in the other Toronto orchestras as well. Of this time, she says, "I was lucky enough to work with some really great composers, conductors, and performers, and this was a very important influence on my development as a musician." Among others, she worked with the great composers Stravinsky, Copland, and Villa Lobos, and conductors Barbirolli, Beecham, Karl Ancerl, Walter Susskind, and Seiji Ozawa. Many singers also left a deep impression on her. In particular she remembers Maureen Forrester: "I'll never forget her 'Song of The Earth';" Lois Marshall, with whom she made a wonderful recording of English folk songs; Renata Tebaldi; Elizabeth Schwarzkopf; and Dietrich Fischer-Dieskau. Other guest artists and many of her colleagues in the symphony (including my father) were often an inspiration.

It was also during this period (between 1960 and 1967) that Mom and Dad added three more children to their family. This writer was born in 1961, Julie came two years later in 1963, and Joe, Jr., was born in 1967. Pennie now lives in Brooklyn, NY, with her husband and twin daughters, and is a well-respected artist. I am currently a violist with Orchestra London, Canada, and am also married. Julie is a freelance harpist and English teacher in Toronto. Joe, Jr., who is autistic, attends a day program and lives at home.

Mom says that she played a lot during those years but didn't really practice much as she was more interested in her growing family. As her daughter, I remember that it was also fun to have a busy and glamorous mother, and although she did have quite a bit of time for us, I wouldn't say she ever neglected the

harp. Her musical life included many solo recitals and concertos as well as being the principal harpist of the Toronto Symphony and a skillful arranger and editor of harp repertoire. What Mom thought of as "coasting" would be considered by many quite a driven and successful career.

Around 1970, both Dad and Mom were growing more and more concerned about their young son Joey. Although 2-1/2, Joey was not talking and he had bypassed crawling and learned to walk instead. It was finally discovered that Joey was autistic. At the time, autism was even less well understood than it is today. It could never be ascertained what the best treatment and education for Joey would be, and the amount of stress and fatigue this involved cannot be overestimated. It is interesting that Mom found strength in the harp during this difficult period. "At the time, my music saved me from complete depression. When I would be practicing, teaching, or working, my problems would recede. Eventually, I was taught how to help Joey follow a step-by-step procedure in order for him to gain control over everyday life skills. This, incidentally, became a great help to me as a teacher, since I learned how not to jump ahead before a student was ready."

Just after Joey was born, the Canadian Broadcasting Corporation asked Mom to make a recording of harp repertoire. "This was a turning point for me," she says. "The recording was quite an effort. Up until then I was coasting along having a wonderful time as a musician. I had facility and knowledge, but my endurance was not up to the demands of a full recording. I really had to dig in and practice. I started talking to string players about the technical work they had done as students and realized that I needed this type of backup in my own playing. I developed a warmup that I could use to keep up a strong technique when I wasn't working on solo repertoire, and this warmup turned out to be ideal for developing technique in my students."

Since 1970, Mom has performed with the Toronto Symphony as a soloist on many occasions, and on tour in Canada, the United States, Europe, and Japan. It



Judy's daughter Linda Umbrico, Judy, and Linda's husband, Ross

was a special honor and highlight of her career to give the Salzedo Centennial Concert for the American Harp Society in Columbus, Ohio, and the 1985 World Harp Congress in Israel. In his review of this recital, Yohanan Boehm, critic for the *Jerusalem Post* commented, "Miss Loman's unfailing memory and perfect control of all the intricacies of her sensitive instrument allowed her to concentrate on musical performance. She excelled in beautifully shaded dynamics, brilliant digital fluency, smooth pedal changes and an overall elasticity that turned this recital into an unqualified pleasure." Reviews of her performances have been consistently enthusiastic about her "brilliant and stylish" musicianship, "rare virtuosity," and "captivating" stage presence.

Mom has continued to produce recordings over the years with various labels that feature both new and traditional harp repertoire. She has worked with some great ensembles performing chamber music for the harp. She has made recordings with both the Orford String Quartet and Nexus, each time exploring new and different music for the harp. Her work with singers and choirs led to recordings with Lois Marshall, the Toronto Mendelssohn Choir, and the Toronto Children's Choir.

Mom's interest in contemporary music is evident in a number of her solo recordings. Many works have been written for her over the years, including concertos, solo, and chamber pieces. Of special note is the famous *Crown of Ariadne* by R. Murray Schafer, recorded

in 1979. The piece makes some very unusual demands on the harpist, since one must play percussion instruments and the harp at the same time. Her recording won both the 1979 Juno Award and the 1980 Grand Prix du Disc.

Mom always works closely with composers. She will usually meet with the composer to discuss the various possibilities of the instrument and what the composer has in mind. When the piece is completed, Mom will only suggest a change if she sees a more effective way to achieve what the composer wants, or if there is a better way to enhance the sound of the harp.

Mom is presently on the faculty of the University of Toronto, McGill University in Montreal, and the Royal Conservatory of Music in Toronto. In the past she has taught at the University of Michigan and the Banff School of Fine Arts in Banff, Alberta. She began teaching almost as soon as she moved to Toronto, and over the years has developed a reputation as a wonderful and devoted teacher. I have been lucky enough, as her daughter, to meet some of the talented young harpists who have come to her over the years, and to see for myself how she has guided them skillfully and with care. I do not know of any student who has anything but the highest praise and gratitude for her wisdom and the time Mom gives.

About 20 years ago Mom and Dad bought a farm near Peterborough, Ontario. Dad built a main house and a small guest cabin, and Mom started a summer harp school called the Fenelon Falls Harp School. Every summer they are hosts to various students who come for tractor rides, gourmet meals, long evening walks, and of course, lessons. Back in Toronto, we would often have a student live in the house with us, and this really fit with the atmosphere of learning and music in our house. Many of the students developed friendships with the entire family, and some have taken a special interest in Joey (now we call him Joe), going out or spending extra time with him.

Mom's students now fill positions in orchestras across Canada and the United States, including the Vancouver, Edmonton, Cincinnati, Montreal, Canadian Opera, and New York Metropolitan Opera Orchestras. Although established in their own careers, many of her students will continue to call from time to time, either to ask advice or just to visit.

Mom has always participated in benefit concerts for various causes. After a trip to East Europe in the early eighties, she organized a huge symphony park concert in support of nuclear disarmament, and almost everyone in the Toronto Symphony performed. In what became a fairly typical process, the entire family became involved in organizing, advertising, and providing a big party afterwards.

Lately, Mom, along with Susana Remeny, President of the Toronto Chapter of the American Harp Society, has become organizer for a yearly series of benefit concerts in support of a harp scholarship fund and H.A.A.D.D. (Homes for Adults with Autism and



Judy and Joe Umbrico cut their 40th anniversary cake (June 1996)

Development Disorders). Her students are often asked to play for these concerts, and her colleagues in the orchestra are also willing participants.

These days are as busy as they have always been. Mom is constantly at work on a new project of some kind. She has recently acquired the *Finale* system for her computer so that she can edit and eventually publish some of her many arrangements. She is in the midst of plans to record her arrangement of Haydn's D major Piano Concerto, as well as the Boieldieu and Handel Concertos. She continues to play with the Toronto Symphony as principal harp, performing solos with them on a regular basis. At home, she and Dad are working intensely on developing an individual lifestyle plan for Joey's future.

However, they continue to enjoy the good things in life despite their busy schedules. Mom and Dad are both famous for their wonderful cooking and great parties. They are both avid gardeners; their backyard in Toronto and the rock garden at the farm are the envy of many. They enjoy visiting and playing with their grandchildren in Brooklyn and try to go for a vacation every year, each time exploring some natural wonder such as the Grand Canyon or the great old forests. Mom keeps in shape with a vigorous exercise routine: "Well," she says, "I want to keep doing what I am doing for a long time."

Discography

Marquis Records:

The Genius of Salzedo
Songs of the British Isles (with Lois Marshall)
Mostly Britten (with the Toronto Children's Chorus)
Dancing Day (with the Toronto Children's Chorus)
Music for Viola and Harp (with Rivka Golani)
20th Century Masterworks for Harp (with Susan Hoepfner, flute)
The Canticles (Canticle V, with Benjamin Butterfield)

CBC Records:

Dance of the Octopus (with Nexus)
Fifteen Pieces for Harp (John Weinzwieg)
Harp Concerto (R. Murray Schafer with Toronto Symphony)
Adeste Fideles (with Louis and Gino Quilico and Toronto Children's Chorus)
The Spirit of Mozart (Mozart Concerto for Flute, Harp, and Orchestra with the CBC Vancouver Orchestra, Nora Shulman, flute, Mario Bernardi, conductor)

Fanfare Records:

Meditations (with Daniel Domb)

Centredisc:

Chimera (with Orford Quartet). Works for harp and quartet by Luedeke, Schafer and Houdy, also
The Crown of Ariadne for solo harp by Schafer

Opening Day Recordings:

Patria. Music by R. Murray Schafer, with The Schafer Ensemble, featuring *The Crown of Ariadne*

Recordings No Longer in Print:

CBS:

Suite for Harp and Chamber Orchestra (Harry Somers, with the CBC Symphony)

RCA:

Make We Merry (solo performances with the Festival Singers)
Gloria (with Elmer Iseler and the Toronto Mendelssohn Choir)

CBC:

SM-93 (standard harp repertoire)
 SM-167 (standard harp repertoire)
 SM-187 (with Toronto Woodwind Quintet)
Concerto for Harp and Chamber Orchestra (John Weinzwieg)

Aquitane:

Sentient
The Crown of Ariadne (R. Murray Schafer. This recording won the 1979 Juno Award and 1980 Grand Prix du Disc.)

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PEOPLE

R. Murray Schafer (1933-2021) – A Tribute

by Judy Loman

Ed. – R. Murray Schafer was the featured composer at the Eleventh World Harp Congress in Vancouver 2011, and member of the Honorary Board of Directors of the World Harp Congress. An interview with him, conducted by Trio Verlaïne (Heidi Krutzen, harp) was printed in the WHC Review Vol. XI, No 1 & 2.

Composer, educator, environmentalist, scholar, and visual artist, Raymond Murray Schafer blended all and enriched communities worldwide with the products of his extraordinary vision.



R. Murray Schafer
(18 July 1933-14 August 2021)

Born in Sarnia, Ontario, Schafer's family moved to Toronto when he was a year old. He lost his right eye at the age of 8 to Glaucoma. Because of his artificial eye, he was frequently bullied in the early years of his schooling. As a child and further into his teens, Murray displayed talent in art and music, and an imaginative and independent intelligence.

Quick to learn, he would use what he had learned in a way that his teachers could not understand. This personality trait continued through his university years, thus making a good part of his early education an unhappy experience. Regardless of problems with those who weren't in step with Schafer's unique way of thinking, he advanced rapidly as a pianist and sang in a men's and boys' choir, an experience that instilled a lifetime love of music for the voice which resulted in some of his most well-known works.

In his short time at The University of Toronto he studied with John Weinzwieg, one of Canada's leading composers, pianist Alberto Guerrero, who also taught Glenn Gould, and the wonderful harpsichordist Greta Kraus, an early music specialist. These teachers became his mentors. They understood his way of seeing the world and supported his unusual way of thinking.

Travel was the route to knowledge for Murray. In the 1950s, he learned Medieval German in Vienna, traveled behind the Iron Curtain, visited the middle east, Japan and South America. He read widely from the Bible, the Bhagavad Gita, the Tibetan Book of the Dead, medieval German poets, Sappho, Rumi, Novalis, Rilke, Rabindranath Tagore and Bertolt Brecht. Much of what he read became libretti in his compositions.

In 1961 Schafer began teaching, first as Artist-in-residence at Memorial University, Newfoundland for two years, then taught at Simon Fraser University in BC for the next 10 years. While at SFU, Murray took steps to put forth his concerns about the damaging effects of technological sounds on people. He set up the World Sound Scape Project with grants from UNESCO and the Donner Canadian Foundation. This project was established to study the relationships between people and their acoustic environment. From his concern about the effects of technological sounds, Schafer released two important publications, "The Tuning of the World" and "A Sound Education." Through his work in Soundscape studies, The World Forum for Acoustic

Ecology, with 10 member countries, was established.

The Soundscape concept influenced much of Schafer's music. His search for a place devoid of technological sounds led to his owning two beautiful farms in Ontario throughout his lifetime. Living in these ideal spots has inspired pieces meant to be performed in the natural environment, incorporating lakes and forests into works for voice and other instruments. His strong interest in involving communities has produced huge works, many of which use members of the community as performers and require the audience to wander from site to site. Most of these works are a part of the 12-part cycle of the environmental music-drama, *Patria*.

This brings me to his music for the harp. Schafer wrote 7 wonderful pieces featuring the harp as solo instrument or in chamber music. It all started in the late 1970s, when the Toronto Symphony performed a piece by Schafer called *Lustro*. It was a piece in which the Orchestra was distributed throughout a round auditorium in Convocation Hall at the University of Toronto. I loved the sonorities of the piece and felt that a composer with Schafer's tonal palette would write a great piece for harp. I asked Murray if he would consider such a project. *The Crown of Ariadne*, for harp and percussion (played by the harpist) was his answer. Its success, both for the enjoyment of the audience and the harpist, led me to commission him to write *Theseus, for Harp and String Quartet*. Both *The Crown of Ariadne* and the harp part of *Theseus* are featured in the *Patria* Cycle. After that came the Harp Concerto, Wild Bird, for violin and harp, and Tanzlied, dedicated to his wife and muse, mezzo soprano Eleanor James, and me. This was a wonderful surprise, as I had no idea he was writing it! This was the end of what Murray wrote for me, but not the end of his compositions for harp! *Four Songs for Harp and Mezzo Soprano* and *Trio for Flute, Viola and Harp* were written around 2011. I have contacted 3 Canadian harpists who had personal associations with Murray and who have benefitted from his generosity, to tell the impressions of their experiences with him.

Lori Gemmell, Principal Harp, Kitchener Waterloo Orchestra

My student (and now) colleague, Lori first heard Schafer's music in her grade 7 music class.

"Mr. Atwood turned off the lights and played Threnody for us. It was a profoundly moving experience, like I had never had before. Then, when I got to the University of Toronto, I learned about Schafer in my music history class and was again so moved that I wrote a paper on "Ra, Patria 6." Judy later introduced me to Murray at "The Greatest Show on Earth, Patria 3" and from that moment on I have been devoted to his music for harp. The complexity, the thrilling sounds and life-giving energy and love in all his music moves me to the core."

Lori performed *The Crown of Ariadne* in her last year of university. Sometime after that she recorded it in an album of Canadian works for the harp. Schafer heard this recording and loved it. In 2010 he asked Lori to perform some songs he

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had written for voice, flute, and harp for his niece's wedding. The songs were lovely, and Lori enjoyed rehearsing them with Schafer's coaching. Here, in Lori's words, is what happened next.

"In early 2011, without any word from Murray, I received a package from Arcana Editions. I opened it and found Four Songs for Harp and Mezzo Soprano with the dedication to Eleanor and Lori. I was overwhelmed and overjoyed at Murray's generosity! It was such a great gift to be entrusted with bringing these songs into the world. There were two of the songs he had written for his niece's wedding, rewritten without flute, Had I the Heaven's Embroidered Cloths and The Lamp, plus two new songs, Sophia and The Day is No more, which makes the collection a powerful song cycle. These Songs cover themes of female power and wisdom, the illuminating force of love and the darkness of love and loss."

Dr. Michelle Gott, Professor of Harp, University of Arizona

Michelle received her doctorate from Julliard in 2014. Her thesis was on R. Murray Schafer, his life, and his music for the harp. She performed many of his pieces and spent time with him at his farm and through personal interviews.

"My first interview with Murray took place at a hotel in downtown Toronto, across the street from the Royal Conservatory of Music where he was lecturing at the Glenn Gould School. I was very nervous to meet him, but he was so kind and interested in discussing my questions. Following that interview, I had further opportunities to observe him teaching a class at the school, to visit his 100-acre farm in Douro-Dummer, and to communicate several times via letters and phone calls. On my visit to his farm in August 2013, he gave me a tour of an underground labyrinth he had constructed for a performance of Asterion (part of the Patria cycle) on his property. Although much of the labyrinth was in a state of disrepair by that point, I could clearly see how his boundless imagination flowed through everything he did. Inside his composition studio at the farm, I noticed little scraps of paper with birdsong notated on them, books on subjects of all kinds, and worktables with no chairs because he would stand when working. He seemed to care deeply about my interpretations of his work and my questions, although he was careful not to confirm anything that wasn't uniquely his idea. While I was at the farm, I asked Murray to autograph my copy of his book, "My Life on Earth & Elsewhere". Inside, he wrote: "For Michelle, may all the days of your life be filled with beautiful sounds." Murray changed the way I think about the creative arts. He was a composer, author, visual artist, artistic director, stage director, teacher, and an environmental activist. His life and work inspired me to honour all the facets of my creative self. I am deeply thankful for the experiences that I had with him, and grateful for the opportunity to share his work throughout my life."

Heidi Krutzen, Principal Harp, Philharmonia Orchestra of London

"Murray was a beautiful soul. I would often remark to friends that he was one of my favourite human beings on the planet. He had this child-like wonder, endless curiosity, playful and cheeky humour, prodigious intelligence, and an ability to see well beyond the confines of our limited perception. He was a creator in the full sense of the word and a man ahead of his time. I will forever be grateful to Judy Loman for beginning the enduring relationship with Murray which led to the creation of what I consider to be,

some of our greatest works for harp. After performing Theseus for the first time and experiencing the impact his music had on the audience, I began corresponding with Murray. I treasured receiving his handwritten letters and phone calls. It was many years before he agreed to write a piece for my Trio. That period of time I hold dear to my heart ~ the back and forth on the piece as it was being created, the collaboration, the stories, the conversations, the laughter, meeting up for rehearsals and performances in Vancouver and Ottawa. He was due to write one more piece for my cello/harp duo but sadly his health did not allow him to do so. I am grateful for Murray every day. Being around him allowed us to step into the infinite possibility of what is, the magical

and expansive nature of the universe, creativity, and connection. He enriched our lives in so many different ways, not the least of which are his contributions to music, sound ecology and the arts, and more specifically to our own instrument, the harp."



R. Murray Schafer and Heidi Krutzen

The impression of his genius and the joy of learning his music has made me a better (and more interesting) musician. I have treasured his generosity, openness to suggestions on how to write for the harp, (very few after *The Crown of Ariadne*) kindness and concern over the years for different members of my family and am so grateful (and proud) to have been the person who asked him to write a piece for me, and that there are now 7 extraordinary pieces for harp in his huge body of works! For my 80th birthday, I partnered with The Canadian Music Centre to put out a 2-disc CD of all of these 7 works, played by the artists they were written for. This recording can be purchased through Apple Music, Canadian Music Centre or Amazon.

R. Murray Schafer has been awarded with 10 honorary doctorates, The Glenn Gould Award, the Governor General Award for Lifetime Achievement in the Arts, the Koizumi Prize from Japan, to name only a few, and in 2013 was named Companion of the Order of Canada, the highest honour given to any individual by the nation.

At age 75, Schafer wrote a very interesting and entertaining autobiography entitled "My Life on Earth and Elsewhere." It presents a fascinating view of his multi-faceted personality and intelligence as well as the overwhelming presence of his spirituality.

Here is a paragraph from the last few pages of his book:

"I watched the stars at night and listened to their music and wrote down the sounds I heard. I was lifted out of this world and soared on cosmic rays, singing with the angels; and from time to time I was allowed to touch the mists of the Unknown Being.... and when I die I pray that I will return to the empyrean of the sky or...."

Many good wishes for your life in the empyrean of the sky, dear Murray.



Susann McDonald: A Harpist's Life

by Elzbieta Szmyt

SUSANN McDonald, Distinguished Professor of Music at Indiana University's Jacobs School of Music, has celebrated her eightieth birthday. You can ask any harpist and will get the same response: *Susann McDonald is one of the great harpists and harp teachers in the world.* She has been a teacher and a role model to an amazing number of the most prominent harpists of our time, she has created the largest harp department in the world at Indiana University, she founded the USA International Harp Competition and, until recently, was Artistic Director of the World Harp Congress. Still, her legacy and impact on the harp world is difficult to describe because it is so deep and so wide.

Susann McDonald has been teaching for thirty-five years at Indiana University, and I have been fortunate to be a witness of her life for nearly three decades. I was first her student, and then I became her junior colleague at IU.

"Let's have her play harp ..."

The journey that took Susann McDonald to Bloomington, Indiana, was an unusual one for a young lady with deep Midwestern roots. Her early career started in Illinois, matured in France, took root in New York City, southern California, Arizona, and Indiana, and has spread around the world.

Susann was born in Rock Island, Illinois, a city on the Mississippi River. Her introduction to the harp was very much intertwined with family and with faith. Her maternal grandfather, Edward Alexander Kelly Hackett, had made his mark in publishing, and was the publisher and editor of the Fort Wayne (Indiana) *Sentinel* newspaper. In Susann's words, "He had a big heart and was a committed philanthropist."

A Presbyterian lay minister at Los Angeles' Emmanuel Presbyterian Church, he also launched a mission hospital in Guanjou, China.

While spending summers in Beverly Hills, California, Edward Alexander Hackett also worked in prison ministry. He would go to local prisons, taking with him a harpist to accompany hymns during the service. The harpist who played for prisoners also became the first harp teacher of Susann's mother, Catherine Hackett. Susann's mother played harp while in high school, but did not continue when she entered Mills College, the prestigious all-women's school in the foothills of Oakland, California. When she married George McDonald, Susann McDonald's father, she told him this: "If we have a daughter, let's have her play harp." Susann McDonald was born on May 26, 1935. Her family gave her the nickname "Doll."

Susann's childhood was one that many could wish they had. Her father, a graduate of the University of Chicago and Columbia University Law School, was General Counsel of an insurance company, Modern Woodmen of America, based in Rock Island, Illinois. He met Susann's mother (whose aunt lived in Rock Island) on a blind date. Susann's parents were very active in their community, in scouting, church affairs and civic responsibilities. Susann tagged along with her father and older brother George to the local links, where she cultivated her lifelong love of golf. She described her childhood as a very conventional and happy one that included Brownies and Girl Scouts, Sunday school, and twirling baton in the school band.

And there was harp starting at age six. Susann started playing on a small Lyon & Healy pedal harp. Mrs. Franklin Peterson gave Susann weekly lessons

in her home during the next six years. Susann loved, and perhaps lived, to play. (Among the memorable experiences for Susann at this time in her life was performing with the violist William Primrose one year in *Harold in Italy*, which has a large harp part. After their performance, Primrose called the McDonald household to congratulate Susann and said he wished she could tour with him in that work—perhaps the inspiration for the life of travel and performance that she would one day have.)

From Rock Island to Chicago

One day, Mrs. Peterson told her parents that she had taught Susann everything she knew, and it was time for Susann to move to her own former teacher, Marie Ludwig, in Chicago. This led to once-monthly lessons with Marie Ludwig. German by birth, Marie Ludwig was staff teacher for Lyon Healy Harps and a former harpist of the Metropolitan Opera.

For the young Susann, this meant long chaperoned train trips lasting until she was old enough to make the three-hour journey to and from Chicago by herself. She retains vivid memories of her trips and lessons with Miss Ludwig. She would visit her teacher's home, where she enjoyed abundant Italian meals cooked by Miss Ludwig's Italian husband, clarinetist Joe Giordano, who also coached Susann in *solfège*.

Susann had her first teaching experiences while in high school and was very devoted to her eight students in Rock Island. She loved teaching from the very beginning. During Susann's junior year in high school, Marie Ludwig introduced her to concert harpist, Mildred Dilling who was a former student. After hearing Susann play, Dilling suggested that Susann travel to Paris to study with world famous pedagogue Henriette Renié. Coming home from Chicago that day, Susann could not contain her excitement about the idea of going to France. Her parents, however, thought otherwise and remained reluctant. Europe, far from Rock Island, was still recovering from WW II. It was not easy for them, but they eventually gave their permission for her to travel to Paris in the summer between her junior and senior year of high school.



Susann McDonald with her Lyon and Healy harp, c. 1946

"Petite Sue"

In the hot summer of 1952, Susann McDonald was just seventeen. She took a train to New York. From there, she boarded the student ship *SS Nellie* accompanied by her chaperone, Marion Perley Casstevens, a harpist from the North Carolina Symphony bound for France. After a twelve-day-long journey, they arrived at Le Havre.

When Susann arrived at the Renié townhouse on the Rue de Passy in Paris, Renié embraced her and kissed her on both cheeks. The very first question she asked was, "Do you love the harp?" "Yes," Susann stammered. The young seventeen-year-old student Renié called "Petite Sue" gave the right answer, and it was true.

At first, Susann was barely able to keep up with the fast and unfamiliar language, relying on the chaperone to translate. Eventually, Mademoiselle Renié asked the chaperone to leave and to allow Susann, who had been working on her French for



Israel International Harp Contest 1959: Susanna Mildonian (Italy), 1st prize; Susann McDonald (USA), 2nd prize; and Edward Witsenburg (The Netherlands), 3rd prize

months, to continue harp lessons on her own, which she did with ease.

Susann describes Renié's presence as the major spiritual and musical influence in her life. During her summer lessons, Renié introduced Susann to her *Method for Harp*, and they also worked on the solo repertoire which included Pierne's *Impromptu caprice*, Tournier's *Féerie*, and Grandjany's *Rhapsodie*.

Susann proved to be a very attentive student, making notes after every lesson and writing to her parents regularly, reporting on all new discoveries about her harp playing. She stayed in a boarding house close to the Arc de Triomphe. After two weeks in Paris, Susann, along with Renié's other students, traveled to the village of Étretat, a tiny French village located between two cliffs facing the English Channel. It was in a villa there that Renié had spent her summers since childhood. Susann has vivid memories of that time: regular lessons with Renié, mixed with picnics organized by Mildred Dilling, who also studied with Renié, and golf with her chaperone, Marion.

Between Renié and Laskine

The summer of 1952 was just the beginning of the Susann's ties to France. She wanted to come back to study with Renié, but this had to be negotiated with her parents. She returned home to finish her senior

year of high school, and her mother hoped she would go to Mills College, her own alma mater. As an alternative, her parents hoped she would attend Juilliard, where they drove her during her senior high school year and where she took three lessons with Marcel Grandjany. Susann's parents relented only one week before the start of the classes at the Paris Conservatory.

In 1953, Susann returned to Paris to study privately with Renié and to attend the Ecole Normale Supérieure de Musique. Renié recommended that she apply to the Paris Conservatory, convinced that Susann could win the first prize and go back home with a diploma in hand. After she performed a recital attended by Lili Laskine, the Paris Conservatory's harp professor, Susann was accepted into Laskine's class, although Susann continued to study with Renié privately. Both teachers accommodated the unusual relationship, but it took considerable skill to navigate between two teachers and two different approaches. Susann studied one program with Laskine and a different repertoire with Renié, having to adjust fingering and details depending on the teacher. She remembers: "I worked very hard, lived for my lessons, and practiced long hours." She was the first American harpist to study at the Paris Conservatory, and was awarded the Premier Prix in 1955. In her final recital, she was featured on French National Radio from the Palais de Chaillot in Paris.

Successes and Setbacks ...

A little like Van Cliburn after the Tchaikovsky Competition, Susann returned home to great acclaim. She played solo before 60,000 people at the Chicago Land Music Festival, headlined by pop singer Patti Page, at Soldier Field. She played on the *Morning Show* hosted by Dave Garroway, one of the pioneers of early television, and she also performed at the Philips Gallery in Washington, DC, receiving a glowing review from the *Washington Post*'s Paul Hume.

Susann had hoped to continue studying with Renié during summers. After her return to the United States, the two exchanged letters and discussed Susann's career, Renié suggesting repertoire for her many recitals. But on March 1, 1956, Susann

learned that Henriette Renié had passed away. Susann returned to Paris to play a concert in tribute to her teacher at the home of Renié's former student, Countess Odette de Brye.

In 1956, she moved to New York and attended the Powers Modeling School in an effort to improve her stage presence. Though she had parental support, she also free-lanced, performing in Broadway musicals and substituting in various orchestras. During this time, she signed a contract under the New York management firm Inter Allied Artists. Her manager, Ann Kullmer, helped arrange for her to do something that had never been done before. On December 9, 11 and 13, 1958, Susann gave three solo harp recitals at New York's Carnegie Hall during one week, and all three programs included only works originally written for the harp. All three recitals were well attended. Among the audience were Mildred Dilling, Marcel Grandjany and Carlos Salzedo. Unfortunately, during that week, journalists in New York City went on strike. Her performance was mentioned only in the trade journals, and so she did not receive the full measure of publicity.

It was Carlos Salzedo, then teaching at Curtis but living in New York, who convinced Susann to participate in the First Israel Competition, which was to take place in 1959. As Susann remembers it, she was not interested in competing, but Salzedo prevailed. However, he could not convince her to play his *Variations* as one of the free choices. She decided to perform Renié's *Ballade fantastique* and Casella's *Sonata*, as that was where her heart was at the time.

Going to Israel was an important experience for the young harpist. She won second prize. In the letter to her parents dated September 26, 1959, she wrote: "Dearest Mom and Daddy, Well, the results were just announced and 2nd Prize came to me ... I am very happy ... They gave first prize to the Italian girl, Susanna Mildonian, 18 years old who was indeed terrific ... I am the top American! It was a very close contest and could have gone any ... Will write more later ... Love, XX Doll XX."



Susann and her parents, George and Catherine McDonald

Loving the Harp

She took a trip to France right after the competition. She had reasons to be happy, not only because of Israel, but she was deeply in love with John Marson, an English harpist whom she met during the contest. After a brief visit in France, they went to London to meet his mother and family. She returned home to Rock Island thinking that she and John were going to marry.

After that short courtship, John wrote to Susann's father asking for her hand. As Susann described things, it was a catastrophe. George McDonald quickly replied: "*You could not even keep my daughter in harp strings. No way I would give my permission!*" Reflecting on this, Susann remains very philosophical. She believes that her parents could not bear the thought of her moving to England and being the wife of a musician, with its challenges and financial uncertainties. Asked if she had any regrets, she answered that she was very committed to harp at that time, and lived to practice and perform. She, in fact, loved the harp and could not give it up. John Marson, who passed away in 2007, went on to have a distinguished career concertizing, composing, and organizing the UK harp community. He and Susann enjoyed a warm friendship, meeting at World Harp Congress events until his death.

Her Highest Calling

After the Israel competition, Susann's career accelerated. She played three Wigmore Hall recitals

REMEMBERING SUSANN McDONALD



Diane Bish and Susann McDonald (publicity photo for *Joy of Music*)

in London, and she toured with a flutist from the Netherlands for two years, performing in Paris and Amsterdam. Though she was successful, Susann did not feel that New York City was a place she could call home. She wanted to be both closer to her family and to explore teaching as another dimension in her career as a harpist.

While vacationing with her family at Florida's Sanibel Island, she met the mother of the Dean of Fine Arts at the University of Arizona. It was she who suggested that Susann go west to explore teaching options at her son's school. Susann had already been planning to go to visit her brother George (known as Sandy), who was a Cal Tech graduate then living with his wife Janet in Pasadena. So on the way to California, she stopped in Tucson where she was introduced to the University of Arizona's School of Music. Susann was immediately offered the job. She decided to accept the offer but also to live in Los Angeles, closer to Sandy and Janet. For the next two decades, she commuted by car and plane from Los Angeles to Tucson.

The University of Arizona job was her first college teaching position, but it was not her only one. Soon after starting in Tucson, in 1963, she established a harp department at Cal State University, Los Angeles. She also joined the faculty of the University of Southern California; she also continued to perform extensively. She worked with a highly talented group of students in both universities that included Kathy Kienzle, Randall Pratt, JoAnn Turovsky, Patricia Harris, Carrol McLaughlin, April Aoki, Sylvia Re,

and Hye-Yun Chung. Many of them became her teaching assistants at the University of Arizona. It was at this time that she began to teach a very young Naoko Yoshino, who took private lessons with her. Yoshino continued to study with Susann and, in 1985, at the age of seventeen, she won the first prize at the 9th International Harp Contest in Israel.

While teaching, Susann began recording extensively in the 1970s. For Orion records, she recorded two records for solo harp, *Dussek* and *Rossetti*, and three records with violin and harp sonatas by Spohr. For Klavier Records, she recorded five solo albums and three chamber recitals. She recorded for the Delos label, including one of the best-selling harp albums, *The World of Harp*, in which she played the Irish harp and the Paraguayan harp. Finally, in 1973, the top sales representative for Columbia Artists managed to convince Susann McDonald to join their roster of artists. During this period, she concertized literally from coast to coast.

When asked to describe her life at that time, Susann said that performing and concertizing is a very lonely life of hours spent practicing and then more hours traveling from one city to another, staying in different hotels, meeting so many people who later blended together. This is why teaching brought balance into the equation. Teaching brought fulfillment: she could influence and help young harpists. She described teaching as her highest calling.

Harp Diplomacy

Teaching in the US was just part of Susann's pedagogical life. She was already working with several international students when Phia Berghout invited her to lead the 1979 International Harp week in Queekhoven, Holland. It was a unique event that gathered harpists from around the world to share their talent and love of the harp across borders.

In 1980, after twenty years of dedicating her life to the event, Phia decided to retire. Participants of the very last Harp Week decided to continue the tradition that Berghout started, thus leading to the creation of the World Harp Congress in 1983. Ann Stockton was named the first chairman, and Susann McDonald was chosen to be the artistic director, a

position she held from 1983 until 2012. She found it to be a great adventure and labor of love.

Asked to describe the job, she said, "I was a harp 'diplomat.' We truly put the harp on the map in each country and helped promote the careers of hundreds of harpists." She worked closely with the board of directors and host committees in each venue: Israel, Austria, France, Switzerland, Denmark, the Czech Republic, Ireland, Canada, Holland and the USA. Accommodating the entire harp community, while programming the entire schedule of the Congress, involved a great deal of hard work but a great deal of diplomacy. Through this and by establishing the Focus on Youth Program, the Congress both continued and honored Phia Berghout's desire to support young harpists from around the world.

Juilliard

In theory, her schedule could not get any busier, but it did. In February of 1975, Marcel Grandjany passed away. Shortly thereafter, Susann received a call from the president of Juilliard School of Music, Peter Mennin, who asked her to join the faculty and head the harp department. (Grandjany and McDonald had both been pupils of Renié, which guaranteed a continuation of the pedagogical approach that began with Renié.) She was hired over the phone and started teaching that very spring.

She thought: "I will have the honor of succeeding Marcel Grandjany, but I don't want to move to New York; my family and students are in California." To resolve this, she remained in Los Angeles, and commuted, not only between California and Arizona but now also to New York.

Asked how she could keep up the lesson schedule, make travel arrangements, and so on, she said that she had the most amazing secretary, Susan Frederickson. Ms. Frederickson was in charge of scheduling lessons and making sure Susann was in the right place at the right time. Susann described this period as a kind of routine. She had a furnished apartment close to Juilliard. She would go there directly from the airport, rest, have lunch and head straight to teach a growing number of students at her school, among them Nancy and Barbara Allen, Sarah Bul-



Susann McDonald in front of the Juilliard School of Music

len, Barbara Lepke, Grace Paradise, Gretchen Van Hoesen, Maria Casale, Sarah Voynow, Sophie Clavel, Deborah Hoffman, and Isabelle Perrin. During her time on the plane, she wrote two pamphlets, *Thoughts for Students* and *Thoughts for Teachers*, which distill her pedagogical knowledge and give practical advice for new teachers and their students.

After several of years of this commute, she had an important talk with her financial adviser in California. She was teaching in multiple institutions, and she was performing and recording. It was artistically satisfying but not fully financially rewarding. Her advisor suggested that she renegotiate her contracts with all of the schools asking that her salary be doubled. She did and to her amazement, all of the schools accepted her request. This complicated her life even more, because she and her advisor thought that renegotiations of the contract would narrow her institutional commitments.

She was thus forced to make hard choices. She first left Tucson and then, in 1981, her California positions. Before leaving her teaching posts in Cali-

REMEMBERING SUSANN MCDONALD



Pat Wooster and Susann McDonald at the opening ceremony of 1999 World Harp Congress in Prague

fornia, however, she was honored by the Friends of Music, California State University, as a distinguished teacher and an outstanding concert harpist. The ceremony took place in March 1980 in Dorothy Chandler Pavilion, Los Angeles.

Back Home Again in Indiana

The same year, while teaching at Juilliard, Susann McDonald received a phone call from Charles Webb, Dean of the School of Music at Indiana University. Dean Webb offered Susann a full-time position at his school after Peter Eagle retired as head of the department. Strangely for someone with midwestern roots and ancestral ties to the state, she was not very familiar with the school, but decided to visit Bloomington. She was still teaching in both California and Juilliard but eager to put down roots in one place. She consulted her father, and he suggested accepting because it offered both professional satisfaction and also financial security.

In 1981, she became the head of the harp department. She began to create what has become the largest harp department in the world. Her former student, Linda Wood (now Linda Wood Rollo),

came with her to assist and to create the pre-college program. Susann came to love Bloomington and the dynamic atmosphere of the School of Music. Still, she was a little shocked when she was asked to enroll eighteen students to create her full load. She had been teaching in four colleges, but none had such high enrollment. She rose to the challenge, in no small part because she had a group of devoted students, who followed her there not only from Arizona, California and New York, but also from other parts of the world.

As she began teaching at IU, she continued to teach at Juilliard, but, in 1985, she decided to put her full energy and commitment in her growing program in Indiana. She wanted to travel less, and to nourish her students more. She also wanted to have time to garden. This also allowed more time to travel internationally, giving numerous master classes in Asia, Europe and South America.

I met Susann McDonald shortly after she committed exclusively to Bloomington. I entered her class at IU in 1987 and was truly overwhelmed with everything, from the playing level, the extensive facilities and, above all, with Susann McDonald's tremendous energy and devotion to the harp. Coming from martial-law Poland, the university felt like a harp paradise, with its superb instruction but also with access to the finest instruments. There seemed to be endless opportunities to perform solo, to play chamber music with the highest caliber musicians or to play with an orchestra under world-class conductors.

The class that I entered in 1987 had twenty-four students from thirteen countries. Susann McDonald created an environment for us to grow but also to feel like a part of a family. Her weekly master classes provided performance practice and musical inspiration. She and Linda would attend our orchestra rehearsals, ensemble performances and recitals. Susann thought of every detail to equip us for professional life, making sure that the notes, memory and interpretation of the pieces we played were of the highest quality. She constantly addressed the spectrum of details from mental practicing, to tuning, to stage presence and dress code. One of the most important classes she created and offered at IU was a harp

pedagogy class. Susann and later Linda Wood taught this class, exposing participants to the insights of teaching harp and its repertoire.

The pre-Nutcracker Christmas harp ensemble performances at the IU Auditorium soon became one of the highlights of the Bloomington holiday season. So did the Christmas Harp Concert at the Sherwood Oaks Christian Church, the church she attends.

Another aspect of her teaching and collaboration with her remarkable colleague, Linda Wood, was creating new compositions, arrangements and teaching material. One snowy winter night in 1985, while driving back from Ohio after performing and teaching a master class at Ohio University in Athens, Susann and Linda became very involved in a conversation about harp repertoire and student development. They were so involved in the subject that the car suddenly stopped because it ran out of gas. In the era before cell phones, they had to wander over a snow bank to the nearest house to call for assistance. That was the night that gave rise to Music Works.

The publications of Susann and Linda are widely known. They include *Graded Recital Pieces* (I personally call them The Greatest Recital Pieces), *Haiku for Harp* (a collection of contemporary music), *Spanish Music* (three volumes), *Harp Olympics* and *Harp for Today*. The last one I believe to be the most useful and complete harp method ever created.

In 1989, Susann McDonald was named a Distinguished Professor of Music at IU, only the third woman ever awarded this title in the School of Music. April 16, 1989, was a memorable day for those of us who were her students. We were to perform Handel's Concerto and Susann's ensemble piece, *Crystallis*, at the ceremony held in the IU Auditorium. Over twenty harps were arranged in the lowered orchestra pit, which was slowly raised before the packed house. Coming up, we could hear the audience gasp as they saw the gold harp columns slowly rising, with Susann in her black robe, ready to conduct, at the front of the ensemble.

In July of the same year, the first USA International Harp Competition took place. After serving on the juries of most international competitions, Susann McDonald developed the idea of establish-



Susann McDonald, Sarah Bullen, Elzbieta Szmyt, and Eleanor Fell at IU, in 2007

ing an International Harp Competition at Indiana University, which would attract harpists from all over the world. She consulted her colleague, legendary violinist Josef Gingold who was on the faculty at IU and who established the International Violin Competition in Indianapolis. Encouraging the idea, he gave Susann priceless advice and support. The greatest assistance, however, came from the then Dean of the School of Music, Charles Webb. An acclaimed pianist, Dean Webb completely endorsed the idea to host the competition, to use all school facilities and harps and to provide the symphony orchestra for the final round. Charles Webb also served as a president of the jury for several cycles. Victor Salvi, Lyon & Healy Harps, Aoyama Harps and later Camac Harps proved invaluable sponsors of the competition. In July of 1989, in Bloomington's City Hall, a procession of fifty harpists carrying the flags of their countries was enthusiastically welcomed by a cheering Bloomington crowd in the opening ceremony of the First USA International Harp Competition.

This past June, forty-eight harpists from sixteen countries performed in the beautiful facilities of Jacobs School of Music competing in the 10th USA International Harp Competition. It has grown to be the largest and the most important harp competitions in the world. Winners of previous competitions have become leading harpists of the 21st century as soloists, as orchestra principals, and as prominent teachers.



Susann's 80th birthday celebration in South Korea, May 2015

Master Classes

Susann's reputation as a teacher goes beyond her University affiliation. Since the early 1970s, she started to give regular master classes in the US and around the globe. From 1975 to 1987, she hosted a large group of students in coastal Carmel, California; after moving to Bloomington, she continued the tradition at IU. In that period, she taught master classes virtually all over the world: Brazil, Denmark, Mexico, Peru, Spain, Italy, France, Holland, China, Japan, Poland, Korea, and Taiwan. Because of her frequent visits in Europe, she decided to look for a summer home in Switzerland. Together with her close friend, the famous organist, Diane Bish, who also traveled to Europe to perform, Susann decided to buy a small chalet in Villars. This location became a base for teaching large master classes each year with students from Europe, Asia and the United States.

The Portrait of a Master Teacher

Since my arrival at Indiana University almost thirty years ago, I have noticed very few changes in Susann's teaching regimen. At the age of eighty, she now allows herself to take a couple of weeks off during the semester to "catch a breath" as she put it. She still performs her hourly daily practicing routine, scrupulously playing through all the pieces her students are working on in the search for the best fingering and interpretation. She teaches weekly master classes. She performs and records with Diane Bish on the *Joy of Music* television program. She played numerous faculty recitals with Janos Starker, Paul Biss, Atar Arad and Thomas Robertello.

In 2007, she dazzled the audience of the Columbus (Indiana) Philharmonic, performing Glière's Harp Concerto in a concert entitled "Queen of the Harp," which Susann dedicated to her friend, Columbus philanthropist Dick Johnson. In 2012 Governor Mitch Daniels awarded her the Indiana Governor's Award, the highest recognition for artistic achievement in the state. Two years later, the 2014 World Harp Congress in Sydney, Australia, paid tribute to Susann for her lifetime contribution to the harp.

Susann continues to entertain her entire class every spring with a grand party at her beautiful home in Bloomington. She honors all the graduating students, giving them flowers, gifts and personalized plaques. She prepares her famous game "name that tune" in which students at the party try to name the piece after hearing her play just one or two notes. Students are also expected to perform chamber music during the event on the stage of the studio space. At a recent master class, she was taking the requests for the kind of pizza to order for the party.

As I looked at Susann, vibrant in bright lime green shirt and black trousers, I thought how little she has changed since I arrived at the Music Annex of the Jacobs School of Music in 1987. She had the same energy, commitment and charisma that captured me thirty years ago when meeting her for the first time. And I think about her students. So many talented young harpists have passed through her studio here in Bloomington: Sebastian Lipman, Elizabeth Hainen, Kirsten Agresta, Jana Bouskova, Ann Yeung, Margarita Arnal, Tina Rehling, Emily Levin, Florence Sitruk, Dan Yu, Maria Luisa Rayan, Jung Kwak, Mieko Inoue, KyoJin Lee, Baltazar Juarez, Tisha Murvihill, Licia Jaskunas, Ann Benjamin, Cathy Anderson, Sirin Pancaroglu, Adrianna Horne, Cliona Doris, Marcia Dickstein, Celia Chan, Jaymee Haefner, FanFen Tai, Shannon Chieh, just to mention a few (there is no space here to list them all.) We have all become her extended family throughout the world.



IU Harp class 2015

Devotions

The story of her life would be incomplete without mention of the faith that explains and gives meaning to her gifts. As with her beloved teacher, Susann is a woman of strong faith who is fully generous, thoughtful and empathic. She takes time daily to reflect on her Christian beliefs and she reads the Bible regularly. In 2000, she wrote a book of meditations *I Lift My Soul To Thee* and, in 2007, she published *Praise the Lord: a Journal of Faith*, which contained 365 Daily Devotionals and Prayers.

She started writing a second book in April of 2002 and was strongly encouraged by friends and family. As she says in the Preface, “In April 2002, I felt led to begin a series of devotions, really as a way to deepen my faith and share God’s many blessings in my life as an artist and musician.” She continued writing daily until the night of November 1, 2002, when a fire destroyed the home where she lived for twenty years. The fire damaged most of her belongings, including her harps and all of her music, but she continued writing her book during the next three years. The dedication notes: “*This book is dedicated to all my students, past, present and future and to my dear friend, Diane Bish, who has always encouraged me in my walk with Christ.*”

In 2003, Brigham Young University held an exhibit devoted to the great harpists of the 20th Century. Susann McDonald was at the exhibit and was shocked to see her own picture next to the harp luminaries of the century: Laskine, Grandjany, Tournier, Salzedo and, of course, Renié. McDonald was the only one of the greats still living. The black and white picture of Susann showed a woman from

about the time that she won the prize in Paris. There she was, in the harp pantheon, next to her beloved teacher. “*Petite Sue, do you love the harp?*” You can almost hear it ...

ABOUT THE AUTHOR

Elżbieta Szmyt, a native of Poland, is an associate professor of music in the harp department of Indiana University's Jacobs School of Music. She is currently writing a book on the life of Susann McDonald. 

IN MEMORIAM

Susann McDonald (1935-2025) – Part I

by Isabel Moreton

In the inaugural issue of the *World Harp Congress Newsletter*, published in January of 1984, the recently appointed Artistic Director, Susann McDonald, pays tribute to Phia Berghout:

"Phia Berghout unites and inspires harpists of all nationalities and diverse backgrounds. She has profoundly influenced many lives by the strength of her artistic integrity coupled with her great personal warmth and magnetism. She has truly devoted her life to the harp and the entire harp world owes much to her wisdom and leadership. It is fitting that we thank her and honor her."

In retrospect, this paragraph can be read as her own mission statement. She has touched the lives of so many through her vision and her artistry, as a teacher, as a networker, and as a promoter of young harpists. As co-founder and artistic director of the World Harp Congress, we owe her a debt of gratitude. Without her, her commitment, and her ideas, the global harp world would not be what it is today. When you think about all the things Susann McDonald achieved during her lifetime, you can imagine how great the grief must be for those who knew her.

Keeper and Passer on of the Torch

As a **teacher**, Susann McDonald has served as the harp department chair at Indiana University in Bloomington, The Juilliard School, the University of Southern California, the University of Arizona, and the California State University at Los Angeles. Her pedagogical background includes renowned instructors such as Henriette Renié, Lily Laskine, and Marie Ludwig.

As a **performer**, she has given countless concerts, both solo and as a soloist with orchestras, as well as a chamber music player. She holds the distinction of being the first American to be awarded the Premier Prix in harp from the prestigious Paris Conservatoire. She enjoyed recording, particularly at the beginning of her career she made a recording every year. Later she became a regular guest on Diane Bish's TV show "The Joy of Music."

As a **global networker**, she initiated or contributed to the establishment of significant organizations.

She was a founding member of the World Harp Congress and appointed to the role of Artistic Director in 1983. She held this position until 2011, and remained a member of the corporation until her passing.

Today, one must imagine how challenging Global Networking was at that time and how much time and effort she put into it: No Zoom, no email, outrageously expensive long-distance calls.

In 1989, she founded and hosted the USA International Harp Competition in Bloomington, Indiana, in order to

foster young artists. This competition has been recognized as one of the most significant competitions worldwide for decades.

As a **composer, pedagogue and arranger**, Susann McDonald expanded the harp repertoire with her arrangements, compositions, as well as her *Method, Harp for Today* (MusicWorks-Harp Editions, 2008).

Biography

When you consider her background and the persons that have guided her in her youth, it becomes apparent that this passion does not come out of nowhere.

Susann Hackett McDonald was born on 26 May 1935, in Rock Island, Illinois, on the banks of the Mississippi River, into a family with a strong religious background. Her father, George, was an accomplished lawyer who graduated from the University of Chicago and Columbia Law School, while her mother, Catherine Hackett, pursued a career in education at Mills College. She had a brother George (two years her senior), with whom she was close throughout her life. He was an aeronautical engineer and had four children. He is credited with saying, "Oh, she is as pretty as a baby doll", and the nickname "Doll" stuck for the rest of her life among family members.

Her maternal grandfather, Edward Alexander Kelly Hackett, had been a newspaper publisher and prominent Presbyterian layman in California. He was certainly a source of the deep religiosity that runs through the family. He held services in prisons and hired a harpist to accompany the prisoners in their singing. Her mother Catherine took lessons from the harpist for several years, but after moving to Illinois, she gave up and decided that if she had a daughter, she would learn to play the harp. Her aunt, Dr. Martha Hackett, spent much of her life in China, where she worked as a surgeon, archaeologist, and medical missionary. Among other things, she established a hospital there. Susann would



Susann McDonald (1935-2025)

REMEMBERING SUSANN MCDONALD

IN MEMORIAM

later share that the stories told by her aunt were the driving force behind her desire to travel and help people.

At the age of 5 or 6, Susann began taking harp lessons from Mrs. Franklin Petersen, a former student of Marie Ludwig-Giordano. After some years of teaching, she recommended Susann to her former teacher and accompanied her on the three-hour trip to Chicago for about a year until she was able to make the trip on her own.

"My first teacher was from my hometown. and she could have probably kept me there for the rest of my life. I wouldn't have known the difference. But instead, when I was 12, 13 years old, she said to my parents, 'I feel I've taught her everything I can teach her. We must now see that she studies in Chicago.' And so when I was 13 years old, I began commuting to Chicago and to a fine teacher who had a tremendous influence on me."¹

Her teacher in Chicago was Marie Ludwig-Giordano (1887-1980). Of German origin, she studied with Enrico Tramonti in Chicago, who in turn had studied with Alphonse Hasselmans in Paris, and Edmund Schuëcker in New York. After sharing the position of harpist in the Metropolitan Opera orchestra in New York City with Carlos Salzedo for some years, she returned to Chicago and established a reputation as a reknown and influential teacher at the Lyon & Healy harp salon.

In an 1990 interview, Susann McDonald recalls:

"She was a wonderful person and opened up a whole new world of professional harp playing for me. (...) Frequently after my lessons she would take me home with her, and Joe (note: her husband), would cook an Italian meal and coach me in solfège. I basked in their love, friendship, and encouragement and came home from these trips exited and inspired."²

Marie Ludwig suggested that she should also take lessons with her former student Mildred Dilling (1894-1982), who immediately recommended that she take the famous summer class with her teacher Henriette Renié (1875-1956) in Étretat, France in 1952. Seventeen-year-old Susann was accompanied on the trip by a chaperon, another young harpist, Marion



Susann McDonald with her parents in the 1980s

Casstevens. From the very beginning, Susann knew she had found her mentor in Henriette Renié. Upon her return, she told her parents that she wanted to study in Paris. Her parents were initially reluctant, as they had hoped she would attend Mills College like her mother.

During the following year, Susann took private lessons with Henriette Renié, who taught only privately and not at the Paris Conservatoire. The lessons with her could easily be extended to three hours, and they covered more than harpistic themes — they would also discuss religious ones.

In 1953 the Harp News stated:

"Seventeen year old Susann McDonald of Rock Island, Illinois, was presented in recital by Marie Ludwig May 9 at the Lyon and Healy Concert Hall in Chicago. Charles Stark and Mildred Dilling gave short talks at the recital. Miss McDonald has been the harpist for the Tri-City Symphony Orchestra for the past four years. In September she left for a year's study with Mlle. Renié and to attend the Ecole Normal de Paris."³

After that year, Henriette Renié suggested that Susann should also take lessons at the Conservatoire with Lily Laskine (1893-1988) following the summer holidays. After some hesitation on the part of her parents, they agreed. Susann attended lessons with Lily Laskine at the Conservatoire, and private lessons with Henriette Renié once or twice a week. She found this difficult because, although it was by mutual agreement, her teachers often contradicted each other. When necessary, she managed to learn different sets of fingerings for each lesson!

In the spring of 1955, at the age of 19, she became the first American harpist to receive the prestigious Grand Premier Prix for her interpretation of Gaubert's *Légende*, a work dedicated to Henriette Renié.

Susann McDonald recalled that in the last lesson before the exam, much to her great frustration, Mme. Renié did not allow her to play through the entire piece. Instead, they practiced the opening passage with the glissandi over and over again with Mlle. Renié. Later, the jury told her that she had already won, based on her performance of the opening passage of the Gaubert!

In 1956, she planned to return to France to take further lessons, but to her great sorrow, Henriette Renié died on 1 March 1956. Susann moved to New York, where she was contracted by Allied Artists, took lessons as a model to improve her stage presence, and performed in various Broadway musicals, eventually making her New York debut in 1957. After touring extensively and following the advice of her manager, Ann Kullmer, Susann accomplished the major feat of performing three different concerts in Carnegie Hall in one week, all featuring original works for harp, in December 1958. Unfortunately the concerts were not reviewed because of a newspaper strike that same week. In the audience were Mildred Dilling, Marcel

REMEMBERING SUSANN MCDONALD

IN MEMORIAM



Susanna Mildonian, Edward Witsenburg and Susann McDonald at the First International Harp Festival in Israel in 1959.

Grandjany, and Carlos Salzedo. The latter convinced her that she should enter the First Israel International Harp Contest.

The First International Harp Festival and Contest was held in Jerusalem and Tel Aviv in September 1959. The Jury included the Who's Who of the harp scene: Paul Ben-Heim, Phia Berghout, Mireille Flour, Clelia Gatti Aldrovandi, Marcel Grandjany, Pierre Jamet, Maria Korchinska, Eileen Malone, Carlos Salzedo, Josef Tal, and Nicanor Zabaleta. Thirty-two harpists from eleven countries participated. Susann McDonald won second place, Susanna Mildonian from Italy won first, and Edward Witsenburg from the Netherlands took third place.

This success truly launched Susann McDonald's career upon her return to America.

Ed.: The second part of this article will appear in WHC Review Spring 2026.

ENDNOTES

- 1 Interview Video 1996
- 2 Larson Otfinoski, Beverly „An Interview with Susann McDonald” in: American Harp Journal, Winter 1990
- 3 Harp News Fall 1953 p. 20

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- Interview ca. 1996: [youtube.com/watch?v=O8htwxLD2WI](https://www.youtube.com/watch?v=O8htwxLD2WI)
- The Joy of Music: [youtube.com/@JoyOfMusic/videos](https://www.youtube.com/@JoyOfMusic/videos)

PEOPLE

Susann McDonald (1935-2025) – Part II

by Isabel Moreton

Ed. The first part of this article appeared in WHC Review Fall 2025.

Performing and Teaching career

After placing second in the First Israel Harp Competition in 1959, Susann McDonald continued living in New York and enjoyed an active concert career. She embarked on concert tours throughout the United States, to South America, and frequently to Europe, where she performed numerous works by her teacher Henriette Renié, as well as premiering new pieces, such as *Fire Dance* by David Watkins in Paris in 1962.

At the same time, she began recording and released a new album practically every year. In the early 1960s, Susann McDonald moved to California, returning to her families roots and to be closer to her brother Georg and his family. After moving there, her manager booked her for concerts at colleges in Arkansas. The female audience members immediately wanted to take lessons from her. As early as 1963, the "Harp News" (the magazine that would later become the American Harp Journal) announced: "Susann McDonald has joined the faculty of the School of Music at the University of Arizona in Tucson as an Artist-in-Residence instructor in harp."¹

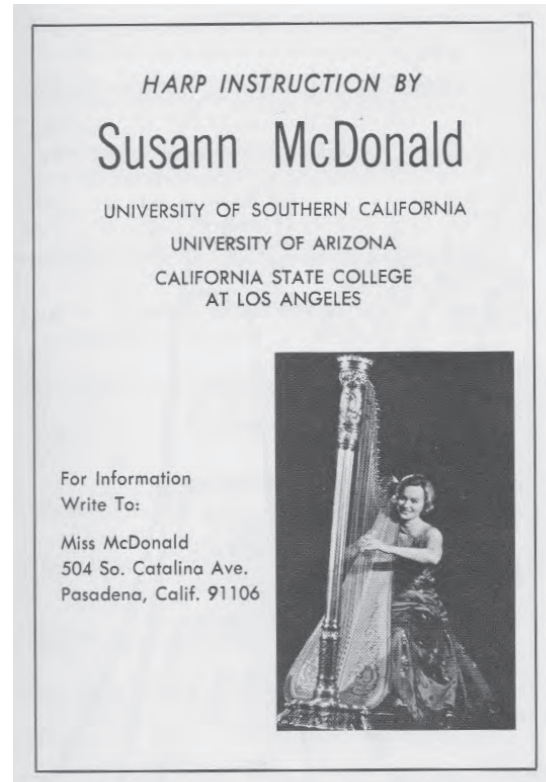
She continued to live in California and for the next 20 years, she commuted - first by car, later by plane - between California and Arizona. Also 1963, California State University (College) in Los Angeles invited her to build a harp department, being named head of the harp department two years later.² Only one year later, in 1964, Susann McDonald headed the harp department at the University of Arizona in Tucson and Pepperdine College in Los Angeles.³ An advertisement from 1971 states her teaching at University of Southern California as well.

Beginning of 1966 was a time of numeros concerts: In March she played 28 concerts for the schools of Los Alamos and Santa Fe. In April and May she toured Europe with concerts in Berlin, Munich, Madrid, Barcelona, Lisbon, and Paris.

She also started giving masterclasses, only the beginning of countless masterclasses for the next decades, in the United States, in Europe, Latin America and Asia.

In 1975 Marcel Grandjany passed away, and Susann McDonald was offered to succeed him at the Juilliard School in New York. She continued to live in California and commuted between Tucson, Los Angeles, and New York. When all the traveling became too much, she approached all the schools and demanded double her salary. They all accepted, so she kept commuting.

Due to her extensive teaching commitments, she appears to have reduced her concert activities - she had been invited



Advertisement from 1971.

by Columbia Artists to join their roster of artists in 1973 - around 1976 because reports from the World Harp Congress in Maastricht in 1981 state: "Susann McDonald (USA) gave a concert featuring works by Mlle Renié in her first public performance in five years."

Finally in 1981, Dean Charles Webb offered her a position at Indiana University in Bloomington, to succeed Peter Eagle.⁴ She moved to Bloomington, resigned in Tucson and Los Angeles but continued to commute between Bloomington and New York for several more years.⁵

"At that time too, I found out exactly what the financial situation was here: the pension possibilities, everything was so different than any of the other schools. That swayed me a lot. At that point I made a decision - I resigned all three schools in the West.

When I did that I also realized that everybody knew of Indiana University - very, very famous school! Also, I had in my mind that it was closer to Juilliard. It was a much shorter commute that made much more sense to me and Charles Webb was fine with me staying with Juilliard.”⁶

Linda Wood Rollo, who had been her student in California, came with her to Bloomington to assist and to create the pre-college program. Susann McDonald and Linda Wood Rollo co-authored over 20 publications for the harp, including educational books, transcriptions, edited music, and original compositions. They published these works under their own imprint, MusicWorks - Harp Editions. (Refer article by Linda Wood Rollo in the WHC Review, Fall 2025.) Linda recalls from a trip to China:

“I am just remembering that Susann was the first person invited to give a masterclass at the Beijing Conservatory in 1984. (...) At that point, China still had no cars - just government taxis - and all the streets were filled with bicycles. The Conservatory students and teacher were wonderful and we tried to provide them with music they didn't have. Most of their music had come from Russia and East Germany at that time, but they did have some scores of French harp music, such as Ravel and Fauré, which they played without any enharmonic markings! (...) We took a train from Beijing to Ganzhou (Canton) to see the hospital that Susann's grandfather built and where her aunt worked as a missionary nurse. (...) All the older nurses came to greet her, held a lovely tea for her and told about their memories of her grandfather and her aunt. Things have changed so much since then!”⁷

Susann McDonald resigned from Juilliard in 1985. In 1989, Indiana University named her “Distinguished Professor,” recognizing her excellent teaching, international reputation, and academic eminence. She was only the second woman to receive this honor. During that time, the harp class in Bloomington was considered the largest in the world. In “Praise the Lord with the Harp” she writes:

“My teachers were all so inspirational to me as a young harpist. I can still hear their words of encouragement and advice, and hopefully I can pass on some of their wisdom that I received from them to my own students. Music lessons are first an apprenticeship. Only after mastering the instruments's technical demands can one become an artist who can recreate the music by one's own unique gifts and music personality.”

Those who were lucky enough to study with her remember not only her strict routine of spending an hour every morning practicing the students' pieces, but also her legendary class parties, and her wonderful sense of humor, but also

her honesty. As a teacher, she was generous enough to share. About her philosophy of teaching—and also of learning—she wrote two pamphlets, “Thoughts for the Teacher” and “Thoughts for the Student,” and included supplementary advice in „Harp for Today“, a harp method she and Linda Wood Rollo presented in 2011.

Susann McDonald appeared with the renowned organist and her friend, Diane Bish, in many episodes of the TV series “The Joy of Music.” When their Bloomington house burned down on 1 November 2003, nearly all of their belongings were destroyed, including harps, music, and books. In early 2003, she started writing “Praise the Lord with the Harp: A Journal of Faith, 365 Daily Devotionals with Scripture and Prayer.” After rebuilding the house, she completed the devotionals, demonstrating her deep faith.

In 2016 she retired from Indiana University and became Distinguished Professor Emerita.

Harp Weeks and the World Harp Congress

After a summer harp workshop in France in 1969, Susann McDonald participated in the 10th Holland Harp Week, performing the Debussy *Dances* with the Netherlands Chamber Orchestra at the Opening Gala. The Holland Harp Weeks had been founded by Dutch harpist Phia Berghout and her Russian-English colleague Maria Korchinska. For many years, they were held at the 17th-century country estate of Queekhoven. Students from all over the world attended, including from Korea, Japan, Australia, Israel, and Europe.



Susann McDonald standing in front of Juilliard School, New York.

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Susann McDonald and Josef Molnar, host of the 3rd World Harp Congress in Vienna.

The following year, Phia Berghout traveled to New York and Los Angeles to present the „Harp Weeks“. Her goal was to invite young harpists to join the festival showing films and playing recordings of past summers. Most likely, Susann McDonald initiated her trip to Los Angeles, where she was teaching at that time.

In 1976, Susann McDonald, along with Phia Berghout and Maria Korchinska, served as leaders at the 17th International Harp Week. More than 100 harpists from around the world participated in the conference and concerts. Maria Korchinska passed away in 1979, and Phia Berghout decided to retire from the Harp Weeks. Susann McDonald at that point had been supporting their work for several years.

A group of former attendees discussed the future of Harp Weeks and considered establishing the

World Harp Congress. The group included apart from Phia Berghout Mario Falcao from Portugal; Kumiko Inoue from Japan; Susann McDonald, Robert A. Ouimette, Lucile Rosenbloom, Deane Sherman, and Ann Stockton from the United States, and Marcela Kozikova from Czechoslovakia. The Phia Berghout Foundation, which laid the groundwork for this initiative, was established in 1982. The first congress was held in Maastricht, the Netherlands, in 1981. Phia Berghout, the founder, served as Artistic Director,⁸ a position she held from 1981 until 1983. In 1983, Susann McDonald took over as Artistic Director and held the position until 2011, when she passed the position to Isabelle Perrin, who had studied with her at Juilliard.

She remained with the Corporation until her death. Under her leadership congresses were held in Israel, Austria, France, Denmark, USA, Czech Republic, Switzerland, Ireland, The Netherlands and Canada.

From the very beginning, great importance was the original idea of the Harp Weeks - fostering exchange among young harpists - which is still reflected in the "Focus on Youth" program today.

Competitions and USA International Harp Competition

In the 1970s, Susann McDonald performed and taught extensively. She also began serving on juries; in 1970, she served on the jury for the Israel Harp Competition for the first time, which had marked the starting point of her career. In 1972, she was jury chair for the American Harp Society Competition, and countless competitions followed, concluding with the International Competition in Mexico in 2012 and the Korea International Harp Competition in 2015.

Feeling the need of an International Competition in the US, the USA International Harp Competition was founded in 1989 by her and Linda Wood Rollo. Thanks to their tireless dedication, this competition has become over the years the leading international competition of its kind, held every three years in Bloomington at Indiana University. Susann McDonald handed over the artistic direction to Elizabeth Hainen and Emmanuel Ceysson in 2023. About her objectives she wrote in 1990:

"I felt that so many gifted young professionals in the world today are struggling to achieve recognition, and that a major ongoing competition based in the United States would enable more of them to perform a program before a discerning jury and public and thus encourage the achievement of excellence. I also feel that this competition is doing much to promote the harp and its repertoires as well as featuring new compositions by American composers."⁹

The competition's winners represent the who's who of today's harp world: Maria Casale, Jana Bousková, Gaelle Vandernoot, Xavier de Maistre, Dan Yu, Emmanuel Ceysson,



Susann McDonald in 2022.

Maria Krushevskaya, Agnès Clément, Remy van Kesteren, Katherine Siochi, Mélanie Laurent, Noel Wan, and most recent Shamim Minoo.

Legacy

When Susann McDonald was asked about the people who influenced her the most she replied:

"As a young girl, I had heard my aunt (note: Dr. Martha Hackett, Medical Missionary in China) tell so many stories about her travels and work, and I think that I shared her dreams of traveling abroad and helping people.

Mlle Renié also was an enormous influence. Her life was a model of discipline, both in her art and in her rich inner life an spirituality. She shared so much with me.

Phia Berghout has also been a source of great inspiration to me; she has benefited the lives of so many harpists through her willingness to give of her time and energies to improve the harp world. I owe much to so many friends, colleagues and students who have enriched my life."¹⁰

Susann McDonald passed away on 29 May 2025, only three days after her 90th birthday and four days after the conclusion of the 13th USA International Harp Competition. She bequeathed a substantial sum to several organizations,

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including the World Harp Congress, which is extremely grateful for this, as it allows its work to continue.

A requiem service was held on 5 June 2025 at Sherwood Oaks Christian Church in Bloomington, IN. The service was based on Psalm 150 "Praise the Lord." She was laid to rest at Chippiannock Cemetery in Rock Island, Illinois.

ENDNOTES

- 1 In: Harp News Fall 1963
- 2 In: Harp News: Fall 1965
- 3 In: Harp News: Fall 1964
- 4 Peter Eagle (1910–1988) was a student of Edward Vito. He was a member of the Chicago Philharmonic Orchestra since 1936 and taught at Indiana University.
- 5 In: AHJ, 1990
- 6 In: Harp Column 2016
- 7 Linda Wood Rollo in an email to the author, August 2025.
- 8 Jet den Hertog: A Portrait of Phia Berghout, p. 68
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RECORDINGS (INCOMPLETE)

- „Un Recital de Harpe“ with works by Dussek, Spohr, Fauré, Renié, Hindemith, and Grandjany. Boite a Musique LDog2.
- „Six Sonatas for the Harp by A. Rosetti.“ Orion Records.
- „Mediterranean Reflexions“ with the Arizona Chamber Orchestra, Robert Hall, conductor. Klavier Records
- Includes Castelnuovo-Tedesco Concerto for Harp and Orchestra and, Debussy Danses. KS 515. Klavier Records.
- „The Romantic Harp,“ KS 525, pieces by Fauré, Salzedo, Renié, Pierné, Tournier. Klavier Records
- „The Virtuoso Harp,“ KS 543, pieces by Renié, Liszt/Renié, Spohr, and Glinka. Klavier Records
- „Masters of Flute & Harp, Vol 1“ with Louise Di Tullio, flute. Works by Krumpholtz, Schaposhnikoff, Damase, and Ibert. KS 556. Klavier Records
- „Masters of Flute & Harp, Vol. 2“ with Louise Di Tullio, flute. Works by Persichetti, Lauber, and Badings. KS 560. Klavier Records
- „Arnold Bax Sonatas“ with Milton Thomas, viola, and Doris Stevenson, piano. KS 570. Klavier Records
- „Harp Spectacular.“ KCD 11004. Klavier Records
- „Sacred Favorites for Organ and Harp“ with Diane Bish, organ.
- „The World of the Harp.“ Delos label.
- „Caprice: French Music for the Harp.“ Klavier Records
- „Harp Sonatas by Rosetti & Dussek.“ Orion Records.
- „Joy to the World“ with Diane Bish, organ.

IN MEMORIAM

In Tribute to Daphne Boden

by Karen Vaughan



Daphne Boden, Member of the Corporation and Board of the World Harp Congress.

The World Harp Congress community is saddened to learn of the death of the British harpist Daphne Boden in London on 28 June 2025 after a short illness at the age of 83. Daphne Boden served as a member of the World Harp Congress Corporation since 2002, having joined the Board of Directors in 1993. She was Chair of the Focus on Youth Committee.

Daphne Boden (28 January 1942 in Surrey) studied at the Royal College of Music, London, with Marie Goossens, and with Mireille Flour at the Royal Conservatory of Brussels, where she was awarded the Premier Prix. On her return she worked with Marisa Robles.

Her parents, Leonard and Margaret Boden, née Tulloch, were well-known artists who painted many portraits of the British Royal Family, the Pope, Aga Khan and no less than ten portraits of Queen Elizabeth II. Daphne was invited to play privately for the Queen and often played while her parents painted.

At the start of her career she gave solo recitals and took her harp to schools around the country, but her teaching is undoubtedly her greatest legacy. She taught at the Royal College of Music for 55 years in both the Junior and Senior departments, at the Royal Academy of Music (1988-2002) and at The Purcell School for Young Musicians (from 1996). Generations of harpists have benefited from her thorough and dedicated approach and unfailing support.

Daphne had a passion for wildlife, especially elephants, visiting Kenya to work with the 'Born Free' actress Virginia McKenna. She also loved horses and dogs.

A great supporter of the United Kingdom Harp Association, Daphne served on the Corporation and Board of Directors of the World Harp Congress from 2002. For many Congresses she managed the Focus on Youth program.

She will be missed in so many ways and by so many people.



Daphne Boden (seated left underneath the painting of His Royal Highness the Prince of Wales), during Board of Directors Meeting in Cardiff in 2018.



MERYNDA ADAMS
United States

Merynda Adams, praised for her color and facility by the *Star-Ledger* and called “the highlight of the night” by The New York Times, has performed across the U.S., Europe, and Canada, including off-Broadway in *The Fantasticks*. Her teachers include Kathleen Bride, Erika Waardenburg, Gloria Agostini, and Elisabeth Fontan-Binoche. Merynda is founder of Chamber Music for Charity, teaches at Drew University, and has led workshops at the Frost School of Music, Royal Northern College of Music, and the Cap-Ferret Music Festival.



KIRSTEN AGRESTA-COPELY
United States

Kirsten Agresta Copely is a two-time GRAMMY® nominated harpist and composer known for her distinctive blend of classical virtuosity and cinematic ambiance. She has appeared at major venues worldwide, including the White House, Carnegie Hall, and the Muziekgebouw while maintaining an active career as a recording artist across multiple genres.



SILKE AICHHORN
Germany

“Certainly the most prominent, the most powerful, and also the most entertaining representative of her field...”
Silke Aichhorn is known for her colorful sound, her moderated concerts as well as her unconditional desire to present something new and still unknown on the harp. She is an active harp soloist, book author, and entrepreneur with her own CD label/publishing house (34 CDs, 2 books), mother, mentor at the German Cultural Council, hospice ambassador, educator, and creator of the Youtube Harpchallenge365.



BEN ALBERTSON
United States

Ben Albertson is an accomplished harpist with over eighteen years of performance experience across the United States, Canada, and Europe. Ben is in his third season as the principal harpist of the Tucson Symphony Orchestra; he was appointed adjunct professor of harp at the University of Arizona in 2025, where he leads its harp department. For a full bio, see www.benalbertsonharp.com/biography



NANCY ALLEN

Nancy Allen has enjoyed 50 years as a soloist, 25 years with The New York Philharmonic and over 40 years leading the harp department of The Juilliard School. Her students fill principal harp positions in major symphonies and conservatories across the globe, carrying forward the legacies of legendary harpists Pearl Chertok, Marcel Grandjany, Susann McDonald, Lily Laskine and Jane Weidensaul, while influencing and inspiring generations of harpists.



TOM ALLEN
Canada

Tom Allen is a Canadian public radio broadcaster, concert host, trombonist, and author. He has hosted classical and popular music programming on CBC Music since 1991. Allen works as a concert host and a creative consultant for symphony orchestras, has published three books of autobiographical non-fiction and, with his wife harpist Lori Gemmell creates chamber musicals that blend storytelling, history, and music to create compelling and extraordinary works of theatre, that breathe life into historical musicians and writers.



MARIKO ANRAKU
United States

Mariko Anraku is the Associate Principal Harpist of the Metropolitan Opera Orchestra and on the faculty of the Manhattan School of Music and the Pacific Music Festival. She has appeared as soloist with leading orchestras in Austria, Canada, Israel and Japan and with chamber music festivals in North America, Europe, and Japan. Ms. Anraku holds both the Bachelor of Music and Master of Music degrees from The Juilliard School and an Artist Diploma from The Royal Conservatory of Music Glenn Gould School.



MATTHEW ANTAL
Canada

Matthew Antal was born and raised in Toronto, Ontario. He holds a bachelor's degree from the University of Toronto under Katharine Rapoport and a master's degree from the University of Victoria under Joanna Hood, both in viola performance. He is a regular performer with several music ensembles including Tafelmusik Baroque Orchestra/Opera Atelier, Theatre of Early Music, Elixir Ensemble, and Odin Quartet.

PRESENTERS



AM AHL ARULANANDAM *Canada*

Amahl Arulanandam is a versatile cellist equally at home in baroque and metal. Performs with Soundstreams, Esprit Orchestra, and New Music Concerts, and is a founding member of VC2 Cello Duo. Amahl is a specialist in extended technique and new music.



JO BAÉE *Australia*

Jo Baée is a certified harp technician and professional harpist based in NSW, Australia. She was first inspired by the harp around 10 years of age. She holds a degree in harp performance, and apprenticed as a harp technician with Lyon & Healy and

Salvi harp makers. Jo enjoys being a freelance harp technician traveling across Australia servicing harps of all makes, models, and sizes. She has over 15 years of professional experience performing at hundreds of weddings and private functions.



LAURENCE BANCAUD *France*

Laurence Bancaud obtained a First Prize in Harp at the Conservatoire National Supérieur de Musique de Paris in 1993 and holds the Master of Music degree in Musicology from the University of Tours. She is President and co-founder

of the association Les Signes de l'Arc; co-artistic director of Collegium21, and author of the book *The Harp in the 20th and 21st Centuries*. Appointed Professor of Artistic Education in the Public Service, she teaches at the Municipal Conservatory of the 17th arrondissement, Paris.



IMOGEN BARFORD *United Kingdom*

Imogen Barford runs the 'Move Well, Play Better' programme of Alexander Technique and Body Mapping at the Guildhall School of Music in London, where she is Head of Harp. As well as a wide-ranging harp career, she holds a Postgraduate Certificate in Performing Arts Medicine.



JENNIFER BETZER *United States*

Jennifer Betzer is Instructor for the Urban Youth (Atlanta, GA) Harp Ensemble, and on the faculty of Oglethorpe University. She holds the Doctor of Musical Arts degree in harp from the University of North Texas, where her dissertation was on 20th

Century harpist Dorothy Ashby. Jennifer has performed globally in Austria, Australia, Brazil, China and Italy; she performs for the historic Grand Hotel on Michigan's Mackinac Island and has published works available on Harp Column Music.



SYLVAIN BLASSEL *France*

Keen to expand the repertoire available to him as a harpist, Sylvain Blassel has come to specialise in the virtuosic adaptation of music hitherto undreamt-of on the harp. He performs not simply transcriptions of digestible solos, but giants of the piano

and orchestra repertoire. These include works that tax the best of pianists (Liszt's *Campanella*, *Hungarian Rhapsodies*...), and above all masterpieces like the *Goldberg Variations*. Sylvain Blassel is Professor of Harp at the Royal Conservatoire in The Hague.



JANA BOUŠKOVÁ *Czech Republic*

Jana Boušková is one of the world's leading harpists, acclaimed for her extraordinary technique, musical depth, and individuality. She is Professor of Harp at the Royal College of Music and the Academy of Performing Arts in Prague,

and Principal Harpist of the Czech Philharmonic. In 1992, she won the Gold Medal at the USA International Harp Competition and 2nd Prize at the Israel International Harp Contest. She performs worldwide with leading orchestras and artists, and has recorded over 50 CDs.



RACHEL BRANDWEIN *United States*

Rachel Brandwein has toured the United States and Asia as a soloist, chamber musician, and concerto soloist. She is on the faculty of St. Olaf College, Northfield, Minnesota, and is the recipient of multiple first prizes in performance competitions as

well as receiving grants and commissions as a composer. Rachel holds a Bachelor of Music degree from the University of Michigan, the Master of Music degree from The Juilliard School, and the Doctor of Musical Arts degree from Stony Brook University.



JON BRADFORD-JONES *United Kingdom*

Jon Bradford-Jones is a professional drummer and percussionist based in South Wales, UK, with extensive experience across live performance, theatre, studio recording, and touring productions. A graduate of the Royal Welsh College of Music & Drama, Jon has performed internationally in jazz venues, theatre productions, and studio sessions, including work on major West End shows and as Drummer/Percussionist for the hit production *Burn the Floor*. He currently has the honour of being one third of the Jazz Fusion Ensemble, Chube.



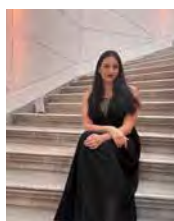
HÉLÈNE BRESCHAND *France*

Performer, composer, improviser... harpist **Hélène Breschand's** approach stems from a collaborative process that unites sound, gesture, and vibration in a resolute engagement with the world. Born in Paris, her solo career began at the age of twenty. She works with numerous composers and performs a repertoire of contemporary works. She operates at the boundary of several disciplines and experiences interpretation and improvisation as two complementary approaches to music. She teaches harp at the conservatory in the 6th arrondissement of Paris.



JESSICA BRIZUELA *United States*

Jessica Brizuela, MT-BC is a harpist, educator, and board-certified music therapist (MT-BC) with additional credentials in Neurological Music Therapy and Hospice & Palliative Care Music Therapy. Through her passions of music and medicine, Jessica linked her education studying: music therapy, harp performance, music education and health sciences at various institutions such as Berklee College of Music. She blends her classical training with contemporary artistry, making her a versatile musician. She has performed worldwide and actively serves her community. Follow @jjthebrizplane



ALBA BRUNDO *Italy*

Alba Brundo is an Italian harpist and PhD candidate in Performing Arts at the Accademia di Belle Arti di Napoli. Her work brings together performance and research, with a focus on the harp's history, repertoire, and contemporary development. She has premiered new works and collaborates with composers to expand the instrument's repertoire. She refined her harp training with Irina Zingg in Milan and holds a Master's degree in Music and Theatre Studies from the University of Bologna. She is PR & Communication Director for HarpMasters.



GIANFRANCO BRUNDO *Italy*

Saxophonist **Gianfranco Brundo** is the recipient of multiple international music performance awards and performs as a soloist and in various chamber music groups in Italy and abroad. A passionate teacher, Brundo gives masterclasses and advanced courses, and serves on judging panels for national and international music competitions. He was a visiting professor at the Conservatorio Superiore di Oviedo, Spain; the Afyon Conservatory, Turkey and serves on the faculties of conservatories in Sassari, Messina, and Naples, Italy.



SIOBHAN BUCKLEY *Ireland*

Siobhan Buckley is a harper from Co Cork who has performed nationally and internationally at festivals including Electric Picnic. Siobhan has collaborated and performed with various groups and musicians, and features on singer songwriter John Spillane's album 'One Hundred Snow White Horses'. Since joining Music Generation Laois (2014), music programmes under Siobhan's leadership have flourished. Siobhan regularly gives performances and workshops in Ireland and abroad, and has travelled throughout Europe, New York and Japan with her ensembles to perform.



JANINAH BURNETT *United States*

Janinah Burnett is a versatile soprano and educator known for her dynamic artistry across opera, jazz, and contemporary styles. A closing cast member of *The Phantom of the Opera* on Broadway, she has performed with leading ensembles worldwide, including the Metropolitan Opera. Passionate about artistic identity, she created "Love the Color of Your Butterfly," empowering singers to discover their authentic voice. Janinah brings depth, innovation, and emotional insight to both stage and studio.



NATASHA BURNS *United Kingdom*

Natasha Burns is an award-winning composer and musician based in Scotland. Her work ranges from classical repertoire to contemporary multidisciplinary approaches. She studies with Eleanor Turner, and is an alumna of Sound and Music and the Royal Conservatoire of Scotland. Recognition for her work includes the John McLeod Composition and the Norman Quinney Awards, Glasbury Arts Award, and Agar Trust Awards. Her versatility is reflected in a diverse commission portfolio and she is currently supported by the Martin Read Foundation.

PRESENTERS



ISABELLA CAMBINI *Norway*

Isabella Cambini began her harp studies with Simona Marchesi. Isabella is the recipient of multiple awards in International competitions and a scholarship recipient from the Bracco and Brusoni foundations, providing performance opportunities on an international stage. Isabelle graduated from the Civic School of Music Claudio Abbado in Milan, under the guidance of Irina Zingg. Isabelle is currently performing with the Oslo Philharmonic orchestra and the Oslo Opera while continuing her master's degree at the Norwegian Academy of Music, Oslo.



LINA CAO *Canada*

Lina Cao is a Chinese-Canadian guzheng virtuoso, educator, and artistic director based in Toronto. She is the founder of the Toronto Guzheng Ensemble. She has received major awards including China's Golden Bell Award, the Wenhua Award, and grants from the Canada Council for the Arts. As an internationally active soloist, Lina has performed across North America, Europe, and Asia, collaborating with ensembles and orchestra. Her performances have been broadcast by CBC Music and WFMT Chicago.



DIANA CASTELNUOVO-TEDESCO *United States*

Diana Castelnovo-Tedesco oversees the musical legacy of her grandfather, composer Mario Castelnovo-Tedesco. Diana studied Art History and Italian at Smith College before settling in New York, where she worked in international communications. Since 2017 she has focused on making her grandfather's music more accessible—collaborating with publishers and conservatories, assisting musicians and scholars, and translating source materials. She created and manages mariocastelnovotedesco.com, which features a searchable catalog, articles, and interviews. She has presented at conferences in Europe and the Americas.



EMMANUEL CEYSSON *United States*

Emmanuel Ceysson is Principal Harp of the Los Angeles Philharmonic, and former Principal Harp with the New York Metropolitan Opera and the Paris Opera. He is Associate Artistic Director of the USA International Harp Competition, where he was awarded the Gold Medal in 2004. He received the First Prize in the 2006 Young Concert Artists auditions and the 2009 Munich ARD competition. His most recent recording, Images pays tribute to French harpist Marcel Tournier, shedding new light on recently rediscovered arrangements.



PATTY CHAN *Canada*

Patty Chan is a second-generation Chinese Canadian erhu musician, educator, and author. She is the Concertmaster of the Toronto Chinese Orchestra, Co-founder of Phoenix Ensemble with harpist Sanya Eng, and the Founder of the Centre for Music Innovations. Patty has premiered new works with many ensembles. She has taught erhu and Chinese music at York, Toronto Metropolitan, and Carleton universities. She has written books about the erhu and created an award-winning documentary, Finding Belonging (2022), about Chinese music and identity.



SIRIUS CHAU

Sirius Chau holds the esteemed title of City Music Foundation Artist and has career awards from Making Music, the Tillett Trust, Talent Unlimited, and the Musicus Society, Hong Kong. In 2019 he received the Tagore Gold Medal presented by King Charles III; the Queen Elizabeth The Queen Mother Scholarship, and made his solo debuts at Wigmore and Bridgewater halls. Orchestral experience includes working with the BBC Symphony Orchestra, the English National Opera and the City Chamber Orchestra of Hong Kong.



VIVIAN CHEN *Canada*

Vivian Chen completed her Master of Music degree in Harp Performance studying with Heidi Krutzen in Vancouver, B.C. Vivian was principal harpist in the National Youth Orchestra of Canada and competed in the Vancouver International Music Competition Strings division, receiving both the Silver award and the Best Performance of a Canadian Composition award. Based in Canada Vivian has participated in the 13th World Harp Congress in Hong Kong, and the 2nd and 3rd Taiwan Harp festivals in Taiwan.



JEREMY CHESMAN *United States*

Jeremy Chesman is Professor of Music at Missouri State University, where he teaches harp and maintains a small Suzuki pre-college studio. He studied with Lynne Aspnes and Alice Chalifoux and performs regularly with the Springfield Symphony and Ozarks Lyric Opera. Also a Speech-Language Pathologist specializing in voice disorders, Jeremy directs music at St. James Episcopal Church. His work seeks to unite the sacred and the profane through music.



GRACE CHESNUT-PIKE *United States*

Grace Chesnut-Pike is an American multi-instrumentalist on violin, piano, and harp. Her performance credits include the White House; the World Harp Congress in Cardiff; the In and Out Club in London; public television; and Walter Reed National Military Medical Center. She has also participated in the Hampton Roads Harp Festival and the HRHF Summer Institute.



TRACY CHEUNG *Hong Kong*

Tracy Cheung received her musical training from a young age as a pianist and chorister. Discovering her potential as a vocalist, she pursued further musical studies at West Chester University of Pennsylvania, under the tutelage of Korean soprano Dr. In-young Lee. Tracy returned to Hong Kong in 2021, where she is active as a vocal soloist and chorister. Tracy began collaborating with harpist Kilby Li in 2024, exploring vocal music adaptable for harp and soprano.



CHARLENE CHIN

Seattle native, Charlene Chin currently serves as the Principal Harpist for the Winnipeg Symphony Orchestra. She began her Canadian journey studying at the Glenn Gould School of Music with acclaimed harpist, Judy Loman and Heidi Bearcroft. Her studies continued at the Indiana University Jacob School of Music with Florence Sitruk. Charlene has performed with orchestras such as the Toronto Symphony Orchestra and the Rochester Symphony Orchestra. She spends her time baking and expending the energy of her extremely playful cats.



ROSANNA CHIU *Canada*

Rosanna Chiu is a performer and teacher based in Vancouver, Canada. She is harp faculty and ensemble director at the Vancouver Academy of Music and leads student harp ensembles at different ages and levels. She enjoys writing harp arrangements, and her ensembles often play works by Canadian composers. Rosanna is committed to actively promoting all things that empower the next generation of harpists. She is the Vice President of the West Coast Harp Society, a chapter of the American Harp Society.



MARIA CHRISTINA CLEARY

Multi disciplinary harpist Maria Christina Cleary specializes in research and performance on historical harps. Her PhD thesis, "Harpe Organisée, 1720-1840: Rediscovering the lost pedal techniques on harps with a single-action pedal mechanism", is the first monograph on pedalling techniques. She has performed with Baroque ensembles in Europe and North America and teaches improvisation and chamber music in seminars and masterclasses around the world. She has published for Early Music, the Basler Jahrbuch, and The American Harp Journal.



HEATHER CORNELIUS *United States*

Heather Cornelius' research and performance projects focus on helping music teachers empower students experiencing mental health challenges. She obtained Doctor of Musical Arts and Master of Music degrees from the University of Minnesota, studying with Kathy Kienzle. She earned her bachelor's in harp performance with Judy Loman at the Glenn Gould School of the Royal Conservatory of Music, Toronto. Heather serves as World Harp Congress membership chair and as Harp Column magazine's news editor.



EUGENIA ESPINALES CORREA *Mexico*

Graduated with honors from the Faculty of Music at the National Autonomous University of Mexico (UNAM) and the École Normale de Musique de Paris "Alfred Cortot" under the guidance of Isabelle Perrin. Eugenia Espinales Correa has performed as a soloist with orchestras in Mexico, given recitals in the Americas and, in 2022, at the World Harp Congress in Cardiff, Wales. Since 2010, she is principal harpist of the Xalapa Symphony Orchestra and a professor at the Veracruz State Institute of Music.

PRESENTERS



ALEXANDER CORONADO *United States*

Alexander Coronado is founder of Mystical Xander Vibes, a Dallas-based wellness and experiential education practice integrating sound healing, energy work, ancient symbolic traditions, Authentic Relating, and communication facilitation.

He creates transformative experiences that cultivate presence, attunement, and embodied awareness. Alexander leads sound baths, rituals, workshops, and leadership sessions focused on relational intelligence, nervous system regulation, and intentional listening. Trained in Reiki, sound medicine, runic practices, and end-of-life doula support, he honors mystical traditions and modern practicality.



JUAN MARTÍNEZ CORTÉS *Mexico*

Juan Martínez Cortés completed his Masters Degree at the Royal Conservatoire (The Hague, Netherlands) and his Bachelors Degree at the Universidad Veracruzana Music Faculty (Mexico). Juan has performed in 25 countries around

Europe, Asia, Africa and America, working with different ensembles, orchestras, dance and theatre companies, soloist, etc. Juan is a full time Percussion Professor at the Universidad Veracruzana Music Faculty, México.



MICHAEL DEUSCH *Germany*

Born in Oberndorf am Neckar, Michael Deusch studied percussion in Lörrach and later at the Basel Academy of Music with Siegfried Schmid, earning teaching, orchestral, and concert diplomas. Further studies at the Federal Academy of Music in

Trossingen expanded his expertise. He performed with the Basel Percussion Ensemble under Paul Sacher. Together with Yvonne Deusch-Cammarosano, he performs internationally as the duo PercArpa. He is also active in the ensembles Saitenschlag, Dúil, Tír ná nóg, and Tír nua, focusing on world and Celtic music traditions.



MARCELO PENIDO DA SILVA *Brazil*

Marcelo Penido earned his Master of Music and Doctor of Musical Arts degrees in Harp Performance from the Indiana University Jacobs School of Music, studying with Susann McDonald. Penido serves professor de Harp at the Universidade Federal de Minas Gerais in

Brazil. He has performed with the leading Brazilian orchestras and has appeared in numerous festivals in Argentina, Australia, Spain, Italy, and Mexico. He is a member of the World Harp Congress Board of Directors and, in 2026, celebrates 40 years dedicated to the harp.



JOANA DAUNYTĖ *Lithuania*

Dr. Joana Daunytė is harpist of the Lithuanian National Symphony Orchestra, Associate Professor of Harp Performance at the Lithuanian Academy of Music and Theatre, and director of Arfos menas (Harp Art), an organization dedicated

to performance, education, and new repertoire. A soloist, chamber and orchestral musician, is often called Lithuania's "harp ambassador." Trained in Geneva, Amsterdam and Oslo, she became the first Lithuanian harpist to earn an Arts Doctorate (2024). Her Naxos release features M. K. Čiurlionis' music.



CÉCILE DELAGE *Canada*

Cécile Delage is from Toulouse, France, now living in Montréal. Cecile holds the Master of Music degree in harp performance from the Université de Montréal. She founded Aziliz, a harp school that blends training in classical,

Celtic, and modern styles. She performs with Mont-Roz, Ambre Ciel, Malvenn, and the Philharmonia Mundi. Her ensemble Borealis, formed with her students, played in France in 2023. She released her solo album, Eclats, in the summer of 2025.



CÉDRIC DELVAUX *Belgium*

Cédric Delvaux is a versatile Belgian saxophonist, active as a soloist, orchestral and chamber musician. Driven by innovation, he explores the boundaries of his instrument by performing in ensembles with unconventional

formations and collaborating with composers and other art forms, such as theatre and visual arts. He performs regularly both nationally and internationally, with concerts across Europe and Asia. Alongside his performing career, Cédric is a passionate educator, giving masterclasses and teaching as a guest professor at LUCA School of Arts.



KIMBERLY SNAUFER DEROSA *United States*

Kimberly Snauffer DeRosa, known for her “stunningly beautiful” expression, has performed across North America, in the UK, and in Australia. Her career as performer and educator includes traditional and innovative collaborations, reflective sound immersions, founding/directing the Houston Summer Harp Festival and Harp Journeys, co-hosting the Harp Teachers Gathering, and composing, recording, and performing on acoustic and electric harps. She completed graduate studies at the RCM Toronto with Judy Loman, and holds the Bachelor of Music degree from Southern Methodist University in Dallas, TX, studying with Susan Dederich-Pejovich.



YVONNE DEUSCH *Germany*

Born in Lörrach and raised in Reinach, Yvonne Deusch-Cammarosano began studying harp with Karin Frigerio at the local music school in Reinach. She later studied at the Basel Academy of Music under Ursula Holliger, earning teaching, orchestra, and concert diplomas. Together with her husband Michael, she won the honorary prize at the Masterplayers International Competition in Lugano and performs internationally as the chamber duo PercArpa. She also explores Celtic and world music with Saitenschlag, Dúil, Tír ná nóg, and Tír nua.



GABRIEL DIAZ *United States*

Gabriel Diaz was introduced to the harp when he was brought on to help out at an AHS competition. He began his career as a harp technician when he was hired to work with master harp technician Peter Wiley. Gabriel is a Lyon & Healy/Salvi certified technician (2023), and devoted to maintaining the integrity of this beautiful instrument for many generations to come. Gabriel currently lives in Los Angeles, CA and covers the Southwest and Latin America markets.



CLÍONA DORIS *Ireland*

Clíona Doris is a Professor at TU Dublin Conservatoire where she lectures in harp, performance studies, and artistic research. She is a member of Ireland's National Concert Hall Board and the WHC Board of Directors and Corporation. She was the Host Committee Chair when Ireland welcomed the World Harp Congress in 2005. She was privileged to study with Susann McDonald at Indiana University, graduating with the Master of Music and Doctor of Music degrees.



ZOJA ĐORĐEVIĆ *Norway*

Zoja Đorđević began playing the harp at the age of nine in her native Belgrade. She completed the Bachelor of Music degree in Music Performance at the Norwegian Academy of Music, studying with Professor Isabelle Perrin. Zoja has been deeply engaged in collaborative projects and is particularly inspired by work that grows out of close artistic exchange, whether in chamber music or orchestral settings. She has been an active member of Ungdomssymfonikerne, the Norwegian National Youth Orchestra.



MAURICE DRAUGHN *United States*

Maurice Draughn is currently a freelance harpist performing with several orchestras throughout Southeastern Michigan and Western Ontario. As an arranger and composer specializing in music for harp and chorus, Maurice regularly receives commissions further expanding the harp canon and choral repertory. He is a member of the faculty in the School of Music, Theatre and Dance at the University of Michigan Ann Arbor as a Clinical Assistant Professor of Musical Theatre.



FRANÇOIS-XAVIER DUEYMES *Canada*

François-Xavier Dueymes, a self-taught Breton musician based in Montréal for a decade, began with the bombarde in Breton Bagadoù competitions before discovering the wooden flute and Irish music. Active in Quebec's traditional scene, he plays with Kavaz and Saligaude, and now Mont-Roz with Cécile Delage, exploring Celtic and European traditional music.



ANNA DUNLAP *United States*

Anna Dunlap is Principal Harpist of the Huntsville, Alabama, Symphony Orchestra, and the Kalamazoo, Michigan, Symphony Orchestra. As a member of the New Downbeat collective in Cincinnati, Ohio, Anna has performed world premieres of chamber works by up-and-coming composers. Anna holds the Doctor of Musical Arts and Master of Music degrees from the University of Cincinnati College-Conservatory of Music studying with Dr. Gillian Benet Sella and the Bachelor of Music degree from the Eastman School of Music, studying with Kathleen Bride.

PRESENTERS



MATT DUPONT *Canada*

Matt Dupont began learning the harp in France at the age of 8. He studied with Nicolas Tulliez in Shanghai, Heidi Krutzen in Vancouver, and completed his training with Caroline Lizotte. Matt is the recipient of several awards and scholarships, including second prize in the Orford Music Prize in 2020. Matt teaches harp at the Vincent d'Indy School of Music in Montreal and at the Quebec Conservatory in Trois-Rivières, where he shares his love of music with the next generation of musicians.



AURÉLIO EDLER-COPES *France*

Aurélio Edler-Copes's work explores hybrid acoustic, analog, and digital systems. He studied at HKB Bern, IRCAM, and Musikene with Georges Aperghis, Yan Maresz, and Gabriel Erkoreka. Prizewinner of major competitions, he has been composer in residence in Rome, Madrid, and Vienna. He collaborates with leading ensembles and receives international commissions. His work is performed in major venues, and he teaches composition and electronic music in Paris and San Sebastian while co-directing Bazar Électrique.



ALANNA ELLISON *Canada*

Alanna Ellison is a versatile harpist recognized for expressive, sensitive performances across Canada. She studied with Judy Loman at the University of Toronto and Jennifer Swartz at McGill University, following early mentorship from Sharlene Wallace and Marie Lorcini. Alongside performing, Alanna directs a thriving private studio, teaches on the harp faculty at the Community Music Schools of Toronto, and serves on the board of the Ontario Harp Society, promoting artistry, education, expression, and community through dedicated advocacy and mentorship initiatives.



SANYA ENG *Canada*

Sanya Eng is one of Canada's most sought-after harpists, equally celebrated as a soloist, chamber, and orchestral musician. She has been described as "an outstanding musical talent" by the Jerusalem Post; "remarkably polished" by the Globe and Mail, Toronto, and "dazzling with her delicate and intense command of the harp" by Musical Toronto. She has been a featured soloist in many festivals and concert series throughout North America, Europe, Israel, Asia, and Africa. Sanya enjoys life in Toronto with her husband, Ryan Scott, and their 3 children.



PETER EOM

Peter Eom is the cellist of the Rolston String Quartet, first prize winner of the 12th Banff International String Quartet Competition and heralded as "one of the very best in a quartet-rich age", and the cellist of the genre-defying experimental music collective The Happenstancers. He holds degrees from Colburn Conservatory and Northwestern University, and was a Rebanks Fellow at the Royal Conservatory of Music in Toronto. Peter has taught at institutions including Yale, Duke, and the Royal Conservatory in Toronto.



ZORA EVANGELINE *United States*

Zora Evangeline is the recipient of the 2024 American Harp Society Ruth Wickersham Papalia Scholarship Award and holds the Bachelor of Music degree from Temple University, studying with Elizabeth Hainen. Zora is passionate about diverse programming and community engagement. She performs with the North Carolina Symphony, the New World Symphony, the Civic Orchestra of Chicago, and has appeared as a soloist with the Brevard Music Center Orchestra and the Temple University Symphony Orchestra.



MARIO FALCAO *United States*

Portugal native **Mario Falcao** is Professor Emeritus of the State University of New York at Fredonia and Visiting Professor at the Escola Superior de Musica de Lisboa, Portugal. Mr. Falcao's collaborations with composers over multiple decades has resulted in numerous solo, chamber, and orchestral works for harp. Mario served as Chairman of the Board of the American Harp Society and, in 2018, received their Lifetime Achievement Award. He is a founding member of the World Harp Congress and received their Outstanding Service Award in 2022.



LEONARDO GONZALEZ FIGUEROA *United Kingdom*

Leonardo Gonzalez Figueroa is a versatile drummer from Málaga, Spain, based in London, UK. Trained in classical piano and jazz drums, he is also a composer, arranger, and sound engineer. He performs with Foxpalmer and Let'sGoTrio, blending groove and creativity across genres. Leonardo records drums online and runs a recording studio in North West London, producing professional session work and collaborations.



LARA FARIA FONSECA *Germany*

Lara Faria Fonseca began her musical training in 2009, in her hometown Espinho. She completed her studies with top marks in Freiburg and Munich. The harpist is very active in the German orchestra scene and has already had the opportunity to play with various orchestras and renowned artists. As a soloist, she is interested in blending different musical styles to demonstrate the diverse possibilities of her instrument, as well as collaborating with other art forms.



KYRA FRIMOUT *Canada*

Kyra Frimout is a harpist from the Netherlands with a passion for contemporary and electroacoustic music. She studied at the Royal Conservatoire of The Hague with Ernestine Stoop and Sylvain Blassel. Kyra now studies at the Université de Montréal under the guidance of harpist-composer Caroline Lizotte, deepening her understanding of electroacoustic harp techniques. Kyra fuses traditional harp performance with modern technology, using live-electronics to expand the harp's expression and redefine the instrument's role in contemporary composition and improvisation.



CAMILLE FRYE *United States*

Camille Frye is a harpist and pianist of over a decade who is committed to breaking barriers in classical music. She works to ensure talent is never defined by zip code, access, or stereotypes. A three-year member of the Urban Youth Ensemble, she served as principal harpist for the Metropolitan Youth Symphony Orchestra (2023–2026). In fall 2026, she will pursue a degree in harp performance at the University of Cincinnati College-Conservatory of Music, studying with Gillian Benet Sella.



KETY FUSCO *Switzerland*

Kety Fusco is an Italian-Swiss harpist and composer internationally recognized for redefining the harp through electronics, sound design, and innovation. She has performed at prestigious venues and festivals worldwide, including the Royal Albert Hall in London, SXSW in Austin, the Montreux Jazz Festival, and major theatres and festivals across Europe, North and South America. Her recent single *SHE* features Iggy Pop, with whom she collaborated on her latest album. Performing with both acoustic and electric harp, Kety creates immersive live experiences that merge contemporary composition, electronics,

and experimental sound worlds. She has also created a digital library of more than 300 original harp sounds, recognized by DigiTech as one of the most innovative harp-focused sound collections available today. Kety was selected as a juror for the Eurovision Song Contest and performs approximately 60 concerts each year across international venues and festivals. Recent and upcoming highlights include collaborations with electronic music pioneer Jeff Mills, performances at leading international venues, and an invitation to perform at the Philharmonie de Paris. Based in Switzerland, Kety is part of a new generation of artists bringing the harp into contemporary, electronic, and experimental music contexts while continuing to tour internationally.



TJASHA GAFNER *Switzerland*

Swiss harpist **Tjasha Gafner** won First and Audience Prizes at the 2023 ARD International Music Competition. Named by *Die Zeit* among Germany's 30 most influential under 30, she studied at Juilliard and the Haute École de Musique de Lausanne. Soloist from age ten in venues including Tonhalle Zürich, Konzerthaus Vienna, and Berlin Philharmonie, she collaborates with top orchestras, creates her own harp transcriptions, participates in cultural projects in Argentina and Congo, and tours with theater company 2B Company.



MARIA GAMBOZ *Slovenia*

Slovenian native **Maria Gamboz** grew up in Tokyo, Japan, where she studied with Sumire Kuwashima. Maria has won several scholarships and international competitions including the Victor Salvi Competition and the TIM, Salon de Provence, France, competition. She released the CD, with Slovenian trumpeter Jure Gradišnik, and has performed in various festivals across Europe. Currently Maria is the Principal harpist for the Ljubljana Opera House. She also teaches, and regularly gives seminars for young Slovenian harpists.



GABRIELLA GARCIA *Belgium*

Gabriella Garcia is a Belgian-Bulgarian harpist based in Liège. She graduated from the IMEP in Namur and the École Normale de Musique Alfred Cortot in Paris, studying with Sophie Hallynck and Nicolas Tulliez. Gabriella was Harp Solo at the State Opera and Philharmonic of Plovdiv, Bulgaria, and Principal Harp with the State Opera and Philharmonic of Ruse. She performs with orchestras in Brussels and France and the Orchestra Nazionale della RAI, Turin, Italy. She currently teaches at conservatories in the Ciney and Schaerbeek in Belgium.

PRESENTERS



LORI GEMMELL **Canada**

Lori Gemmell is principal harpist with the Kitchener-Waterloo Symphony and teaches at Wilfrid Laurier University and the National Youth Orchestra of Canada. She tours Canada with her husband Tom Allen, presenting Chamber Musicals they create together combining music, history and storytelling most recently J.S. Bach's Long Walk in the Snow and their new show, Brahms in New York. Lori commissioned the Partita for Violin and Harp by Caroline Lizotte, supported by a grant from the Canada Council for the Arts.



ALICE GILES **Australia**

Alice Giles is the First Prize winner of the 8th Israel International Harp Contest. In a singularly wide-ranging career she has performed in London's Wigmore Hall, New York's 92nd St Y, the Frankfurt Alte Oper, and Mawson Station, Antarctica and as a concerto soloist and guest at international music festivals. Alice is creator of the AGOnlineHarpResource and teaches at the Sydney Conservatorium of Music. Luciano Berio called her "The most intelligent, sensitive and technically accomplished harpist I have ever met".



JOSEPH GLASER **Canada**

As both a composer and arts administrator **Joseph Glaser's** interests lie in making Canadian contemporary music broadly accessible to the public. He joined CMC Canada, eventually becoming the Coordinator of Music Services and Events. He became the Director of the Ontario Region in 2022.



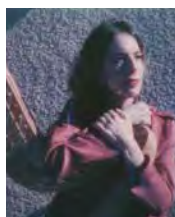
ERICA GOODMAN **Canada**

A native of Toronto, Canada, Juno award-winning harpist **Erica Goodman** received her training in Toronto, Interlochen MI and at the Curtis Institute of Music in Philadelphia. She has appeared world-wide as a recitalist and chamber musician and is also a charter member of Toronto's New Music Concerts Ensemble and the Esprit Orchestra.



EMILY GRANGER **Australia**

Praised for her "impressive virtuosity and eye-opening versatility" by Limelight Magazine, harpist **Emily Granger** is Principal Harp with the Queensland Symphony Orchestra, on the faculty at the Queensland Conservatorium of Music and a member of Ensemble Q. She has performed as guest Principal Harp with orchestras in Australia and the U.S. She is a graduate of Indiana University's Jacobs School of Music where she studied with Susann McDonald, and the Chicago College of the Performing Arts studying with Sarah Bullen.



ÉVELINE GREGOIRE-ROUSSEAU

ÉVELINE - Éveline Gregoire-Rousseau, harpist and singer of a thousand projects - has an original background spanning a myriad of musical genres. She plans to demystify the harp, taking the less-trodden path of popular music, and creation. We have seen Éveline on stage with The Barr Brothers, Pierre Lapointe, Karen Young, etc. "Après la Tempête", her second album as a singer songwriter, combines the power of hard-hitting rock and the synthesizer sounds of the 80's music.



BEN CREIGHTON GRIFFITHS

Benjamin Creighton Griffiths is a harpist and bandleader based in Wales. He made his International debut at the 2004 1er Concours International de Harpe in Nantes, France where, aged 7, he came second in the U18 division. In 2006 he won the U13 Division of the Wales International Harp Festival before going on to win the 2008 Junior Lily Laskine. He now tours extensively as a soloist and with his bands with a main focus on jazz and improvised music.



ERIK GROENESTEIN-HENDRIKS **Sweden**

Erik Groenestein-Hendriks has been principal harpist of the Gothenburg Symphony Orchestra since 2013 and was previously solo harpist of the Orquesta Filarmónica de Santiago (2007-2010). He has performed with renowned conductors including Haitink, Dudamel, Blomstedt, and Gardiner, and appears regularly as a soloist with orchestras across Europe. Also dedicated to historical harps, he collaborates with various early music ensembles. Erik teaches at the University of Gothenburg, which offers an orchestra master's program.



STAŠA MIRKOVIĆ GRUJIĆ *Serbia*

Staša Mirković Grujić, the first Serbian member of the World Harp Congress Board of Directors, is a distinguished professor at the Academy of Arts in Novi Sad and Artistic Director of the International Competition “Petar Konjovic.” An acclaimed soloist with leading regional orchestras, she has released four albums of solo and chamber music. Recipient of the UMBPS Prize for Pedagogical Excellence, she is renowned for mentoring students who have won top awards at major international competitions worldwide.



CARYS GITTINS *United Kingdom*

Carys Gittins is a Welsh flautist active as an orchestral and chamber musician throughout the UK and internationally. Carys's performances have been broadcast on BBC6 Music, BBC Radio Cymru, BBC Two, BBC Four, BBC Radio 3, S4C and Klara Radio with her main ensemble, Aglica Trio, Welsh folk duo, 'Elin & Carys' and other chamber collaborations. She works regularly as an extra player with orchestras such as Orchestra of the Royal Opera House, BBC National Orchestra of Wales, and others.



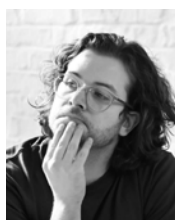
GUS GRANCHELLI *United Kingdom*

Gus Granchelli is a recording musician specialised on bass. Coming from a background of politics and youth leadership, he naturally aligned with bands such as Rage Against The Machine. Gus is also a versatile instrumentalist and Musical Director. He records on-line and on site (UK/EU), and has worked his music craft with a wide range of musicians including Dave Troke (Spice Girls), Adam Goldsmith (Lionel Richie) and others.



CASEY GRANOFSKY *Canada*

From standard symphonic repertoire to contemporary premieres, flutist **Casey Granofsky** is celebrated for her musical sensitivity and technical command. As Principal Flute of Symphony Nova Scotia, she is regularly featured as a soloist in music ranging from the Baroque period to newly commissioned works. As a chamber musician, she performs regularly in a woodwind quintet with her other SNS principals, and as part of Alkali Collective, Halifax's dedicated new music ensemble.



OLIVIER GUERTIN *Canada*

Olivier Guertin has been active on the Montreal scene since 2015, developing a unique musical language that blends jazz heritage with a contemporary approach. He has collaborated with artists such as Michel Cusson, the Orchestre national de Barbès, Christine Jensen, Richard Séguin, and Florent Volland, and participates in various other singer-songwriter projects.



ANJA MARINA HABEGGER *Switzerland*

Anja Marina Habegger (*1997) is a Swiss harpist and aerialist whose work blends poetic aerial dance, acrobatics, and live music. For her 2022 graduation at École nationale de cirque Montréal, she created the aerial harp performance *Lunarpa*. Active since 2014 in national and international productions—including Stadttheater Bern, The Freestyle Orchestra, and her own company EllementArts—she won a Special Award at the 2023 International Young Stage Festival Basel for *Lunarpa*. In 2022, she met composer Caroline Lizotte.



ANOUCHKA HACK *Germany*

Cellist **Anouchka Hack** is the 2025 winner of the Beethoven ring, awarded by the Bürger für Beethoven (Citizens for Beethoven) association. She received the Special Prize of the German Foundation for Musical Life at the German Music Competition 2023; the Leyda Ungerer Music Prize 2022; and the 2021 Prix Firmenich at the Verbier Festival. Her performances have been recorded and streamed by NDR, WDR, Deutschlandfunk, Radio Classique (FR), medici.tv and on The Violin Channel.



JAYMEE HAEFNER *United States*

Jaymee Haefner, Professor of Harp and Director of Graduate Studies at the UNT College of Music, has performed in Hong Kong, Moscow, Prague, New York City, New Orleans, Atlanta, Mexico, and has adjudicated competitions in Hong Kong, Italy and the US. Oxford University Press (Grove Music Online) published her work, she released recordings on the MSR label, and has published two books. She served the World Harp Congress, American Harp Society, USA Int'l Harp Competition boards, and The American Harp Journal editorial board.

PRESENTERS



ELIZABETH HAINEN *United States*

Hailed by the Washington Post for her “unusual presence with silky transparency,” **Elizabeth Hainen** has thrilled audiences throughout the world as a virtuoso soloist and as Principal Harp of The Philadelphia Orchestra.

Hainen is the Artistic Director for the USA International Harp Competition, serves on the faculties of the Curtis Institute of Music and Temple University, and has provided educational outreach to hundreds of school children in urban Philadelphia through her nonprofit foundation The Lyra Society.



GRAINNE HAMBLY *Ireland*

Gráinne Hambly is an internationally recognised exponent of the Irish harp. She holds the Master of Music degree in Musicology from Queen's University Belfast, and the Graduate Diploma in Education (Music) from the University of

Limerick. Her main research topic was folk music collections and the harp in 18th-century Ireland. Gráinne has been playing Irish harp professionally for over 20 years, performing and teaching in Asia, the British Isles, mainland Europe, and North and South America.



ALICE HAN *Canada*

Alice Han is a 12 year old young musician with a deep passion for both harp and piano. Alice was the provincial winner in the 2025 Canadian Music Competition. In 2023, Alice was selected as Young Composers at the AHS Summer Institute,

where she further developed her creativity and musicianship. In her spare time, Alice enjoys sharing her love of music. She volunteered as a performer for the Winter Harp Opening and is actively involved in her musical community.



VIKTOR HARTOBANU *Austria*

Viktor Hartobanu first studied the piano and harp with his mother, and completed his Master's studies in harp with Florence Sitruk and Jana Boušková. Viktor was a member of the Orchestra Academy of the Staatskapelle Berlin. He began teaching

in 2017 as harp professor at the Stella Vorarlberg University of Music, is a founding member of the Austrian harp association, a member of the committee for the national youth music competition, and the artistic director of the “Stellae Matutinae” harp symposium in Feldkirch.



ZACHARY JAMES HATCHER *Denmark*

Zachary Hatcher is an American harp soloist residing in Copenhagen. At nineteen he won the International music competition ‘Leopold Bellan’ in Paris, and was installed as the principal harpist of the Danish Radio Symphony Orchestra a

month later. He is now the head of the harp department in the Royal Danish Academy of Music. Hatcher is an active soloist and chamber musician, as well as composer and presenter. Hatcher's debut album “...de la nuit” was released in early 2025.



DEBORAH HENSON-CONANT

Deborah “DHC” Henson-Conant is a Grammy-nominated composer and electric harpist who performs solo or with symphony on her signature instrument, the CAMAC “DHC” electric lever harp, in performances inspired by jazz, blues, flamenco and storytelling.

Her compositions, like the groundbreaking Baroque Flamenco, are performed worldwide. The DHC Legacy Project works to publish her compositions for others to perform, and her Hip Harp Academy mentors harpists in improv and creative expression.



LUCILE BRAIS HILDESHEIM *Canada*

Lucile Brais Hildesheim is an innovative harpist who explores a wide range of music. From her classical background to electric harp, she pushes boundaries, often bringing a variety of harps to her live performances and recordings. Her

career includes a residency at the Banff Centre, performances throughout Canada, the US, and Europe, opening the gala concert of the 40th AHS conference in New York, and national broadcasts as soloist. She is president of the Ontario Harp Society chapter of the AHS.



EMMANUEL PADILLA HOLGUÍN *Mexico*

Mexican harpist **Emmanuel Padilla Holguín** became the first Latin American harpist to win an international harp competition by receiving 1st prize and the Audience Award at the Dutch Harp

Competition 2016. He is the first harpist to be part of the prestigious group of soloists “Concertistas de Bellas Artes” in Mexico, Co-founder and Co-artistic Director of the Latin American Harp Association, and since 2024, the harp professor of the National Conservatory of Music, in Mexico.



EVELYN HUBER

Germany

Harpist with unique musical style somewhere between World, Jazz, Classical & Impro...Member of Board of Directors Worldharpcongress



FRANK HORVAT

Canada

Frank Horvat is “one of the most inventive songwriters to come out of the contemporary scene in Canada” (WholeNote Magazine)—a multi-genre composer who has “carved a niche for himself among today’s composers,

wearing his fragile heart on his sleeve” (CBC Classical). With over twenty albums across labels including ATMA, Centrediscs, Redshift, and Navona Records, his compositions have premiered on five continents. His album Music for Self-Isolation was named one of CBC Classical’s Top Five Albums of the Year.



SONJA INGLEFIELD

United States

The USA International Harp Competition was founded in 1989 by world-renowned harpist Susann McDonald. As part of its mission to promote harp music, the USAIHC sponsors a Composition Contest every three years, prior to the

performance Competition. A distinguished panel of harpists plus one composer select the winning composition. In 2019, the Contest was posthumously named in honor of its founder and director for the first six cycles, Dr. Ruth Inglefield. This and other opportunities for composers will be discussed.



MIEKO INOUE

Japan

Mieko Inoue graduated from Toho Gakuen School of Music completing its advanced program studying with Josef Molnar. She studied at Indiana University earning the Performers Diploma with Susann McDonald. Mieko is Vice President for

Asia of the World Harp Congress, currently a visiting professor at Ueno Gakuen University, a lecturer at Toho Gakuen, and a member of The Orchestra Japan. She is President of the Nippon-Japan Harp Society, where she continues to contribute to the advancement of harp music in Japan.



ANDREA-ALEXANDRA IOSIF

Switzerland

Born and raised in Romania, **Alexandra Oancea** studied violin at the National University of Music Bucharest before continuing her studies at the S. Rubin Academy of Music in Tel Aviv and the Basel Academy of Music, earning

concert, teaching, and orchestral diplomas. She studied with distinguished musicians including Adelina Oprean and Zubin Mehta. During her career, she performed throughout Europe as well as Israel. She is equally passionate about teaching and works as a violin teacher at the Arlesheim Music School near Basel, Switzerland. Her musical interests range from classical and contemporary music to world music traditions. As a member of the ensembles Tír ná nóg and Tír nua, she has developed a deep passion for Celtic music traditions and continues to explore the richness of this fascinating musical heritage.



NOAM ISRAELI

United States

Noam Israeli is a Los Angeles-based drummer, producer, and recording artist known for his dynamic sound and global musical approach. A Berklee College of Music graduate with a Master’s in Performance and Production, he was also

selected for the prestigious Berklee Global Jazz Institute led by Danilo Pérez. In 2013, he was a semi-finalist in the Thelonious Monk International Jazz Competition. Noam has performed at major international festivals and collaborated with acclaimed artists.



LEONARD JACOME

United States

Leonard Jacome is an internationally acclaimed harpist, composer, producer, and educator bridging South American harp traditions with 21st-century innovation. With Camac Harps, Leonard created the Venezuelan Electric Harp,

Electrollanera 37. He advances the arpa llanera through electro-acoustic performance, looping, and contemporary techniques. His works include OPUS 1: Arpa Mestiza and OPUS 2: Joropo del Siglo XXI. A global performer and six-time award winner, he holds degrees in Music Education and Composition. Leonard teaches in the Denver, Colorado Public Schools.

PRESENTERS



FRANÇOIS JALBERT *Canada*

François Jalbert is a Montreal-based guitarist, composer, and producer. Often described as a “chameleon” musician, he enjoys—or at least tries to—navigate a multitude of styles: folk, jazz, progressive rock, electroacoustic, swing, bluegrass, old-time, and even gypsy jazz. He currently works—or has worked—with a wide variety of artists, both well-known and lesser-known, in Canada and the United States. He has contributed to the creation of more than thirty-five albums at various levels, including eight as a composer.



CHRIS JAMES *Canada*

A native of Toronto, holds the solo piccolo position in the Montreal Symphony. He has appeared with the Toronto, Detroit, Pittsburgh and Nashville Symphonies and as a soloist with various orchestras in repertoire ranging from CPE Bach and Vivaldi to Schnittke and Boulez. He has been recorded extensively and can be heard on labels including Redshift, DMV, Beau Fleuve and Pentatone. Chris is on faculty at McGill University and is a proud Haynes Artist.



LUCRECIA JANCSA *Argentina*

Lucrecia Jancsa is Principal Harpist of the Argentine National Symphony Orchestra and Professor at the Falla Conservatory in Buenos Aires. She has performed major harp concertos with leading Argentine orchestras, collaborated with international ensembles including the Dresden Philharmonic and the Israel Philharmonic, and appeared at major festivals across the Americas and Europe. She represented Argentina at the 14th World Harp Congress in Cardiff. Several Argentine composers have dedicated works to her, and her discography spans classical to contemporary music.



SHARON JOHNSTON *Canada*

Sharon Johnston is a well-established musician in midwestern Ontario, performing frequently on harp and piano. She runs a busy studio in Goderich, where she directs the Huron Harp School, which has over 35 members. She is a composer, arranger, and recording artist, the most recent being a 2015 solo harp CD entitled *Stone and Sand*. Sharon is equally at home with classical music in concert settings, organizing harp circles with student performers, or jamming with folk musicians in local pubs.



BALTAZAR JUÁREZ *Mexico*

Baltazar Juarez Davila is the Principal Harp of the National Symphony Orchestra of Mexico and Founder and Artistic Director of the Mexico International Harp Competition and Festival. He’s invited as a concert artist and to give Masterclasses in different parts of the world. As a harp professor he has trained new generations of Mexican harpists with outstanding careers. Born in Mexico City began to study mexican folk harp with his father Baltazar Juarez Madrid. He studied with Susann McDonald at IU.



DREW JURECKA *Canada*

Originally trained as a classical violinist, Drew Jurecka earned his degree at the Cleveland Institute of Music before returning to Toronto to play with the legendary guitarist Jeff Healey. A musician of extraordinary range, Drew Jurecka has won a Grammy award as a producer, records and performs worldwide on several instruments including violin, viola, bandoneon, mandolin, clarinet and saxophone, has appeared on hundreds of albums and soundtracks, and has written and arranged for albums and live performances by ensembles internationally.



KATHLEEN KAJIOKA

Kathleen Kajioke maintains a varied career, moving easily between the concert stage and the broadcast booth. She is violist with the acclaimed Baroque chamber group Ensemble Masques, and has performed with all of Toronto’s venerable classical music institutions, from Tafelmusik to the TSO. A passionate communicator, she is Music Director and host on The New Classical FM, has been a featured speaker at Moses Znaimer’s ideacity Conference, and is host of “The Concert Series,” airing on Vision TV.



MATTHEW KARAS *Canada*

Matthew Karas is a Toronto-based music engraver and editor specializing in new music and re-engravings of classic works. He has prepared materials for hundreds of composers and organizations, including Boosey & Hawkes, Dunvagen Music Publishers, the Toronto Symphony Orchestra, the Canadian Opera Company, and the National Ballet of Canada. An electric guitarist and bassist, he is also interested in standardizing extended technique notation. Karas holds a degree in Music Theory and Composition from York University.



SEAN KENNEDY
United States

Tuba player, performance artist, and composer Dr. **Sean Kennedy** focuses their collaborative efforts on immersive performance practice, performance art, improvisation, and new works for tuba. Sean has worked with The Chuppers, the

Martin Funk Band, Dan Allen, Sand Box, Robyn Schulkowsky, and Joey Baron in improvisatory sessions and performances to create different audiences for the tuba. Sean is based in New Mexico where he teaches and performs, including for the immersive, multi-media performing arts company Meow Wolf.



ABIGAIL KENT
United States

Abigail Kent is the principal harpist of the Baltimore Symphony Orchestra, has established a reputation as one of today's most compelling artists. Known for their thoughtfully curated recital programs and impactful concerto appearances, Kent's

artistry is marked by a distinct ability to forge deep connections with audiences. Beyond performance, Abigail holds an interest in the intersection of music and wellness and is a certified yoga teacher (YTT300) and regularly provides yoga classes and lectures that specifically cater to musicians.



KATHY KIENZLE
United States

Kathy Kienzle studied with Marcel Grandjany at The Juilliard School, and with Susann McDonald. She placed third in the Sixth International Harp Competition in Israel. Kathy was principal harp of the Minnesota Orchestra from 1993-2020, gave

the world premiere of Einojuhani Rautavaara's Harp Concerto in 2000 and repeated the performance in Tampere, Finland. In 2016, she was soloist in performances of Ginastera's Harp Concerto. She has been chair of the board of directors of the World Harp Congress since 2014.



ELEANOR KIRK
United States

Praised for her "especially fine contributions" and "standout solo work," **Eleanor Kirk** was appointed Principal Harpist of the San Francisco Opera Orchestra in 2025. She appears with leading ensembles including the Chicago

Symphony Orchestra, Lyric Opera of Chicago, Minnesota Orchestra, Vancouver Symphony, and St. Louis Symphony Orchestra. A passionate educator, Eleanor is the co-artistic director of the Young Artist Harp Seminar, and is a proud member of the Chicago Harp Quartet, one of the leading ensembles of its kind.



NATHANIA KO
Canada

Nathania Ko is Canada's first Konghou performer and an educator in both Harp and Konghou. A faculty member at the Vancouver Academy of Music and conductor of the B.C. Youth Chinese Orchestra, her award-winning Konghou

compositions are now part of Shenyang Conservatory's undergraduate syllabus. A 2022 Dutch Harp Festival top-six finalist, she has taught and given masterclasses across Asia, Europe, and North America, striving to revive and share the Konghou's once-lost sound worldwide.



GEORGE KOLLER
Canada

George Koller is a bassist, producer, composer, multi-instrumentalist and promoter and label owner: ZSAN Records (the zenith of science art and nature). In a wildly diverse and expansive career, he has performer/bassist/ credits on over 1600

albums in various genres and producer credits on 250 albums. George was awarded the HMV "fresh blood" grand prize, for his first solo album and was voted 2007 National Jazz Awards "Bassist of the Year".



YOLANDA KONDONASSIS
United States

Yolanda Kondonassis enjoys a career as one of the world's leading solo harpists and has performed around the globe as a concerto soloist and in recital. She is the author of several standard books in harp literature, is professor of harp at The

University of Michigan, a speaker, and environmental activist who weaves her many passions into a multi-faceted career. With two GRAMMY nominations, her 25 commercial albums have been sold and downloaded in the millions.



DANIELLE KUNTZ
United States

Danielle Kuntz is a harpist and educator whose work centers on contemporary music and harp notation practices. She has mentored numerous composers through workshops, residencies, and individual instruction, and her educational YouTube

channel on harp writing is widely used by composers. An active performer and lecturer, she has held artist residencies at universities including SUNY Fredonia, the University of North Texas, and Tennessee Tech University. Kuntz holds the Master of Music degree in Harp Performance from the University of North Texas.

PRESENTERS



ELOÏSE LABAUME *France*

Eloïse Labaume, harpist, vocalist, and co-artistic director of Bazar Électrique, shapes today's music through vibrant performance and creation. Trained at Musikene, the Hochschule der Künste Bern, and the Paris CNSM (DAI-Post master), she collaborates with major contemporary ensembles and festivals worldwide. Exploring the crossroads of harp, voice, and theater, she fosters new works and is artistic director of Live-Bazar festival. Her first solo album, dedicated to music theater for harp and voice, will be released in 2026.



MAYA LAI

Maya Lai is a harpist at the University of Michigan School of Music, Theatre & Dance, studying with Yolanda Kondonassis. Winner of the 2025 Mitchell-Hogg Competition, she appeared as a featured soloist with the Houston Symphony performing the Ginastera Harp Concerto. Maya has performed with leading orchestras and is the 2025 recipient of the American Harp Society's Ruth Wickersham Papalia Scholarship Award.



CLAIRE AUGIER DE LAJALLET *France*

Claire Augier de Lajallet is a French harpist whose debut CD *Memories* (2023, Klarthe) received widespread critical acclaim. Based between France and Germany, she is an active freelance musician, performing as a soloist, chamber musician, and guest harpist with major European orchestras. She frequently collaborates with composers such as Eileen Padgett, Peter Tilling, and Alexander Vert, and enjoys engaging in cross-disciplinary projects that combine music with other artistic forms.



CLAUDIA LAMANNA *Italy*

Multi-award-winning harpist **Claudia Lamanna** is the First Prize Winner at The International Harp Contest in Israel 2022. As soloist, she has performed in prestigious Festivals and venues worldwide, from Hong Kong to Los Angeles, from Oslo to Cairo. She released two albums and took part in multidisciplinary projects, like TEDx and a film with La Scala étoile Roberto Bolle. She was Artistic Director of the Orchestra Sinfonica 131 Basilicata. She is now Harp Professor at LUCA School of Arts, Belgium.



GAO LANYAN *China*

Ms. **Gao Lanyan** currently serves as the Secretary-General and Executive Vice Chairperson of the Harp Professional Committee of the Fujian Vocational Education Society for Arts. She is also the Artistic Director of the Cross-Strait Harp Competition (National Caiyi Cup) and the Chief Planner and Executive Director of the Fujian Harp Festival in China. Through these roles, she actively promotes and advances the popularity and development of harp art throughout China.



FLORENCE LAOUEANAN *United Kingdom*

Flo Laouenan is a French-Swiss harpist based in London, UK. She graduated from the Musikhochschule Basel, Switzerland, with a Bachelor of Arts in Classical Performance. Alongside her classical studies, she also received jazz training at the Jazzcampus Basel, performing in various ensembles and as a member of the Swiss Youth Jazz Orchestra. In 2022, she moved to London to pursue her studies in popular music at the ICMP Institute and has since launched her career as a freelance musician.



JOSH LAYNE *Canada*

Canadian harpist and composer **Josh Layne** is a frequent performer around the world, as well as being the creator of "Harp Tuesday", a biweekly instructional series on YouTube that now spans fifteen years and over three hundred episodes. When not touring, Layne can often be found outdoors in nature at his home of Victoria, British Columbia, Canada, drawing inspiration for his compositions as well as filming the occasional Harpist in the Wild music video.



RÉMI-JEAN LEBLANC *Canada*

Montreal based **Rémi-Jean LeBlanc** has been active on the Canadian music scene since 2005 and has collaborated with an array of musicians in Montreal and in Canada including Yannick Rieu, Jean-Michel Pilc, Marianne Trudel, Steve Amirault, Carol Welsman. RJ has also toured extensively with different groups in Europe, China, Japan, Mexico, the US, and Canada and has performed with international artists such as David Binney, Seamus Blake, Terri Lyne Carrington, Jeff Ballard. RJ has been on faculty at McGill University since 2017.



VERONIKA LEMISHENKO *Ukraine*

Veronika Lemishenko is a distinguished Ukrainian harpist with an international career. She is the principal harpist of the Croatian National Theatre in Osijek, a visiting tutor at the Royal Birmingham Conservatoire, and the artistic director of the “Glowing Harp” Competition and Festival. Veronika is a guest artist and jury member at numerous international music events. She performs as a soloist, chamber musician, and orchestral musician throughout Europe, Asia, and the United States. In 2026, she won First Prize at the World Harp Competition in Utrecht. Veronika promotes Ukrainian culture worldwide and supports young Ukrainian harpists through her charitable foundation.



BARBARA LEPKE-SIMS *United States*

Barbara Lepke-Sims is a professional harpist in Denver, CO, after graduating in 1978 from The Juilliard School with her MM under Susann McDonald. Also interested in arts management, Barb earned her MBA in 1986. In 2017 Barbara was awarded the AHS Lifetime Achievement Award. In 2019, Barbara was appointed to the USAIHC Board and recently became their President. Expanding her musical interests, Barb became a therapeutic musician in 2009 and is currently AdventHealth RMR Healing Arts Program Coordinator.



ÉTIENNE LEVESQUE *Canada*

Étienne Levesque (MMus UofT) is known for his versatility as a percussionist. He has been sought after to perform in orchestras, opera companies, and musicals throughout Eastern Canada, such as Esprit Orchestra, Kingston Symphony, Symphony New-Brunswick, and Toronto Symphony Orchestra; and alongside renowned percussionist Beverley Johnston. Étienne toured Europe with the Atlantic Ballet Company as well as with the Evergreen Club Contemporary Gamelan; and has collaborated with many dance and theatre companies in Eastern Canada as a composer and performer.



BERNICE LI *Canada*

Bernice Li is a Toronto harpist and emerging composer. She studies harp, violin, piano, and music theory, enriched by masterclasses, ensemble work, and competitions. Studying multiple instruments allows her to hear music from different perspectives and inspires a broader musical imagination: melodic phrasing shaped by the violin, harmonic depth informed by the piano, and the harp’s distinctive resonance and timbral colours. She views composition as an extension of performance, an opportunity to shape sound from within and explore how music expresses human emotion, identity, and connection.



LI OI KIU KILBY LI *Hong Kong*

Hong Kong-based harpist **Li Oi Kiu Kilby** performs actively across Asia with ensembles including the Hong Kong Sinfonietta, Shenzhen and Guangzhou Symphony Orchestras, and at international festivals. A San Francisco Conservatory of Music graduate, she premiered Paul Patterson’s *Mosquitoes* in Asia at the World Harp Congress in 2017 and demonstrated the Iranian harp at HKUST in 2021. She collaborates with soprano Tracy Cheung, presenting works by Debussy, Strauss, and contemporary composers Kai-Young Chan and Chris Hung.



STELLA LIEN *United States*

Stella Lien began her journey with the harp in 2019. Studying under Tasha Smith Godinez in 2020. She started with lever harp and quickly began the pedal harp. Stella joined the American and San Diego harp societies, participating in performances, workshops, events, and masterclasses. Stella has also attended the YAHS harp camp, and the Lizotte Academia harp camp. She plans to continue her journey with the harp and with music as a whole, seeking to become a professional musician.



HARA LIM *Republic of Korea*

Hara Lim is a vibrant South Korean harpist in the 10th grade. Since starting in the 5th grade, she has shown exceptional artistic evolution, winning first prize in her age category at the 2025 Suoni d’Arpa International Harp Contest and the 2026 International Competition of the Slovenian Harp Association. She currently refines her craft under the guidance of Ms. Jung Kwak and Ms. Yoon-mi Ji. Hara is a dedicated artist balancing technical brilliance with a pursuit of musical depth.

PRESENTERS



CATHERINE LITAKER *United States*

Catherine Yom Litaker is a versatile solo, chamber, and orchestral harpist, serving as Principal Harpist of the San Luis Obispo Symphony. She has performed internationally across Europe, Asia, and the Americas, and with ensembles

including the Chicago Symphony Orchestra and San Diego Symphony. A founding member of the Chicago Harp Quartet, she champions new music through premieres and recordings. Based in Los Angeles, she maintains an active freelance career and private teaching studio.



JIAJU LIU *Canada*

Jiayu Liu, received is an American Harp Foundation scholarship recipient and a Harvard University U30 Cultural Communication Leader. She has performed at prestigious venues including Carnegie Hall in New York, Sydney

Opera House, Vancouver, and Boston Symphony Hall. Liu's music videos have garnered over ten million views and one million likes worldwide. Her innovative performances and cross-cultural artistry have been featured in People's Daily, China's authoritative national newspaper, highlighting her contributions to contemporary and jazz-influenced guzheng performance.



CAROLINE LIZOTTE *Canada*

Caroline Lizotte is the Composer-in-Residence for One Harp World. She is a Québécoise harpist and award-winning composer whose works have become pillars of the contemporary harp repertoire. An associate composer of the Canadian

Music Centre, her music – distributed through les éditions Calyane – is performed internationally and is regularly featured at major harp festivals and competitions. She teaches the harp at the Université de Montréal and founded the Lizotte Academia, which concentrates on the teaching of her compositions.



GWENLLIAN LLYR *United Kingdom*

Welsh harpist **Gwenllian Llyr** was a prize winner in the 9th USA International Harp Competition in Bloomington, Indiana. She has performed internationally as a soloist, and chamber musician with numerous internationally acclaimed instrumentalists and vocalists. She holds

degrees from the Royal Welsh College of Music and Drama, The Juilliard School, and the Royal Academy of Music. Gwenllian's work with composers has resulted in numerous new works showcasing the versatility of the harp.



JUDY LOMAN *Canada*

A prominent soloist and teacher, **Judy Loman** studied with Carlos Salzedo at the Curtis Institute of Music. She received Canada's Juno Award, the Canada Council's Grand Prix du disque Canadien, and in 2015 was appointed to the Order

of Canada. Judy Loman served as principal harpist with the Toronto Symphony from 1960-2002, taught at the Curtis Institute of Music for several years, and currently teaches at the University of Toronto and the Glen Gould School of Music.



ASHLEY JOHN LONG *United Kingdom*

Ashley John Long is a virtuoso double bassist and composer active in a diverse range of musical idioms. His work as a soloist includes premieres of numerous new works for solo bass. He participated in the 2018-2019 London Philharmonic

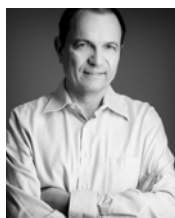
Orchestra young composers scheme culminating in the orchestral work *Lunea*. Ashley holds the Bachelor of Music degree from the RWCMD and the PhD from Cardiff University, where his research focused on contemporary performance practice and composition. He lectures in musicology, performance, and composition at Cardiff.



CHARLES W. LYNCH III *United States*

Dr. **Charles W. Lynch III** is the Harp Specialist for the Mesa (Arizona) Public Schools. He directs the MPS Harp Program, which currently numbers 240 harp students at seventeen district junior & senior high schools. Charles is a Faculty

Associate in Harp at Arizona State University and serves on the faculty of the Midwest Harp Festival. He has served on the AHS Executive Committee and Board of Directors, and holds degrees from the University of Illinois at Urbana-Champaign and Arizona State University.



WILLI MAERZ *Germany*

The Munich Harp Quartet sets innovative accents in the field of harp ensembles. It breaks new ground both in its choice of repertoire and in the way it presents it. Thanks to its close collaboration with composer Willi Maerz, one of the few

specialists in music for harp ensembles, the Munich Harp Quartet presents music in a wide variety of styles, from classical to pop, from baroque to the Beatles. The Quartet sets new standards in the world of harp ensembles.



KAILI MAIMETS *Canada*

Canadian flutist **Kaili Maimets** is in demand as an orchestral performer, chamber musician, and soloist. She regularly performs with the National Arts Centre Orchestra of Canada (NACO) and has held positions as Second Flute & Piccolo of the Kitchener-Waterloo Symphony (2016-2018), and Principal Flute of the London, Ontario, Symphonia (formerly Orchestra London) (2012-2016). Kaili maintains an active career performing with the Toronto Symphony Orchestra, National Ballet, and Canadian Opera Company.



SIVAN MAGEN *Germany*

Sivan Magen has appeared as a recitalist and as a soloist with orchestras worldwide, in venues including Carnegie Hall, Wigmore Hall, the Sydney Opera House and the Vienna Konzerthaus, and with orchestras including the Israel Philharmonic, the Saint-Paul Chamber Orchestra and the Sydney Symphony. Between 2017-2023 he was principal harpist of the Finnish Radio Symphony, and since Summer 2023 he is the professor for harp at the Hochschule für Musik Hanns Eisler in Berlin.



GIULIANO MARCO MATTIOLI *Italy*

After two Harp Diplomas in just six years of study in 2005 and 2007, **Giuliano Marco Mattioli** delved into historical performance practice with Mara Galassi. He won several competitions and collaborated with various orchestras, including LaVerdi, Concerto Köln, Dresdner Festspielorchester. The most recently published albums are *Notte* (2023) and *Au temps d'Érard* (2025). He authored *La famiglia Érard* in 2022 and owns a harp restoration atelier in Milan. He is currently employed by Da Vinci Classics as the booklet writer of the label.



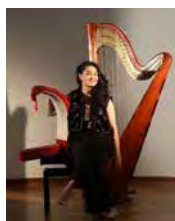
SAM OUELLET MATA *Canada*

Samuel Ouellet Mata is a versatile cellist from Montreal and graduated from the Faculty of Music of the University of Montreal in 2026 under the guidance of Yegor Dyachkov. Mata's classical training includes a variety of solo and chamber standard repertoire, combined with contemporary pieces of Caroline Lizotte and Nicole Lizée. His participation in his pop band and in the Faculty's World Music Ensemble deepened his exploration of amplified cello, resulting in an interest in improvisation and electroacoustic music.



ALISON MELVILLE *Canada*

Alison Melville's career as a performer on historical flutes and recorders has taken her across North America, Scandinavia, Europe, Asia and New Zealand. She performs with the Tafelmusik Baroque Orchestra, is a former member of Toronto Consort and Ensemble Polaris, and was Artistic Director of the Bird Project. She served on the faculty of the Oberlin Conservatory of Music from 1999-2010, and continues to teach across North America. She trained in Toronto, London (UK) and Basel (CH.)



SAMIRA MEMARZADEH *Germany*

Samira Memarzadeh is a harpist, educator, and dramaturg of Persian-German heritage whose work moves fluidly between cultures, generations, and musical worlds. Drawing on traditions from Mongolia, Southwest Asia, and Senegal, she weaves improvisation, microtones, and traditional sounds on concert harp and čang. Since 2021, she has shaped young audiences' musical experiences at Tonhalle Düsseldorf. With studies in Islamic Studies, Ethnology, and Music Performance in Germany and the UK, her practice is rooted in scholarship and lived cultural dialogue today worldwide.



MARCELA NORMA MENDEZ *Argentina*

Marcela Méndez is an accomplished Argentinian harpist, pedagogue, and writer. Her career spans performance, education, research, and social initiatives, with a focus on promoting Argentine harp music. She has performed internationally, recorded five albums, and served as Principal Harpist for major orchestras. Founder of the International Harp Academy of Argentina and Amigos del Arpa, she has published books and scores, and pioneered Suzuki harp teaching in Argentina. She currently teaches at the Universidad Autónoma de Entre Ríos.



KATIA MESTROVIC *Australia*

Katia Mestrovic hopes to show audiences the versatility and power of the harp through performing modern classical repertoire, her own compositions, commissions, and arrangements. Katia was mentored in Sydney (Australia) by virtuoso Alice Giles AM. Some accolades include, performing as a Semifinalist at The World Harp Competition (2024), winning 3rd place in The BASEL International Harp Competition (2023); the Quinquin Foundation Scholarship (2021-2022); the William and Marie Souter Encouragement Awards (2018-2020) and the Bachelor of Music Scholarship (2017).

PRESENTERS



AARON DAVID MILLER *United States*

Aaron David Miller is Director of Music and Organist at House of Hope Presbyterian Church in St. Paul, Minnesota. He concertizes regularly throughout the U.S., and is a forensic musicologist for Donato Music. Mr. Miller is a graduate of the Eastman School of Music, studying organ with David Craighead, Russell Saunders, David Higgs, and Michael Farris, and the Manhattan School of Music, where he completed the Master of Music and Doctor of Musical Arts degrees, studying composition and organ performance with McNeil Robinson.



KAITLIN MILLER *United States*

Kaitlin Miller, a Los Angeles-based harpist, loves opening new windows into the harp's brilliant color palette by premiering new works. She was a winner of the 2020 Anne Adams Awards Competition and received fellowships from the Music Academy of the West in 2022 and 2023. Distinguished as the Young Professional Division winner of the AHS National Competition, Kaitlin was the Concert Artist from 2023-2025. When not making music, Kaitlin will most likely be found enjoying coffee out in nature.



SHAMIM MINOO *France*

Shamim Minoo is an internationally recognized Iranian harpist. She won the Gold Medal and Renié Prize at the 13th USA International Harp Competition (2025). She studied at the Conservatoire régional de Paris with Ghislaine Petit-Volta and earned her master's degree at the Conservatoire national de Paris with Isabelle Moretti and Geneviève Létang. Shamim won First Prizes at the Concours Français de la Harpe, Szeged and Suoni d'Arpa International Competitions. She also attended Aspen Music Festival.



EVAN MITCHELL

Kingston (Ontario) Symphony Music Director, Evan Mitchell is one of Canada's most innovative and imaginative conductors, an artist equally at home conducting symphonic masterworks, opera, contemporary music, and films live in concert. He has been consistently acclaimed for curating thoughtful, incisive, and affecting musical performances.



ISABEL MORETON *Germany*

Isabel Moretón studied harp at the internationally renowned Schools of Music of Hanover (Germany) and Bloomington (Indiana University, USA). She works as a professional harpist in Hanover, Germany, giving regular solo and chamber concerts and concerts for harp and orchestra, nationwide, in several European countries, the US, Canada, Middle East, and Australia. She teaches at the Hamburg University harp department as well as the Hanover Institute of Music. She is President of the German Harpists Association and Editor in Chief of the World Harp Congress Review.



ISABELLE MORETTI *France*

Isabelle Moretti is an iconic figure in today's harp world, captivating audiences worldwide with her charisma and powerful yet refined playing. A highly respected teacher, she shares her passion through international masterclasses and teaches at the Conservatoire National Supérieur de Musique et de Danse in Paris. Both soloist and educator, she is deeply committed to communication through music and artistic transmission. She is an Officer of the National Order of Merit and an Officer of Arts and Letters.



AUDREY MORRIS *Canada*

Featured in the Canadian Broadcasting Corporation's 2025 '30 hot classical musicians under 30', Audrey Morris is a passionate rising artist. She is the 2025 grand prize winner of the National Arts Centre Orchestra Bursary Competition. Audrey is currently studying at the Glenn Gould School of the Royal Conservatory (RCM) under the tutelage of Judy Loman.



ROSIE MURPHY *Ireland*

Rosie Murphy is a harpist and composer, graduating from The Royal Conservatoire The Hague, under Ernestine Stoop and Live Electronic Music at the Institute of Sonology. She is the BBC-ACNI Young Musician Platform Awardee and a Britten-Pears Young Artist for Composition and Performance. Establishing herself as a dynamic contemporary artist, Rosie was Music Network's Emerging-Artist, composer for 21 Artists for the 21st Century and has worked with composers Colin Matthews, Saad Haddad, Greg Caffrey. Rosie is supported by Culture Ireland.



RENÉE MURPHY

Renée Murphy is currently serving as the 2025–2027 American Harp Society Concert Artist. She is the First Prize laureate of the 30th Soka-Nippon International Harp Competition and was awarded Fifth Prize and the Mario Falcao Prize at the 13th USA International Harp Competition. Renée is a Kovner Fellow at The Juilliard School,

where she studies with Nancy Allen. She has performed as a guest with the New York Philharmonic and served as the Principal Harp Fellow for the Aspen Chamber Symphony from 2023–2024.



MASUMI NAGASAWA

Masumi Nagasawa studied in the Netherlands with Phia Berghout. Masumi is a world-renowned harpist, celebrated for her expressiveness and stylistic mastery. She blends classical and contemporary repertoire with deep insight into 18th and 19th century performance practice. A PhD

graduate from the University of Leeds, she researches the ancient Japanese Kugo harp. Masumi performs on stages worldwide and leads masterclasses internationally. Honored with Japan's Muramatsu Grand Prix and the Netherlands' Prix d'Excellence, her 20+ recordings shine on leading international labels.



AMY NAM

United States

American harpist and composer Amy Nam uses music to ignite curiosity and express wonder. 2nd Prize Winner of the 2024 Dutch Harp Festival World Harp Competition, she was also named 2025 Guest Composer at Fermi National

Accelerator Laboratory. Her award-winning music has been featured in Harp Column and recognized by the BMI Foundation, Chamber Music America, AHS, and the Lyra Society. Nam teaches harp and composition on faculty at Luther College and Lutheran Summer Music Academy and Festival.

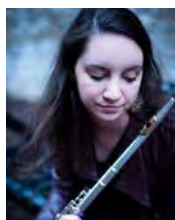


AMBER NELMS

United States

Amber Nelms is an in-coming freshman at Vanderbilt University and harpist with the Urban Youth Harp Ensemble. She studies under Elisabeth Remy Johnson and serves as a teaching assistant for Urban Youth's afterschool harp program.

Amber was selected principal harpist for the Atlanta Symphony Youth Orchestra's 2025–2026 season and has performed across Atlanta, including at Symphony Hall and the Fox Theatre. Her future goals include becoming Principal Harpist of the Atlanta Symphony and teaching students the harp.



DANIELLE NUTTING

United States

Dani Nutting brings her insightful and creative mind to a multi-hyphenate career: she is an award-winning flutist, ethnographer of Bulgarian flute culture, founder of The Collective, and certified Alexander Technique teacher. Her

research has been funded by Fulbright and other grants, and she continues to perform throughout the US. Dani holds degrees from the University of Illinois, University of Cincinnati-CCM, and Texas State University and currently assistant directs the National and International Scholarships Program at the University of Illinois.



KIERNAN O'MARA

United States

Kiernan O'Mara is a harpist, psychiatry researcher, certified medical assistant, and mental health advocate. She is the founder of Musician Mental Health, offering personalized, one-on-one performance psychology coaching for

musicians. Drawing on her background in neuroscience and cognitive psychology, Kiernan translates research into practical strategies that help performers manage anxiety, prevent burnout, and build resilience, confidence, and expressive freedom in both practice and performance.



ANNE-MARIE O'FARRELL

Ireland

Leading international harpist, Dr Anne-Marie O'Farrell is recognized for her innovations on lever harp, demonstrated in her substantial output of publications and recordings. She has been commissioned to compose several large-scale works

featuring the harp. Her compositions have been performed by BBC Concert Orchestra, Liverpool Philharmonic, BBC National Orchestra of Wales, BBC Singers, National Symphony Orchestra of Ireland, and numerous others. She is Head of Harp at the Royal Northern College of Music in Manchester UK. Photo credit: Adrian McClure



KAORI OGAWA

Canada

Harpist Kaori Ogawa graduated from Indiana University, The Juilliard School and The Curtis Institute of Music. She is a board member of the USAIHC and has served as an adjudicator at several International Harp Competitions. Kaori

has won numerous competitions and has given many recitals and concerto performances internationally. She has performed at the World Harp Congress, Mariinsky Theatre, Carnegie Hall and at the Rio Harp Festival. She currently teaches the harp at the Forest Garden Matsudo Harp in Japan.

PRESENTERS



JONATHAN OLDENGARM *Canada*

Jonathan Oldengarm is Minister of Music and Organist at Toronto's Metropolitan United Church, where he oversees an extensive musical programme that includes multiple ensembles, two concert series, and numerous annual musical service highlights. He holds degrees in organ and harpsichord performance from Wilfrid Laurier and McGill Universities; the Fellowship diploma of the Royal Canadian College of Organists; and studied at the Hochschule für Musik in Stuttgart, Germany.



ANABEL GUTIERREZ ORRACA *United States*

Anabel Gutiérrez Orraca founded the Asociación Latinoamericana del Arpa in 2021, to expand access to education for harpists across Latin America. She holds advanced degrees from McGill University in Montreal; the Bachelor of Music degree in Music Performance from the Indiana University Jacobs School of Music, and a Certificate in Entrepreneurship from the Indiana University Kelley School of Business. Her research interests include the history of the harp in Cuba, Latin American harp literature, and the use of performance identity for career development among harpists.



ALFREDO ROLANDO ORTIZ *United States*

Alfredo Rolando Ortiz was born in Cuba. His family immigrated to Venezuela, when Alfredo was 11. He studied the Venezuelan folk harp with his Fernando Guerrero, adding studies in the Paraguayan harp with Alberto Romero. Mr. Ortiz performs folk, classical, and popular music from many countries, is a prolific composer and recording artist, and won a GOLD RECORD in South America. He frequently lectures at universities, colleges, harp conventions and festivals, and his compositions are performed around the globe.



MARGAUX ORTMAN *Belgium*

Originally from Thimister (near Liège), Margaux Ortmann (b. 1992) studied at the Institut Royal Supérieur de Musique & de Pédagogie in Namur (IMEP) with Nico De Marchi and Francis Orval. She joined the Royal Band of the Belgian Air Force in 2013, becoming solo horn in 2016. Since 2023, she has been principal horn at the Orchestre Philharmonique Royal de Liège, becoming section leader in 2024. Margaux also teaches at Verviers Conservatory, IMEP, and co-founded the Duo Eoliha in 2021.



HE PAN

Mariya Pan is a Chinese pianist, composer, and educator whose work blends Eastern sensitivity with Western innovation. She has been invited to perform at leading venues such as Carnegie Hall, Jordan Hall, and Boston Symphony Hall, and has collaborated with multiple Grammy-winning artists, including Ron Carter and Joe Lovano. A three-time first-prize laureate in international competitions, Mariya's artistry reflects a rare balance of depth, imagination, and global vision.



ŞİRİN PANCAROĞLU *Turkey*

Praised by the Washington Post as a "major talent of international caliber," Şirin Pancaroğlu is equally active in traditional Turkish music, improvisation and contemporary music, as she is in mainstream harp. With concerts in over 35 countries and 14 recording releases, she has shared her musical roots with audiences around the world. Pancaroğlu's work on unearthing the historical Turco-Ottoman harp called the "çeng" has earned her a unique place in harp history. Şirin is the creator of The Turkish Harp, a project aimed at introducing Turkish music to harpists worldwide.



ALEC PEARSON *Canada*

Alec Pearson currently serves as a sessional instructor of guitar at the University of British Columbia, Vancouver. He has performed as a soloist and in ensembles across Canada, Spain, Colombia, Greece and the U.S. Alec holds the degree Máster en Interpretación de Guitarra Clásica from the Universitat d'Alacant in Alicante, Spain, and the Master of Guitar degree from the University of British Columbia under Daniel Bolshoy. In 2012, Alec received a Bachelor of Fine Arts in Montreal.



KAFFEE PECK *United States*

Kaffee Peck is a Malaysian-born harpist, composer, and educator based in California. She holds the Doctor of Musical Arts degree from the University of Southern California. With a background in piano and classical guitar, she brings cross-cultural and multi-instrumental influences into her harp music. Her publications, including Passport for Harpists, Romance Without Words, and 55 Hymns for Harp, are performed by harpists worldwide.



KEVIN LE PENNEC *France*

Kevin Le Pennec trained as a traditional musician in Brittany, France, is a harpist, singer, and composer recognized for his expressive, rhythm-driven lever harp style and his clear, compelling voice. Kevin has performed widely across Europe, the USA and New Zealand. He is laureate of the Trophée Camac (2019) and winner of the First Prize & Audience Award at the World Harp Competition in Utrecht (2024).



GUSTAVO JIMENEZ PEREIRA *Canada*

Gustavo Jimenez Pereira is a Brazilian harp teacher and researcher who recently completed his PhD in Music Education at Western University. His work focuses on harp pedagogy, social justice in music education, and expanding access to harp instruction. He has taught at universities, conservatories, and community programs in Brazil, including founding a harp initiative for underserved youth through the Grota Cultural Project.



ISABELLE PERRIN *Norway*

Isabelle Perrin, former co-principal harpist with the Orchestre National de France, has performed recitals and concertos worldwide and recorded numerous CDs. A devoted teacher, she conducts masterclasses globally. Currently, she is a Professor at the Norwegian Academy of Music and serves as Artistic Director of the WHC. Additionally, Perrin is an Honorary Associate at the Royal Academy of Music in London and has been knighted in the French Order of Arts et Lettres by the French Ministry of Culture and Communication.



NADIA PESSOA *United States*

Nadia Pessoa resides in Washington, D.C., where she performs as a guest musician for the Baltimore Symphony, Atlanta Symphony, the American Pops, and at the Kennedy Center. She earned her B.M. and Performer Diploma at Indiana University, and has won awards from the National Society of Arts and Letters, the American Harp Society, and is a two-time GRAMMY® participant. She has served as the harpist for the United States Army Band "Pershing's Own" since 2006.



LENKA PETROVIĆ *Serbia*

Serbian harpist **Lenka Petrović** is the first prize winner of the 20th International Harp Contest in Israel and also won the Bronze Medal at the 10th USA International Harp Competition in Bloomington. Lenka is principal harpist of the Concerto Budapest Symphony Orchestra and has been teaching at the Academy of Arts in Novi Sad since 2024. She received degrees from the Academy of Arts in Novi Sad, studying with Staša Mirković Grujić and from The Juilliard School, studying with Nancy Allen.



VINCENT PIERCE *United States*

Dr. **Vincent Pierce** is a co-owner and founder of California Harp Center, a premier harp showroom in Hayward, California. He previously taught in the Ector County and Round Rock ISD public school harp programs and at The University of Texas of the Permian Basin and Odessa College in Texas. He served on the board of the American Harp Society from 2020-2022. In addition to California Harp Center, Vincent performs with several orchestras in Northern California and maintains a private studio.



ANASTASIA PIKE *United States*

Anastasia Pike is a harpist, educator, and arts leader whose work spans performance, scholarship, and administration. She teaches at Teachers College, Columbia University, and is Founder/Director of the Hampton Roads Harp Festival and HRF Summer Institute. An active performer and clinician, she has given international masterclasses, appeared with major US orchestras, and performed at Carnegie Hall and Lyon & Healy Hall. A published arranger and writer, she holds multiple advanced degrees, including a doctorate from Columbia University.



ELISABETH PLANK *Austria*

The internationally sought-after harpist **Elisabeth Plank** performs as a soloist & chamber musician in renowned concert halls and festivals around the world and has released four critically acclaimed solo albums. She was "Great Talent" of Wiener Konzerthaus, is a „Next Generation Mozart Soloist“ and musical ambassador for "New Austrian Sound of Music". Elisabeth Plank is an avid performer of contemporary music, and has been involved in the creation of sixteen solo works and numerous chamber music pieces.

PRESENTERS



TEA PLESNIČAR *Slovenia*

Tea Plesničar is a graduate of the Academy of Music in Ljubljana studying with Ruda Ravnik Kosi, and the Royal Conservatory of Brussels studying with Jana Bouškova. Tea is an avid chamber musician and has performed at festivals in Belgium, Portugal, Italy, the Netherlands, and Slovenia. She is the Slovenia correspondent for the *World Harp Congress Review* and has been performing as a member of the Slovenian harp quartet since 2024.



FELICE POMERANZ *United States*

Felice Pomeranz is Professor of Harp at Berklee College of Music, in Boston, Massachusetts. She is an author, performer, presenter, and instructor worldwide. Pomeranz directs The Gilded Harps, a music consortium of the best harpists and instrumentalists in New England. She is active in the American Harp Society, presently serving as Northeast Regional Director. Her AHS scholarship, Kids for Camp, provides support for students to attend summer music festivals.



PHOEBE POWELL *United States*

Canadian harpist Phoebe Powell has been Principal Harpist of the Sarasota Orchestra since 2023, previously holding the same position with the New World Symphony (2020–2023). She has performed with the Chicago, Pittsburgh, Cleveland, Atlanta, and Toronto Symphony Orchestras, and appears regularly at the Sun Valley and Grand Teton Music Festivals. Ms. Powell holds a Bachelor of Music and Artist Diploma from The Glenn Gould School, Toronto, where she studied with Judy Loman and Heidi Bearcroft.



KLARA POZNACHOWSKA *Poland*

Klara Poznachowska is a harpist and composer from Poland with Ukrainian heritage, known for her versatility across many forms and genres of music. She has performed both in Poland and internationally, collaborating with orchestras and choirs. In 2020, Klara attended Berklee College of Music on a full-tuition scholarship, where she had the privilege of working and performing with renowned artists including Billy Childs, David Sanchez, Joe Lovano, Danilo Pérez, John Patitucci, Brian Blade, Kenny Werner, and Jerry Bergonzi.



ALEXANDRA PRICE *United States*

Alexandra Price graduated in 2026 from Atlanta's Charles R. Drew Charter High School. For the past six years, Alexandra has been a valuable member of the Urban Youth Harp Ensemble. In 2022, she successfully auditioned for free private harp lessons with Angelica Hairston, facilitated by the First Presbyterian Church. Alexandra's performances extend beyond her lessons, as she has performed at prestigious venues such as the Atlanta Harp Center and Spivey Hall, sharing the stage with her teacher, Molly O'Roark.



ALICE PROFFIT *Germany*

Alice Proffit, a French harpist (born 2005), studies at the Munich Musik Hochschule with Prof. Cristina Bianchi since 2023. Prior to that, she studied with Vassilia Briano, Letizia Belmondo, Christophe Truant in Lyon, where she earned her "Diplôme de fin de conservatoire" with honors. She is particularly dedicated to interdisciplinary projects, including performing as a member of the Munich Harp Quartet. Alongside her music studies, she is pursuing a bachelor's degree in philosophy at LMU Munich.



PARKER RAMSAY *United States*

Parker Ramsay has forged a career that defies classification. Whether premiering, rediscovering, or transcribing, he dedicates himself to expanding the harp's repertoire, bringing the instrument to conversations — and audiences — it had never before known.



ÉTIENNE RATTHÉ *Canada*

Étienne Ratthé is a multi-instrumentalist and a live electronic act musician who recorded and toured with many French Canadian pop singers. As the music director of Québec Issime, a production company whose shows were seen by more than a million spectators, he leads his career in Canada and abroad for 40 years now. Since 2011, he performs with Caroline Lizotte on her major harp events. Through their RougébLeuë Productions record label, they produced the critically acclaimed Lizotte Plays Lizotte album.



JOSEPH REBMAN *United States*

Harpist and composer **Joseph Rebman** is based in Cincinnati, Ohio, USA, where he directs the harp program at Cincinnati's School for the Creative and Performing Arts. As a full-time public school music teacher, he works with 47 students across six harp ensembles, and sees all six ensembles every day. Rebman is also principal harpist for the Kentucky Symphony Orchestra, president of the Cincinnati chapter of the American Harp Society, and harp faculty for the Mostly Modern Festival.



TINE REHLING *Denmark*

Tine Rehling graduated from Royal Danish Academy of Music and IU School of Music, studying with Susann McDonald. She is the winner of several Danish music awards, including the recent Wilhelm Hansen Foundation Honorary Award. Tine performs as soloist and chamber musician in Denmark and abroad. Per Nørgård has written and dedicated numerous works to her, all of which TR has recorded to critical acclaim, and Tine often collaborates with other Danish composers. She also collaborates with musicians from the Danish jazz scene, and has recorded numerous CDs.



ALEXANDER RIDER *United Kingdom*

Alexander Rider freelances with major UK ensembles including the BBC Symphony, the BBC National Orchestra of Wales, the Royal Opera and Ballet Orchestra; the City of Birmingham Symphony, Brighton Philharmonic, Gabrieli Consort, and the Academy of Ancient Music. Passionate about French music of the early 20th century and period instruments, he researches, records historical repertoire, and lectures internationally. Since May 2023, he has worked with Camac harps and is a visiting guest tutor at the Royal Academy of Music, London.



JILLIAN RISIGARI-GAI *United States*

Jillian Risigari-Gai is a Los Angeles freelance artist. She is currently Principal Harpist & Co-Founder of the Los Angeles Chamber Music Co., a non-profit providing audiences with exceptional and affordable chamber and collaborative arts concerts that inspire and promote our sense of passion, community, and diversity. Jillian holds principal positions with Mariachi Garibaldi de Jaime Cuéllar, Florecer Latin American Music Collective, Redlands Symphony, and Dream Orchestra. She is on faculty as a harp professor at the University of Redlands.



SOFIA RISTIC *Slovenia*

Since 1996 **Sofia Ristic** has been the Principal Harpist of the RTV Slovenia Symphony Orchestra. Her recordings of Handel, Mozart, and Gliere performed with the RTV Slovenia Symphony orchestra are frequently broadcast throughout most major European national radios. Sofia graduated with top honors from the Tomadini Conservatory in Udine, Italy, where she studied with Patrizia Tassini, and completed her postgraduate studies in Milano, Italy with Fabrice Pierre. Sofia also holds a degree in Classical Literature from the University of Trieste. Sofia is replacing Lara Hrastnik Samec, a permanent member of the quartet, as Lara is expecting her first child soon and was unable to travel by air. The quartet warmly thanks Sofia for stepping in and saving the project in Canada and for the upcoming concerts in September.



JUAN RIVEROS *United States*

Juan Riveros serves as the AHS Diversity Coordinator and the IDEA Committee (Co-Chair). Riveros is currently the Associate Professor of Harp at Michigan State University, and Principal Harpist of the Flint Symphony Orchestra and Detroit Opera.



NOELIA COTUNA RIZEA *Spain*

Noelia Cotuna is Principal Harpist of Orquestra de la Comunitat Valenciana at Palau de les Arts in Valencia, Spain. She is a prize winner of several competitions, including the USA International Harp Competition. She has studied in Spain, England and Germany under Ana Martínez, Gabriella Dall'Olio, Marie-Pierre Langlamet and Marion Ravot. An experienced orchestral player, Noelia was a member of the Karajan Academy of the Berliner Philharmoniker and the Deutsche Oper Academy, and is an active soloist and chamber musician.



KAREN ROKOS *Canada*

Karen Rokos began her University training with Marjorie Call at the University of Redlands and completed her formative studies with internationally renowned harpist Susann McDonald at Indiana University with a Master's degree in Harp Performance, graduating with distinction. She has been the harpist for Symphony Nova Scotia since 1998. In 2018, Dalhousie University's Fountain School of the Performing Arts asked Karen to form the School's Harp Faculty, the first in its 200 year history.

PRESENTERS



LINDA WOOD ROLLO *United States*

Linda Wood Rollo has taught on the faculties of Indiana University, San Francisco State University, Dominican College and the Ursuline School of Music and Drama. Her honors include the World Harp Congress Award of Recognition, American Harp Society Lifetime Achievement Award, Distinguished Alumni Award (U. of Redlands) and the Adolf Kodolfsky Performance Grant (USC). Together with Susann McDonald, she has published over 50 volumes of music for the harp, including "Harp for Today", which has been translated into five languages.



LISETTA ROSSI *Italy*

Lisetta Rossi has held lectures, seminars and masterclasses in Europe, China and California. A former Professor at the Milan Conservatory, she was principal harpist in prestigious symphony and opera orchestras. She has performed at international contemporary music festivals, including world premieres, and has served on the judging panel of harp performance and harp composition competitions. She researches and publishes 18th- and 19th-century harp music and has recorded Giovanni Francesco Giuliani's 12 harp sonatas on a period Erard for Brilliant Classics.



PIA SALVIA *United States*

Award-winning Belgian harpist, vocalist, and composer Pia Salvia is known for blending jazz, pop, and world influences into a uniquely expressive sound. A graduate of Berklee College of Music, she has performed at major festivals including the Hollywood Bowl, Festival Mundial del Arpa, and Vancouver Island Music Fest, and recently played with Stevie Wonder and George Benson. Now based in Los Angeles, Pia captivates audiences worldwide with performances that fuse tradition and modern creativity.



ADRIANO SANGINETO *Italy*

Adriano Sangineto is an acclaimed Italian harpist and composer, internationally recognized for his pioneering contributions to the contemporary lever harp scene. His dynamic stage presence and genre-defying compositions have brought his music to audiences worldwide – from Europe to New Zealand, from USA to Australia. Adriano has redefined the expressive potential of the Celtic harp. With Harp Revolution, he transforms the instrument into a rhythmic and percussive force, pushing its harmonic and melodic boundaries in ways that challenge traditional expectations.



EMILY SANZARO *Australia*

Emily Sanzaro is a Tasmanian harpist, vocalist, violinist and electronic loop artist known for her innovative, genre blending approach. She creates original compositions, bold arrangements and experimental improvisations. Her annual six week solo residencies at MONA—Australia's boundary pushing Museum of Old and New Art (the Southern Hemisphere's largest private museum) involved composing new works daily inspired by her sleep disorder. Emily released her debut album in 2021, and is the first Australian harpist to tour with Carter Harps Australia.



NICOLETTA SANZIN *Italy*

Nicoletta Sanzin is Principal harpist of the Slovenska Filharmonija, and a very active performer both as soloist and chamber musician in Italy and abroad. She holds positions as Professor of Harp at G.Tartini Conservatory in Trieste and at S.Cecilia Portogruaro. As a member of the Board of Directors of the WHC, Nicoletta serves as Italian correspondent of the WHC Review.



LAUREN SCHREMPP *Germany*

Lauren Schrempp, born in Livingston, New Jersey, began harp lessons at the age of eight with Karen Lindquist. Since moving to Germany in 2017, she has studied harp performance and music education at the Nuremberg University of Music with Professor Lilo Kraus and Susanne Kaiser. Lauren's artistic profile spans classical and contemporary genres, including collaborations with German pop stars Shirin David and Bausa, the indie electronic band Death Star Disco, and, since 2025, the Munich Harp Quartet.



KRISTAL SCHWARTZ *United States*

Kristal Schwartz is a San Francisco Bay Area harpist and educator. She holds a Master of Music degree in Harp Performance with honors from the San Francisco Conservatory of Music and is the founder of both the Bay Area Harp Academy and the Bay Area Harp Foundation. Kristal serves as Artistic Director of the Bay Area Youth Harp Ensemble, whose students have been featured at the American Harp Society National Conference and Summer Institute. Through her academy, foundation, and ensemble programs, she works to expand access to harp education while creating meaningful opportunities for student leadership, performance, and community engagement. In addition to her solo performing, private teaching and nonprofit work, Kristal is a full-time mother of 3 amazing children, and serves on the faculty of West Valley College and as a substitute instructor for the San Francisco Conservatory of Music Pre-College.



ANGELA SCHWARZKOPF *Canada*

Angela Schwarzkopf concertizes throughout North America as soloist, chamber, and orchestral musician. She is the guest principal harpist of the National Arts Centre Orchestra, Ottawa, and principal harpist with the London, Ontario, Symphonia. Angela is the first harpist to earn the Doctor of Musical Arts degree in Canada. She teaches at the University of Toronto. Her album, *detach*, won a 2020 JUNO award. Her second album *lumena*, with The Topaz Duo, was one of CBC's top 22 albums of 2022.



LAUREN SCOTT *United Kingdom*

Lauren Scott is a British composer & harpist whose evocative, expressive, and filmic music delights audiences with entertaining, innovative pieces. Known for her bestselling *Adventures for Lever Harp* series & the recently released *Modern Etudes for Solo Harp*, she crafts accessible yet challenging works for lever & pedal harpists at every level, drawing on nature's rhythms & emotional depths. From freelance performances with leading UK orchestras to presenting at international harp festivals, Lauren's career reflects deep musical insight.



JULIA SEAGER-SCOTT *Canada*

Born and raised in Toronto, **Julia Seager-Scott** has had the privilege of leading a multi-harp, multi-genre freelance career. Starting at age 8 on the lever harp, Julia switched to concert grand pedal harp at age 12, studying with Judy Loman. Now in her 50s Julia also plays baroque triple harp, clarsach and single action classical harp. She loves playing with others and especially in rock bands!



RYAN SCOTT *Canada*

Canadian percussionist Dr. **Ryan Scott** has been hailed as "Fierce and delicate...a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges" (Gramophone). Ryan has performed in over 400 world premieres, appears regularly as a guest artist with NEXUS, is the Principal Percussionist of the Esprit Orchestra and Percussionist in the Canadian Opera Company Orchestra. He is a sought-after chamber musician and teacher, and a core member of Continuum Contemporary Music, where he serves as Artistic Director.



MAYUMI SEILER *Canada*

Mayumi Seiler is an internationally celebrated violinist known for concerto, recital, and chamber performances worldwide. She has appeared at venues including Carnegie Hall and Royal Albert Hall for The Proms, performing with leading orchestras such as the Royal Philharmonic Orchestra and Toronto Symphony Orchestra. Founder of Via Salzburg, she teaches at The Glenn Gould School and performs on the 1684 Croall Stradivarius.



VERONIKA SEILER *Austria*

Bavarian harpist **Veronika Seiler** has been a member of the Munich Harp Quartet since 2025. Currently she is studying instrumental and vocal pedagogy at the Mozarteum in Salzburg, majoring in harp and taking additional courses in double bass and jazz and pop music. Veronika is a member of the group Mirabell Dirndl, performing Bavarian and Austrian folk music with great success. Veronika teaches in Bavaria and is involved in the university representation at the ÖH Mozarteum.

PRESENTERS



MEGAN SESMA *United States*

Megan Sesma is an internationally acclaimed harpist, educator, and arts leader known for her dynamic performances and commitment to innovation in classical music. As the first enlisted principal harpist of the United States Coast Guard Band, she has performed worldwide and champions diversity, equity, and access in the arts. Megan teaches at the University of Connecticut, Connecticut College, and Wesleyan University, and leads numerous artistic and community initiatives.



EILEEN C.K. SHAFER *United States*

Eileen C.K. Shafer (b. 2002) is an internationally recognized harpist composer from the United States of America with a passion for writing gratifying and accessible pieces for all harpists. From stage to screen, she regularly promotes the harp's acoustic versatility which is reflected in her growing catalogue. The innovative expression and storytelling in her compositions are often influenced by her work as a Certified Clinical Musician. Learn more about Eileen at fineworksofharp.com



HONOKA SHOJI *Canada*

Honoka Shoji is a passionate advocate for new-music and Canadian composers. She holds the Bachelor of Music degree from McGill University, and the Artist Diploma studying with Judy Loman, from the Royal Conservatory of Music Glenn Gould school. Her 2023 album, "Dogs of Orion", showcases her adventurous musical voice. Honoka made her Carnegie Hall solo debut at 17. Dogs of Orion, showcases her adventurous musical voice. She is currently the principal harpist of the Orchestre Philharmonique du Québec.



MARGOT SIPPEL

Margot Sippel is a Jungian Psychotherapist in private practice and works with clients across the globe. She is a Professor Emeritus having taught for decades, and started harp lessons despite not being able to read music and wearing two hearing aids. Now, profoundly deaf and with a cochlear implant, she still loves to play the harp, continues with her lessons, and plays with the Huron Harp School.



FLORENCE SITRUK *Germany*

Florence Sitruk has been a professor of harp at the universities of Vilnius, Geneva, Krakow, Tokyo Tech, and more recently at Indiana University, Bloomington (2017-2020) following Distinguished Professor Susann McDonald. With Susann McDonald, Florence created the USA-Israel exchange prize when she served as Artistic Director of the Israel International Harp Contest from 2010 to 2012. She has been a jury member for the USA International Harp Competition, and concertizes extensively throughout 37 countries, putting the creation of new works as her core passion.



KALEN SMITH *Canada*

Kalen Smith (b.2001) is an award-winning Canadian composer and harpist. His compositions combine his experience as a performer on harp, tonal music structures, contemporary techniques from his academic studies, and effects from electronic music. The result is a musical style akin to an eclectic collage, where musical meaning is created through the juxtaposition of extremes. His recent awards include the 8th USAIHC Ruth Inglefield Composition Prize (2024) and a national SOCAN Foundation Electroacoustic Prize (2024).



ARIEL SOL *United States*

Ariel Sol pioneers the future of sound as an LA-based composer, harpist, and interactive media designer. Hailing from Chicago, he is passionate about bridging disciplines to foster community. From cinematic pop to virtual reality soundscapes- storytelling, identity, and empowerment intersect to form his musical philosophy. Ari was the 3rd prize winner of the 2024 World Harp Competition, the 2023 recipient of the SEAMUS Allen Strange Award, and a 2022 Young Artist in Residence of American Public Media's "Performance Today."



JUDITH SOUMILLION *Belgium*

Judith Soumillion holds the Bachelor of Music degree from the LUCA School of Arts, Belgium, the Master of Music degree from the Conservatorium Maastricht, the Netherlands, with further studies at the Norwegian Academy of Music, Norway. She won the Henriette Hustinx Prize in 2018 with the Velum Trio and since that time has performed as a chamber music collaborator for the Dutch Orlando Festival, and with orchestras including the South Netherlands Philharmonic orchestra, the Symphony of Unity, and the Chamber Orchestra of Mechelen, Belgium.



JULIE SPRING
United States

Julie Spring has held Principal Harp positions with the Toronto Symphony Orchestra, the Hartford (Connecticut) Symphony orchestra, and the Civic Orchestra of Chicago. She has been a guest performer with the Chicago Symphony, the Lyric Opera Orchestra of Chicago, and the Grant Park Symphony. Ms. Spring is Director of Orchestras at York High School in Elmhurst, Illinois, an active masterclass clinician, harp instructor at the Wheaton College Conservatory of Music and Concordia University, Chicago.



ERNESTINE STOOP
The Netherlands



TERESA SUEN-CAMPBELL
Canada

Teresa Suen-Campbell released her concerto album, including concertos by Canadian composers Chan Ka Nin & James W. Campbell, with Sinfonia Toronto/Nurhan Arman, which received critical acclaim and international broadcasting. Teresa has commissioned 5 concertos, 3 solo works, and 2 solo works for harp/ electronics. Teresa performed with Sinfonia Toronto, Hong Kong City Chamber Orchestra, Toronto Concert Orchestra, North Bay Symphony & Kindred Spirits Orchestra etc. Teresa is examiner at the Royal Conservatory of Music and faculty at Lakehead University.



JENNIFER SWARTZ
Montreal, Canada

Harpist **Jennifer Swartz** holds two of the most distinguished posts in her field in Canada, as principal harp for l'Orchestre Symphonique de Montréal and as head of the Harp Program at the Schulich School of Music, McGill University. In addition to her OSM schedule and teaching, Jennifer performs as a soloist and in chamber groups across Canada. She has made many recordings, predominantly with Atma Classique.



ELZBIETA (ELA) SZMYT
United States

Elzbieta Szmyt is Professor of Music and Chair of the Harp Department at the Indiana University Jacobs School of Music. A native of Poland, she has given masterclasses, judged competitions and performed recitals in Europe, Canada, Asia, and the United States. She has been a featured soloist with the National Philharmonic Orchestra in Warsaw, the Cracow Philharmonic, Czech Radio Orchestra, and the Metropolitan Orchestra of St. Louis. She studied harp with Professor Alina Baranowska and Distinguished Professor Susann McDonald.



KATRYNA TAN
Singapore

Katryna Tan is an award-winning harpist, educator, and arts leader based in Singapore and Malaysia. Recipient of Singapore's Young Artist Award (2005) and Malaysia's STM title, she holds a Master of Music in Harp Performance from the University of Michigan. Founder of Rave Harps Academy and director of Rave Harpers Ensemble, she has trained over 300 harpists and produced acclaimed harp musicals including Pluck. Katryna is active internationally as a performer, educator, festival director, and advocate for Asian and contemporary harp music.



PATRIZIA TASSINI
Italy

Patrizia Tassini studied harp in Trieste, Italy, in France, and in the USA at the Eastman School of Music. She received the 2nd Prize at the 8th International Harp Contest in Israel and the USA Concerto Competition. She has been a member of the jury for numerous international harp competitions, on the Board of the World Harp Congress, and holds concerts and masterclasses around Europe, and Asia. She conducts the harp orchestra "Ventaglio d'arpe" and teaches harp at the Conservatory of Udine, Italy.



EVELYN THEINERT
United States

Evelyn Theinert is a German-American harpist whose passion to help others shapes her artistic journey. She performed in ensembles from Germany to D.C., and loves chamber music, film scores, and premiering works, including her own compositions. Presently, she is pursuing the Master of Music degree at the Indiana University Jacobs School of Music studying with Elzbieta Szmyt. Outside of music, Evelyn enjoys cooking, swing dancing, and church service. Her multifaceted interests inspire her contributions to classical and cultural music.

PRESENTERS



COLLEEN THORBURN *United States*

Dr. **Colleen Potter Thorburn** performs widely as a soloist, chamber musician, and orchestral harpist. She is establishing a harp studio and private teaching studio at the University of Central Arkansas in Conway, Arkansas, where she also teaches music theory. A past winner of the American Harp Society's Anne Adams awards, she previously served as Principal Harp with the Eastern Connecticut Symphony Orchestra and taught at Virginia Commonwealth University in Richmond. She holds a Doctor of Musical Arts from Yale University and a Bachelor of Music from the University of Illinois.



XAVIER TIMMERMANS *Belgium*

Xavier Timmermans is a Belgian violist with a wide-ranging artistic profile. Curious and open-minded, he enjoys expanding his repertoire and exploring new ways of sharing music with audiences. His performances span a broad spectrum of styles, from Baroque and Classical to Romantic, Modern and Contemporary music, as well as pop and jazz. He is a member of the Morphose Trio, the Uni-T Strings quartet, and the Symfonieorkest Vlaanderen.



KRISTAN TOCZKO *Canada*

Kristan Toczko (@HarpistKT) is one of the most widely seen classical musicians in the world. With over 4 million followers, her harp performances reach hundreds of millions globally. Her music has charted on Billboard, she has won major competitions, performed at Carnegie Hall, and appeared as a soloist with renowned orchestras and festivals. Kristan works primarily online as a performing artist and educator, sharing music, and publishing sheet music arrangements.



EDWARD TOP *Canada*

Dutch-Canadian composer **Edward Top** is Associate Professor & Division Chair of Composition at the Vancouver Academy of Music and Sessional Lecturer at the University of British Columbia. As its current mentor composer, Edward maintains a close relationship with the Vancouver Symphony Orchestra (VSO), where he served as its Composer-in-Residence from 2011-2014. Top's works are published at Donemus in The Netherlands. His music is performed by Toronto Symphony, Dutch Radio Kamerfilharmonie, and Tokyo Sinfonietta a.o.



ELISA TORRES *Puerto Rico*

Elisa Torres is principal harpist of the Puerto Rico Symphony Orchestra. She earned Bachelor's and Master's degrees in harp performance from Indiana University under the tutelage of Susann McDonald. An active soloist and chamber musician, she also records across genres and for film. Her independent albums *Imágenes* (2018) and *De Camino* (2025) are available on digital platforms. Torres is harp professor at the Puerto Rico Conservatory of Music and founder of the Glissando harp ensemble program.



FIONA TREE

Fiona Tree studied the harp with Phia Berghout and Edward Witsenburg. Fiona is a full-time professor of Alexander Technique, regularly invited to give masterclasses throughout The Netherlands and internationally, as well as leading acclaimed summer courses.



MAXIMILIAN ROBIN TELLER *Germany*

Maximilian Robin Teller (*2003, Germany) is a harpist, composer, and improviser working at the intersection of contemporary music and improvisation. He studies harp at the Lübeck University of Music with Gesine Dreyer. Since 2020, Teller has been composing original works and developing new sonic possibilities for the harp. His work is shaped by projects such as his Ensemble Improxy and performances in experimental and contemporary contexts. He has been a scholar of the German National Academic Foundation since 2025.



AMY TURK *United Kingdom*

Amy Turk is a multi-genre harpist, arranger, composer, educator and session artist from the UK. With special interests in percussion, video game music, film music and popular music of all styles, Amy has created a unique career path through her presence online, pioneering compositions and arrangements for solo harp and ensembles featuring her signature percussive techniques. Amy's work goes out first to her generous supporters on Patreon, before making its way to Spotify, YouTube, Instagram and TikTok.



ELEANOR TURNER *United Kingdom*

Eleanor Turner is a harpist and composer who creates intriguing and meaningful live experiences as a solo and chamber musician, in acoustic and electric performances. Eleanor's western classical technique informs, but does not inhibit, her musical choices as she carves a unique path through her life and career, collaborating with musicians such as rap artist Dave on his record-breaking third album, vocal ensemble Voces8, and her ten-year partnership with tabla player Mendi Singh as duo Tāla Tarang. Talk to me about humanity and how music connects people across man made borders.



JULIE UMBRICO *Canada*

Julie Umbrico began lessons with her mother, harpist Judy Loman, and continued with Alice Chalifoux at the Salzedo Harp School, and Marilyn Costello at the Curtis Institute of Music. Julie has performed as a soloist, chamber musician, and orchestral player in ensembles across Canada including the Orford String Quartet, Les Amis Ensemble, the Toronto Symphony, Symphony Nova Scotia, and the Winnipeg Symphony. She teaches at the Oscar Peterson School of Music and has composed many intermediate-level pieces for the harp.



CELIA CHAN VALERIO *United States*

Celia Chan Valerio is the former principal harpist of the Sarasota Orchestra and Harp Professor at Cal Baptist University, La Sierra University, and the University of California Riverside. She is a multiple winner in the Anne Adams Awards and won top prizes in the American String Teachers Association and American Harp Society competitions. Celia holds the Doctor of Musical Arts degree from the Indiana University Jacobs School of Music, Bloomington, and is also a Certified Therapeutic Harp Practitioner.



LISE VANDERSMISSEN *United Kingdom*

Lise Vandersmissen was one of the Classical Radio Artists in Belgium and won the Supernova Chamber Music Competition with her Aglica Trio. Lise won the First Prize at the 5th International Slovenian Harp Competition and Second Prize at the 5th International Harp Competition in Hungary. She released two solo albums (pedal and triple harp). Lise studied with Lieve Robbroeckx and Imogen Barford. Upon graduation, she completed a two-year Fellowship at the Guildhall School of Music and Drama in London.



BORIS VAYNER *United States*

Boris Vayner, originally from Novosibirsk, Russia, has had a diverse career in music as a violist, educator, and conductor. He joined the faculty of the University of Kansas as Viola Professor in August 2017, having previously served as an adjunct faculty member and a member of the quartet-in-residence at Wichita State University. Since 2005, Boris Vayner has been a member of the Grammy-nominated St. Petersburg String Quartet, with extensive touring experience across North America, South America, Europe, and Asia.



SARAH VEBER

Sarah Veber balances her time as a classical harpist, music educator, and medical student in her hometown of St. John's, NL. With a focus on orchestral performance, Sarah toured transcontinentally with various groups before taking on the role of Principal Harpist with the Newfoundland Symphony Orchestra. An individual of many passions, Sarah's experience in the music industry sparked a realization of the importance of health and wellbeing among musicians. She is currently a resident physician specializing in Obstetrics and Gynecology.



DANIEL VELASCO *United States*

Daniel Velasco is Associate Professor of Flute at the University of Kansas, principal flutist with the Miami-based NuDeco Ensemble, and artist in residence at the Bay View Music Festival in Michigan. An award-winning flutist, he has been featured as a recitalist and soloist across the United States, South America and Europe. His debut solo album, *Flauta Andina*, was released in 2022 under the NAXOS label. He is a Yamaha performing artist.



UNO ALEXANDER VESJE *Norway*

Uno Alexander Vesje is a Norwegian harpist and composer with a distinctive artistic voice. Combining artistic curiosity with a rich and varied sonic palette, he creates music that resonates emotionally and invites reflection — challenging conventions and encouraging deeper listening. His performances have taken him around the world, including Carnegie Hall in New York, Het Concertgebouw in Amsterdam, and Musée d'Orsay in Paris. He has won both the World Harp Competition and the USAIHC Composition Contest.

PRESENTERS



SHARLENE WALLACE *Canada*

Sharlene Wallace is a Canadian lever and pedal harpist, composer, educator and visual explorer. Winner of two international lever harp competitions, she has given concerts and workshops across Canada, the United States and Europe. Sharlene has released nine albums, including two electronic projects, *Lilac Embers* and *Trees.Listen*. A dedicated educator, she has taught harp privately, at four universities and in workshops across North America. Sharlene's performance degree was with Judy Loman at the University of Toronto.



NOËL WAN *Canada*

Lauded as "not [a harpist] to be slept on" (*The Globe and Mail*), **Noël Wan** commands a remarkably fresh creative voice, bridging charismatic artistry and intellect in her work as a solo harpist and interdisciplinary scholar. She is the 2022 Gold Medalist of USA International Harp Competition and is on faculty at Florida State University and the Curtis Institute of Music, and she has been supported by the Chimei Arts Foundation, Ontario Arts Council, and Canada Council for the Arts.



CLARA WANG *Canada*

Praised as a "beautiful artist with unlimited potential" (Yolanda Kondonassis), **Clara Wang** serves as the Principal Harp of the National Ballet of Canada. Clara can also be seen performing with numerous groups around Toronto, including the Canadian Opera Company and Toronto Symphony Orchestra. A native of Boston, MA, Clara began studying harp in 2007 with Franziska Huhn. She holds a Bachelor of Music from The Glenn Gould School of the Royal Conservatory of Music under the tutelage of Judy Loman.



GUAN WANG *China*

Mrs. **Guan Wang** is a professor and doctoral supervisor of harp at the Central Conservatory of Music in Beijing China, as well as the deputy director of the Teaching and Research Office for Percussion, Harp, and Guitar. She is a member of the Board of the World Harp Congress. Her outstanding contributions to the field of harp are evident in her teaching, performances, judging of competitions, and promotional activities, all of which have garnered her widespread recognition.



JACLYN WAPPEL *United States*

Jaclyn Wappel is a multifaceted harp performer, educator, and scholar recognized for her versatile performances and focus on South East and South Asian-inspired music. She holds the Doctor of Arts degree from Ball State University and serves on The American Harp Journal editorial board. Currently based in Germany after relocating from South Korea, Jaclyn teaches both online and in person, and previously taught at James Madison University.



GWYNETH WENTINK *Netherlands*

Gwyneth Wentink combines an active performing life with an increasing focus on composing and curating new work. Alongside her life as a performer, she is a sought-after teacher, giving masterclasses internationally and serving as a visiting guest professor at the Conservatory of Amsterdam and the Royal Academy of Music in London. Her curatorial work unfolds through Foundation Harp and Springhead Constellation, where she develops interdisciplinary projects that place music in dialogue with history, science and allied disciplines.



HUANG WENXUAN *China*

Born in December 2012, Wenxuan Huang began studying harp at five and joined the Ningbo Youth Symphony Orchestra at nine. In May 2025, she entered the Affiliated Secondary Music School of Xinghai Conservatory of Music with outstanding grades, now studying under Professor Dan Yu. Honors: First Prize at the 2026 Moscow International Music Festival China Regional Preliminary; Gold Award at the 15th China Children's Little Golden Bell Music Competition (2025).



SHEILA WHITE *Canada*

Sheila White is a Canadian flutist, educator and director. She has performed across Canada and internationally in chamber ensembles, with orchestras, in concert bands, and in Celtic ensembles. In collaboration with harpist Lucile Brais Hildesheim, the duo of sheila&lucile have been performing and recording for over a decade. The duo create a sound that is fresh and unique, inspired by their eclectic musical backgrounds and years of experience.



ARNAN WIESEL
Australia

Pianist **Arnan Wiesel** has appeared as solo and chamber musician in Australia, USA, Europe, Asia, New Zealand and Israel. Performances include concertos with the Stuttgart Philharmonic, Israel Philharmonic Orchestra, Australian Chamber Orchestra, and Sydney Symphony Orchestra, and recitals in the Concertgebouw in Amsterdam, Münchner Gasteig, as well as at the Schleswig-Holstein Festival, and Münchner-Klaviersommer Festivals in Germany, Adelaide Festival in Australia and the Israel Festival. He was Artistic Director of the Australian International Chopin Piano Competition in 2011.



PETER WILEY
United States

For over 40 years **Peter Wiley** has enjoyed sharing his passion for harp care in 16 countries. Working for Lyon & Healy from 1984-2005 he has cared for harps freelance since. Peter loves to bring his experience to life by sharing and educating harpists whenever the chance rises.



HOPE WILK
United States

Originally from New York, **Hope Wilk** has performed with The Buffalo Philharmonic Orchestra, the Rochester Philharmonic Orchestra, the Syracuse Symphony, and the Chautauqua Symphony. She participated in the Rockport Chamber Music Festival, the Bowdoin International Music Festival, and the Bang on a Can Summer Festival. Hope holds degrees from The Royal Conservatory and the New England Conservatory, where she was awarded The John Cage Award. Hope was a prize winner in the American Harp Society National Competition in 2019.



JOHANNES WILLEMZE
Netherlands

Joost Willemze was awarded first prize in the Princess Christina Competition in The Hague, at age sixteen. Subsequent competition success include the International Harp Competition in Porto, the Italian competition 'Suoni d'Arpa, the Dutch Classical Talent Award, where the jury praised his playing as "harp next level", and as Artist in Residence at the 2024 Grachtenfestival. He released his debut recording in 2022 and made his debut with the Dutch Radio Philharmonic Orchestra in 2025, at the Amsterdam Concertgebouw.



DANIELLE WILLIAMS
United States

Danielle Williams is a certified Lyon & Healy and Salvi harp technician and guild member. Current areas of service include the United States (all regions), Mexico, and Australia.



ERIN WOOD
United States

Erin Wood's first international performance was at the Seventh World Harp Congress in Prague as part of the only chamber ensemble selected for the Focus on Youth series. She is delighted to be appearing again with a flute, harp, and viola trio. Erin teaches harp at the University of Kansas, the Midwest Music Camp, and the Blue Lake Fine Arts Camp. She received her Bachelor of Music and Master of Music degrees from Indiana University, studying with Susann McDonald.



PAT WOOSTER
United States

Patricia Wooster has served as President of the American Harp Society, and Chairman of the Board of the World Harp Congress for 17 years. She holds degrees in music and education, and served on the music faculty at the University of Puget Sound and Pacific Lutheran University, now retired. In 1996 she chaired the Sixth World Harp Congress event in Tacoma. Pat was Principal Harp with a number of orchestras in both the Pacific Northwest and the Washington D.C. area.



REBEKAH WOLKSTEIN
Canada

Rebekah Wolkstein is a passionate chamber musician and a multi-award winning creative force in the Canadian music scene—a violinist, vocalist, songwriter, and composer. She serves as first violinist of the Venuti String Quartet, and has performed with the Toronto Symphony Orchestra, the National Ballet of Canada, and the Canadian Opera Company. She can be heard on numerous JUNO and Grammy-winning recordings, and as is founder of other varied ensembles. She holds a DMA from the University of Toronto; and degrees from the Cleveland Institute of Music.

PRESENTERS



CINDY YAN *Singapore*

Cindy Yan is the Founder & Director of the Singapore Raffles International Music Festival, and a sought after performer and teacher. She has held principal positions in orchestras in New Zealand and Singapore, served on the faculty of the National

University of Singapore Symphony Orchestra, the NAFA School of Young Talent, as the MOE School String Ensemble Conductor and has adjudicated in international competitions in Taiwan, Hong Kong, Malaysia, and China. Her students have won top prizes in competitions in Asia and Europe.



JOY YEH *Canada*

Joy Yeh (B.Mus. UBC, M.Mus. Yale, D.Mus. Indiana) is Professor and Chair of the Harp Division at the Vancouver Academy of Music, which, under her visionary leadership, has grown into one of the largest of its kind in North America. She is also a distinguished adjudicator at

international music competitions and festivals, including this year's Focus on Youth program at the World Harp Congress, and has performed as a soloist with renowned orchestras and ensembles.



ANN YEUNG *United States*

Known for her intrepid and multi-faceted career, Ann Yeung has premiered numerous compositions and is the author of articles published worldwide, particularly on the works of Henriette Renié. She is a Past President of the

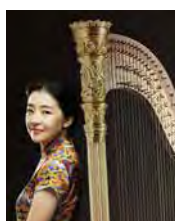
American Harp Society and former Editor of the World Harp Congress Review. Ann is Professor of Harp and Chair of the Strings Area at the University of Illinois Urbana-Champaign. Her students are international and national competition prize winners, and leaders in higher and secondary school music education, arts administration and entrepreneurial leadership, post secondary faculty positions and principal orchestra positions worldwide.



NAOKO YOSHINO *Japan*

London-born Japanese harpist Naoko Yoshino started her solo career after winning First Prize at the Ninth International Harp Contest in Israel, in 1985. Her solo engagements with the world's top orchestras have included the

Berlin Philharmonic Orchestra, The Philadelphia Orchestra, and Leipzig Gewandhaus Orchestra, with conductors such as Pierre Boulez, Herbert Blomstedt, and Seiji Ozawa. Recordings to date include releases on the Teldec, Philips, and Sony Classical labels. In 2016, Naoko Yoshino launched her private recording label "grazioso".



DAN YU *Hong Kong*

Dan Yu received the USA International Harp Competition Gold Medal in 2001, and was hailed by New York critics as "in a class of her own" following her debut recital in Alice Tully Hall in 2002. She has performed on broadcast television and radio stations in the USA, China, and

Hong Kong and performs as a soloist and recording artist. She is Music Director at the Hong Kong Harp Chamber, and Professor of Harp at the Xinghai Conservatory of Music.



JESSICA YUEN *Canada*

Jessica Yuen is an internationally recognized Canadian musician & educator whose work bridges artistry and innovation. She has performed in concerts across Asia, Europe, and North America, with a debut at Suntory Hall, Tokyo, and

recordings in Paris and Switzerland. Having mentored over 1,800 students, she also focuses her academic research on AI marketing in music and education entrepreneurship, curating refined, forward-thinking artistic experiences.



JIALIANG ZHU *Canada*

Chinese pianist Jialiang Zhu is an educator, performer, concert producer, and researcher. She is a Sessional Lecturer at the University of Toronto and a Chamber Music Faculty at the Royal Conservatory of Music. She has produced

and performed in multiple concert series across the Greater Toronto Area. She holds a Doctor of Musical Arts Degree from UofT, with a specialization in guiding non-Mandarin speakers on Chinese song interpretation.



ZHENWEI ZHUO *China*

Zilin Zhuo will enter the Middle School of Xinghai Conservatory of Music in September 2026. She is currently trained by Ms. Dan Yu, a professor at Xinghai Conservatory of Music. Under Ms. Yu's mentorship, Zhuo has earned the Silver Prize at the 2025 4th China "Caiyi Cup" Cross-Strait Harp Competition.



URŠKA KRIZNIK ZUPAN *Slovenia*

Urška Križnik Zupan graduated from the Academy of Music of the University of Ljubljana in 2003 and is currently the solo harpist in the Slovenian Philharmonic Orchestra. She performs as a soloist and in various chamber groups including for the Festival Ljubljana, Piran Music Evenings, Slowind Festival, Vransko Summer Evenings, and the RTV Chamber Studio. Many of her performances are included in the archives of Radio Slovenia.



AGNIESZKA ŻYNIOWICZ *Poland*

Agnieszka Żyniewicz co-founded the Aglica Trio with Carys Gittins (flute) and Lise Vandersmissen (harp), winners of Belgium's 2024 Supernova Competition, performing at Bozar Brussels and major European venues. In Germany she collaborates with the C/O Chamber Orchestra in Berlin and Klangraum Konzerte in Köln. In 2024 she became a member of the NFM Leopoldinum Orchestra in Wrocław, Poland. Deeply committed to outreach, Agnieszka believes in music's power to connect communities and inspire creativity across boundaries.

JUDY LOMAN LEGENDARY HARP VIRTUOSO

The Glenn Gould School celebrates Judy Loman as she performs Kelly-Marie Murphy's harp concerto at One Harp World's Concerto Night. A prolific recording artist and legendary pedagogue, Judy's contributions to The Glenn Gould School as a longtime faculty member have been invaluable as she inspired and mentored generations of gifted harpists. Judy is also an Honorary Fellow of The Royal Conservatory of Music and a Member of The Order of Canada.

Congratulations Judy!

From your friends at
The Glenn Gould School



ENSEMBLES



AGLICA TRIO *United Kingdom*

The **Aglica Trio** consists of Carys Gittins (flute), Agnieszka Żyniewicz (viola) and Lise Vandersmissen (harp). In 2024 they won the Belgian Chamber Music Competition (Supernova) organised by the Belgian classical radio. This resulted in a Belgian concert tour, radio interviews and a live broadcast recital in the Bozar Concert Hall in Brussels. In 2025 they won the Musical Project Chamber Competition organised by the Wratislava Cantans (Poland). The Aglica Trio are Sofar Sounds Artists and Live Music Now Musicians.



ALIARA DUO

Flutist Sirius Chau and harpist Gwenllian Llŷr have won numerous national and international awards including at the Royal Overseas League Annual Competition and the USA International Harp Competition. Following a chance meeting as Artists with City Music Foundation, **Aliara Duo** was born out of a passion for collaboration and creative programming, combining a range of artistic mediums. In 2025, Sirius and Gwenllian were awarded the UKHA Commission Fund, resulting in a wonderful new commission from Sun Keting.



ARC DE TEMPS

Arc de Temps is a harp duo born from a shared passion for historical harps. Viktor Hartobanu & Erik Groenestein-Hendriks met during a Ring project with their Erard instruments. Their Toronto program explores César Franck's boundless musical mind—bridging Baroque grace and Belle Époque richness—translating his search for beauty into the shimmering dialogue of two harps. Next season, Arc de Temps joins soprano Åsa Jäger for Strauss Vier letzte Lieder, Wagners Wesendonck Lieder, and a new arrangement of Rachmaninov's Isle of the Dead. (Photo credit: Nicolas Roudier)



CCOM HARP ENSEMBLE *China*

The members of **CCOM Harp Ensemble** all come from the Middle School Affiliated to the Central Conservatory of Music in Beijing China, where they are students of Professor Guan Wang. Ranging in age from 12 to 16 years old, each of these young musicians is an international competition award-winner, representing the finest of China's new generation of harpists. The CCOM Ensemble has performed at prestigious venues including Beijing's Forbidden City Concert Hall, Tianjin Grand Theatre, etc. Ensemble harpists: Jia Yang Li, Xi Yu Ge Liu, Ying Chu Lu, Si Yu Luo, Jia Nong Wu, Han Yun Yu



CHIAROSCURO DUO *Norway*

Chiaroscuro is a harp duo formed in 2022 by Isabella Cambini and Zoja Đorđević at the Norwegian Academy of Music. Their playing spans from classical to contemporary repertoire, with a shared musical sensitivity and a strong chamber connection. Mentored by Isabelle Perrin, they've also participated in masterclasses with Bart van Oort, Nikolaz Cadoret and Christopher Park. Known for their expressive playing and onstage chemistry, Chiaroscuro aims to bring light and shadow, tradition and experimentation, introspection and exuberance.



CHICAGO HARP QUARTET *United States*

The Chicago Harp Quartet, described by Harp Column Magazine as "the quartet that put harp quartets on the map," is the leading harp ensemble in the United States. Founded in 2012, CHQ has performed at major venues including Carnegie Hall, the Kennedy Center, Ravinia Festival, the Curtis Institute of Music, Lyon and Healy Hall and the National Theater in Havana. The Quartet has premiered significant new works and released two acclaimed albums. The Quartet members are Emily Granger, Eleanor Kirk, Catherine Litaker, and Julie Spring.



CHINA FAEF HARP COMMITTEE *China*

Phil Young (Yang Zhihua) is a Chinese-American composer and educator, celebrated for his unique fusion of Eastern musical heritage with Western compositional techniques. A graduate of the Central Conservatory of Music, his extensive catalog spans symphonic works, chamber music, and innovative harp compositions. Through his music, Young serves as a cultural bridge, introducing global audiences to the rich tapestry of Chinese folk traditions. Ensemble harpists: Jiatong Chen, Nanzhi Chen, Xinya Chen, Lanyan Gao, Wenxuan Huang, Yumo Huang, Ziling Huang, Yuehan Lai, Xingyi Li, Danqi Lin, Xiyuge Liu, Yingchu Lu, Siyu Luo, Annuo Pan, Qiaoxi Peng, Wanyi Sheng, Siyan Tao, Xiaodi Xu, Zishan Xu, Zixi Xu, Tina Yang, Hanyun Yu, Olivia Shuhan Zheng



CHUBE *Ireland*

Chube is a young Fusion band based in Cardiff led by Ben Creighton Griffiths (Electric Harp/Keys) with Ashley John Long (Basses) and Jon Bradford-Jones (Drums). They draw their inspiration from a wide variety of artists and genres and write electro acoustic music that pushes the boundaries of their instruments.



DUO BELOVED

Duo Beloved unites soprano Janinah Burnett and harpist Megan Sesma, two acclaimed artists with wide-ranging expertise. Burnett, a versatile performer, has appeared on Broadway, at the Metropolitan Opera, and on international stages alongside legends

such as Plácido Domingo and Ray Charles. Sesma, the first enlisted principal harpist of the U.S. Coast Guard Band, is an international performer and advocate for diversity in classical music. Together, they create innovative, multidisciplinary performances that inspire connection, reflection, and social awareness.



DUO EOLIIA

Duo Eoliha – Margaux Ortman, horn, and Gabriella Garcia, harp – was born during their studies at the Institut Royal de Musique et de Pédagogie in Namur (Belgium).

There they studied chamber music with the renowned Sophie Hallynck and Francis Orval. Driven by a shared curiosity for original works that reveal unexpected colors, the duo seeks a common sound where timbres blend and breathe together. Several composers have since written pieces especially for them, enriching their repertoire and supporting their artistic journey.



DUO MINUIT

Duo Minuit, cellist Anouchka Hack and harpist Noelia Cotuna are both award-winning, renowned soloists of their respective instruments, and finalists at the 2023 edition of

the Deutscher Musikwettbewerb. After winning special prizes for their performances in the competition, they began playing together in 2024. Anouchka and Noelia have since performed and toured extensively across Germany, and are known for their creative programming and for championing new transcriptions for harp and cello.



DUO PROFUNDIS

Duo Profundis, Sean Kennedy, dragtuba and Charles Lynch, harp, explores queer voices and performance through new and challenging, yet evocative, works

by queer and alternative composers.



DUO SHOCKOE

Duo Shockoe features harpists Dr. Colleen Thorburn and Dr. Jaclyn Wappel who share nearly a decade of musical camaraderie since forming in Richmond, Virginia.

As Duo Shockoe they have performed extensively across the U.S. East Coast and, as soloists, across four continents, including presenting a lecture recital at the 45th AHS National Conference. They specialize in reimagining, rediscovering, and arranging challenging, rarely performed harp duo works, advancing the repertoire with virtuosic yet accessible pieces.



ELIXIR BAROQUE ENSEMBLE TORONTO Canada

Elixir Baroque Ensemble is one of Canada's leading historically informed string ensembles. The flexible-size group (ranging from 5 to 15 musicians) frequently performs

around the Greater Toronto Area (GTA), showcasing 16th–and 17th-century repertoire.



EVERGREEN CLUB CONTEMPORARY GAMELAN Canada

The **Evergreen Club**

Contemporary Gamelan was founded in 1987 and is Canada's first and longest-running gamelan ensemble. The ECCG commissions, premieres, tours, and records music for the bronze gongs and bamboo flutes of the West-Javanese gamelan degung. The ECCG has recorded twelve studio albums featuring works by John Cage, Lou Harrison, Iwan Gunawan, and Ana Sokolovic, and soundtrack credits including *The Life of Pi*. ECCG's oeuvre foregrounds and contributes to gamelan as a living Indonesian tradition with global significance.



HONG KONG HARP CHAMBER ENSEMBLE Hong Kong

Comprised of passionate harpists ranging from

beginners to seasoned professionals, the **Hong Kong Harp Chamber Ensemble** gathers weekly to perform collaboratively and explore diverse repertoire. The ensemble performs regularly across Hong Kong, delighting audiences with programs that blend Chinese folk songs, jazz, and original harp works. Proudly expanding its presence internationally, the ensemble showcases Hong Kong's vibrant musical spirit while nurturing talent and fostering cultural exchange through harp performance on both local and global stages. Ensemble harpists: Crystal Chan, Iris Chan, Suzan Chan, Natalie Chee, Carol Choi, Audrey Karlie Lai, Kilby Li, Eve Lung, China Pascual, Marcel Schumacher, Rachelle Yuan, Suzette Yuen

ENSEMBLES



LES SIGNES DE L'ARC France

The association **Les signes de l'arc** is dedicated to organising harp related events, creation, and combining contemporary and experimental music figures (commissions, concerts, recordings, conferences, editions). The association supports the Collegium21 project: composer masterclasses and competition on contemporary harp repertoire.



LET'SGOTRIO

Let'sGoTrio is a groove-driven project led by harpist Florence Laouénan (Flo), with Leo Figuero on drums & percussion and Gus Granchelli on bass & guitar.

Blending funk, jazz, soul and world music, they reinterpret and arrange pieces inspired by The Meters, Ikebe Shakedown, John Scofield, and notable contemporary harpists. Their sound combines structure and improvisation, from classic funk riffs to odd meters. Formed after studying at ICMP, the trio pushes boundaries—proving the harp can groove.



LIL' FISH NO. 2

Lil' Fish No. 2 is a cross-genre music duo formed by two Chinese female graduates of Berklee College of Music, Jiayu Liu and He Pan. The group blends guzheng, harp, piano, and electronic textures, fusing world music, film scoring, popular melodies, and traditional Chinese aesthetics. They are active in performance, education, composition, visual content, and interdisciplinary projects. With the signature of "contemporary sensibility + Eastern beauty + artistry + improvisation," Lil' Fish No.2 crafts a new-generation Eastern sound with international influence.



LITTLE PEAR GARDEN DANCE COMPANY Canada

Little Pear Garden Dance Company is inspired by the rich and diverse tapestry of Chinese dance vocabularies. The Company has created an acclaimed and powerful body of work that encompasses both classical and contemporary productions. Since 2013 the company has toured across Canada, connecting with more than 76,000 audiences. For *One Harp World*: Choreography: Emily Cheung, Rehearsal Director: Nicole Decsey. Dancers: Jessica Gomes, Matthew Bryce, Avery London. continues to tour annually.



MONT ROZ

Mont-Roz is a Celtic duo formed in 2015 by Cécile Delage and François-Xavier Dueymes blends harp and flute to celebrate Irish, Breton, and European traditions. Mont Roz's vibrant new repertoire for their debut album draws inspiration from Montréal's Rosemont and their decade of performing for dances and, festivals like Celtic Harmonies 2017.



MORPHOSE TRIO

Morphose Trio is a unique Belgian chamber music ensemble with an exceptional combination of instruments: saxophone, viola, and harp. Their mission is to go beyond the well-trodden paths of the classical music landscape. The trio creates new music in collaboration with composers and makes arrangements of existing repertoire. The compositions undergo a metamorphosis, exploring the possibilities of the instrumentation and music. The ensemble presents a rich variety of styles, ranging from classicism to impressionism, jazz and contemporary music.



MUNICH HARP QUARTET

The **Munich Harp Quartet** – Lara Faria Fonseca, Veronika Seiler, Alice Proffitt, and Lauren Schrempp- first performed in Japan, at the German Pavilion at EXPO in Osaka and at the Ginza Jujiya Hall. All members of the ensemble study at renowned universities in Munich, Nuremberg, and Salzburg. Their repertoire, arranged especially for the quartet by internationally renowned composer Willi Maerz, spans a wide musical arc across various genres. The quartet's bold, innovative approach transcends the traditional boundaries of harp playing, opening up new sonic horizons."



MUSIC GENERATION LAOIS HARP ENSEMBLE Ireland

Established in 2015, the **Music Generation Laois Harp Ensemble**, directed by Siobhan Buckley has collaborated with Catriona McKay, Michael Rooney, Maev Gilchrist and Ernestine Healy. Live performances include a Tour of Japan, US Ambassador to Ireland's Residence, Edinburgh International Harp Festival, Fleadh Cheoil na hÉireann, World Harp Congress Cardiff, and Electric Picnic. TV appearances include Fleadh TV, Ray d'Arcy Show, Morning Ireland, and they feature on singer songwriter John Spillane's album "100 Snow White Horses." Aoife Buckley, Emily Breslin, Kiéu Conroy, May Jo Faherty, Lucy Molloy, Eunice Grobler, Ciara Kennedy



MUSIC GENERATION MAYO HARP ENSEMBLE

Music Generation Mayo Harp Ensemble is made up of young musicians aged 10-

18 years hailing from all parts of County Mayo Ireland, directed by acclaimed musicians Gráinne Hambly and William Jackson. Recent performances include annual Harp Day performances at Foxford Traditional Weekend, An Chúirt Chruitreachta, Tionól for Harps and Pipes, and World Harp Congress in Cardiff, July 2022. In 2025 the ensemble was honoured to perform support for trad supergroup BIIRD at their sold-out show in Claremorris Townhall Theatre. Contact Gráinne Hambly, grainnehambly@gmail.com, Aileen Ni Riain Brionna Kelly, Cera Maloney, Eilidh Jackson, Keira Holmes, Lilly Butler, Molly Butler, Oonagh Kelly Perkharp



PhoeNX ENSEMBLE Canada

PhoeNX Ensemble is a cross-cultural chamber ensemble which blends East Asian and Western instruments. Their vision is to explore, promote, and expand the East/West mixed-musical

medium through performances, educational workshops, commissioning, and cross-disciplinary collaborations.



QUARTET ÉVELINE Canada

ÉVELINE, harpist and singer, is joined by François Jalbert, guitar, Rémi-Jean Leblanc, bass, and Olivier Guertin, drums, performing her second album:

"Après la Tempête", a blend of hard-hitting rock and 1980s synthesizers, with catching melodies and heartfelt lyrics.



RAMP VIOLIN ENSEMBLE

RAMP Violin Ensemble is led by violinist Cindy Yan. The ensemble comprises all ages, from young children to talented youths. The Ensemble

has performed in many string festivals notably the SRIMF and Vienna Virtuoso festivals in Singapore, Vienna, and Berlin. VIOLINISTS: Seo Rui Ting Victoria Eden, Sera Sophia, Celestine Sheum, Tay Hao Xuan, Ge Zhenghao, Foo Chuan Hee, Lo Xinle Joy



RAVE HARPERS

Rave Harpers is Singapore's leading harp ensemble, led by Young Artist award-winner Katryna Tan. Founded in 2004, they have performed

extensively throughout Asia and in Europe in many music events, festivals and concerts. The ensemble comprises harpists of all ages, from young children to talented youths. The ensemble has performed a series of musicals since 2012, including in Singapore, Hong Kong, Wales, and Japan. PIZZ & PLUCK CAST HARPISTS: Charlotte Sheum, Lim Xin Ying Avery, Elsa Ching, Bong El Itheia, Natalie Lee Qiqi, Chow Ying Yann, Lee Han Yu, Ong Xuan Ru Haley, Jazelle Lim, Ashlyn Lee, Fahsai (Myla) Lai, Adelaide Benedicta Lim, Lo Xin'En Grace, Mao Yu Wen, Young Kai Yee Katelynn, Theia Lew, Sherry Quah, Hailey Koh Han En, Jovie Tan Yuan Xin, Bong Cay Iserei, Chanel Chua, Ezra Jereth Ng, Summer Wan Xin Ying, Ashley Seaw, Desirae Lee, Megan Wan Gai Wing, Kaitlyn Tan, Chow Yen Yu. VIOLINISTS: Seo Rui Ting Victoria Eden, Sera Sophia, Celestine Sheum, Tay Hao Xuan, Ge Zhenghao, Foo Chuan Hee, Lo Xinle Joy. PRODUCTION TEAM: Katryna Tan (Harp-producer), Cindy Yan (Violin), Rita Sari (Teacher), Cheryl (Teacher), Loh Jia Hui (Teacher), Bianca Beng (Teacher)



RAVE MOSAIC ENSEMBLE Singapore

Rave Harp Mosaic consists of a passionate group of adult non-professional harpists from Singapore and Malaysia, joined by

Rave Harp faculty to create music together and share the joy of making music as an ensemble. The group has performed in Singapore and France (2025). HARP: Katryna Tan (Leader), Rita Sari, Cheryl Tan, Loh Jia Hui, Bianca Beng, Christabelle Sheum, Josie Tan, Elin Lee, Chin Ching Ching, Judith Tan, Cheong Chee Tham, Er Lai Kuan, Joyce Lim Li Hui, Mollie, Chia Tui Ling Caroline, Jaz Tan, Chiew Ching Shen, Tan Su Yoong. VIOLIN: Cindy Yan (Violin Leader), Celestine Sheum (Violin)



SHEILA&LUCILE

The Canadian flute and harp duo **sheila&lucile** creates a unique sound inspired by their background in classical, traditional and light jazz. Their original arrangements embrace the palette of colours heard in and between the variety of instruments they play; wood, brass, silver flutes & celtic, electric, and pedal harps. The warmth they bring to their live performances can also be heard on their albums, When Winter Comes and Golden Hills.

ENSEMBLES



SiH4RPS, SLOVENIAN HARP QUARTET *Slovenia*

SiH4rps is a Slovenian harp quartet of concert artists—Urška Križnik Zupan, Maria Gamboz, Sofia Ristic, and Tea Plesničar—active in major orchestras and conservatories. They have commissioned works from Bec and Naumovski Potisk, a Škerjanc arrangement by Maerz, and pieces by Maria and Tea. Their concerts, many recorded by RTV Slovenia, are heard across Slovenia and Croatia, and they will soon perform at Festival Ljubljana, one of Europe's leading festivals.



THE LAVENDER DUO *Canada*

Vivian Chen, harp, and Alec Pearson, guitar, first worked together in 2023 on a music video recording. Since then they have found a shared passion of making music. On top of performing together locally in Vancouver, Canada, they have also tried arranging, composing, and working with new composers in hopes to share this beautiful and unique timbre to a wider audience. Together they have performed in the Kelowna Guitar Festival and have been invited back to perform in 2026.



TIR NUA *Germany*

Tir Nua – Gaelic for “New Land” – is a Swiss trio born at the Arlesheim Music School. Violinist Alexandra Oanc, harpist Yvonne Deutsch-Cammarosano, and percussionist Michael Deusch explore the richness of Celtic music, blending energy and poetry from Bretagne to the Mediterranean and the British Isles. With fiddle, Celtic harp, and bodhrán, they create a sound that bridges cultures – ancient yet new – inviting listeners into their musical “new land.”



TOPAZ DUO

Angela Schwarkopf and Kaili Maimets first performed together in 2008. They officially formed their duo in 2010 and have been performing throughout Ontario ever since. Kaili and Angela bring a commitment to a high, professional level of musical interpretation, and a varied repertoire. They are currently curating repertoire by living composers, focusing on bringing new interpretations to under-represented works. They commission new works for the flute and harp canon with an emphasis on Canadian content.



TRIO LAWRENCE

Trio Lawrence is composed of University of Kansas faculty members Boris Vayner, Daniel Velasco, and Erin Wood. Hailing from around the globe, they met in Lawrence and have been performing together since 2018 as part of the inaugural Kansas Public Radio Live Day. Their debut album, *Fujin's Dream*, includes music from their recital at the American Viola Society Festival in Los Angeles. They recently toured Ecuador, performing, teaching, and coaching in Quito and Cuenca.



UNT HARP BEATS

The **UNT Harp Beats** have attracted national attention for their innovative and diverse recitals since 2006. The ensemble has performed worldwide, including appearances in Hong Kong (Center for Performing Arts), Chicago (Lyon & Healy Hall), Orlando, San Antonio, New Orleans, Fort Worth and Dallas. The ensemble members have independently been awarded a GRAMMY, first-place prizes in the AHS National Competition, faculty positions (including the Royal College in Stockholm) and professional orchestra positions (including the Arkansas Symphony). Jaymee Haefner (BM, MM, DM), Professor of Harp, director, Victoria Gonzalez, co-director, Maria De Jesus Contreras, Isabella Grace Ebo, Acadia Ferguson, Eliza Fichialos. Eduardo “Lalo” Flores, Kathryn Horton, Ella Kim, Alex Kovatch, Daisy Thuy, Zoe Winn



URBAN YOUTH HARP ENSEMBLE

The **Urban Youth Harp Ensemble** delivers quality musical instruction on the harp, developing music reading skills and musicianship in students across Atlanta, Georgia, at no cost to the students. The 501c3 non-profit organization was founded in 2000 and currently serves over 90 students in 11 classes across 3 schools. Over 500 students have been exposed to the harp in the UYHE's 25 year history. The Urban Youth Harp Ensemble from Drew Charter School is led by directors Dr. Molly O'Roark and Dr. Jennifer Betzer. Performers: Autumn Anderson, Trinity Austell, Merritt Carlson, Atlys Copeland, Madison Ford, Camille Frye, Amber Nelms, Alexandra Price, Chloe Wilson



VANCOUVER ACADEMY OF MUSIC STUDENT HARP ENSEMBLE

Vancouver Academy of

Music Student Harp Ensemble is a an ensemble for students age 8-18 in Vancouver, Canada. The ensemble has harp students at all levels for both lever harp and pedal harp. Directed by Rosanna Chiu and Joy Yeh, the ensemble performs regularly in celebrated events such as VAM Harp Fest, Vancouver Harp Day, and the Kiwanis Festival. The ensemble members are: Emma Sarang Wong, Ellie Lau, Grace Han, Alice Han, Charisma Chow, Bonnie Wong, Kaitlin Hui, Sylvia Li, Hanna Li, Renee Zhao, Alison Chen, Hermione So, Chelsea Huang



VENUTI STRING QUARTET Canada

"Captivating ... Breathtaking tour de force ... plays with joie de vivre!" raves The WholeNote. The **Venuti String Quartet** brings together four of Toronto's most sought-after musicians, performing regularly with the Toronto Symphony Orchestra, Canadian Opera Company, National Ballet of Canada,

and Tafelmusik. Named for jazz violin legend Joe Venuti, the quartet moves fluidly across classical, jazz, tango, and contemporary repertoire. Members include Grammy-winning arranger Drew Jurecka, violinist Rebekah Wolkstein, violist Shannon Knights, and cellist Amahl Arulanandam.



XINGHAI CONSERVATORY OF MUSIC PRE- COLLEGE HARP ENSEMBLE

All performers (ages 12-21)

are harp students at the Xinghai Conservatory of Music and its Pre-College in Guangzhou, China, studying under harp teacher Dan Yu. Harpists: Wenxuan Huang, Ziling Huang, Danqi Lin, Siyan Tao. Singer: Ziyun Huang

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EMMANUEL RIVERA ANGEL *Colombia*

Emmanuel Rivera Angel holds a Bachelor of Music degree in harp performance from the Juan N. Corpas University in Bogotá, Colombia, the Master of Music degree in Musicology and Performance from Maynooth University in Ireland and the

Master of Arts degree in Interdisciplinary Theatre and Live Arts from the National University of Colombia. He has been a member of the Bogotá Philharmonic Orchestra, the National Symphony Orchestra of Colombia, and the Medellín Philharmonic Orchestra. He has worked as both composer and performer with the theatre company Caja Blanca, and collaborated with the contemporary dance company Danza Común. Currently he is teaching harp at the Universidad El Bosque in Bogotá, and previously at the National University of Colombia.



ISABELLA CAMBINI *Italy*

Isabella Cambini began her harp studies with Simona Marchesi, and graduated from the Civic School of Music Claudio Abbado in Milan, under the guidance of Irina Zingg. Isabella is currently performing with the Oslo Philharmonic

orchestra and the Oslo Opera while continuing her master's degree at the Norwegian Academy of Music, Oslo. She enjoys moving freely between styles, listening to pop, jazz, and rock, letting each genre color her musical imagination in a different way. She is fascinated by how music interacts with other senses, noticing how each can change the way the other is experienced.



ZOJA ĐORĐEVIĆ *Serbia*

Zoja Đorđević began playing the harp at the age of nine in her native Belgrade. She completed the Bachelor of Music degree in Music Performance at the Norwegian Academy of Music, studying with Professor Isabelle Perrin. Zoja has been deeply

engaged in collaborative projects and is particularly inspired by work that grows out of close artistic exchange, whether in chamber music or orchestral settings. Zoja's identity is shaped by her background in visual arts and costume design. She perceives musical interpretation through the lens of storytelling and cinema, viewing the recital as a multidimensional narrative space rather than a purely auditory event.



MILENA HOGE *Germany*

Milena Hoge studied classical harp as well as instrumental pedagogy at the Detmold University of Music. She is the first harpist in Germany to earn a degree in jazz performance from the Hamburg University of Music and Theatre. Milena

is active in the jazz scene and community. Her composition projects often draw inspiration from other artistic and creative disciplines including handicrafts, visual arts, lyrics and poetry, performance, costume and stage-design, and the Chinese martial art Taijiquan.



CHLOE LAM *Singapore*

Chloe Lam began learning the harp at age five with Katryna Tan. Chloe is pursuing a Bachelor's degree at McMaster University in Psychology, Neuroscience and Behaviour, with a specialization in Music Cognition. She completed a

research apprenticeship with a project aimed at reducing the perceived annoyance of medical alarms through principles of music perception. Chloe is deeply interested in performance science, music perception, and the therapeutic applications of music. She hopes to continue working at the intersection of psychology and music cognition, exploring how music can enhance wellbeing and healthcare environments.



VERONIKA LEMISHENKO *Ukraine*

Veronika Lemishenko is a board member of the World Harp Congress and serves on several committees. She is an artistic director of the Glowing Harp competition and festival (Ukraine), vice president of the EMCY (European Union

of Music Competitions for Youth), and took part in the On the Move: Cultural Mobility Forum. Since 2022, Veronika has given numerous benefit concerts with the proceeds from her charitable foundation going directly to help the Ukrainian people affected by the war.



MISAKO MATSUI
Japan

Misako Matsui, MD, is a physician and PhD researcher in the Department of Physiology at Showa University School of Medicine in Tokyo. She specializes in the neurophysiological effects of harp music on patients in medical settings, with the goal of creating a body of quantitative and qualitative scientific evidence that can be clearly communicated to healthcare professionals and policymakers. Misako studied the harp with Kaguya Kawasaki, Atsuko Yoshino, Meng-Lu Chiu, and Kaori Otake. Misako won the Gold Prize in the H category of the 2020 Hong Kong International Harp Competition and the Grand Prize (Governor's Award) at the 2021 Fukui Music Competition. She has completed the International Harp Therapy Program (IHTP), and volunteers in hospitals and music-therapy workshops.



ANNA MARIA MENDIETA
United States

Anna Maria Mendieta enjoys a busy career as an international soloist, orchestral musician, and recording artist and has appeared in motion pictures, on television, and on national radio. Her *Tango Del Cielo* album won eleven international awards and reached #2 on Billboard's Classical Crossover Charts, and the companion touring show was filmed for a PBS Special. Anna Maria's particular interests outside of performing is in show production (artistic design and tech) as well as artist management. She participates in producing engaging outreach performances for the San Francisco Symphony's Adventures In Music program.



ARIEL SOL
United States

Ariel Sol pioneers the future of sound as an LA-based composer, harpist, and interactive media designer. Hailing from Chicago, he is passionate about bridging disciplines to foster community. From cinematic pop to virtual reality soundscapes- storytelling, identity, and empowerment intersect to form his musical philosophy. Ari was the 3rd prize winner of the 2024 World Harp Competition, the 2023 recipient of the SEAMUS Allen Strange Award, and a 2022 Young Artist in Residence of American Public Media's "Performance Today." In 2021, Ari won the 7th USA International Harp Competition Ruth Inglefield Composition Contest. He earned BMs in Composition and Harp from Indiana University's Jacobs School of Music and is currently pursuing an MS in Game Design & Development at the Interactive Media and Games Division of University of Southern California's School of Cinematic Arts.



AHS CHAPTER AMBASSADORS



EVELYN BENDER
United States

Evelyn Bender is a high school student from Chicago, Illinois. She has been a member of the Symphony Orchestra in the Chicago Youth Symphony Orchestras since 2024, performing at venues including Chicago's Symphony Center and Grant Park, Lollapalooza, and the Granada Music Festival in Spain. Evelyn has also played with the Hyde Park Youth Symphony, and attended the Young Artist's Harp Seminar and the summer harp program at Interlochen Center for the Arts.



CAROLINE BOMBACH
United States

Caroline Bombach is a 9th-grade harpist from Katy, Texas, with seven years of experience. A dedicated performer, she has earned honors in TMEA Region and Area competitions and actively participates in her high school orchestra. Beyond her technical achievements in masterclasses and harp camps, Caroline is a community leader. She founded a Music as Medicine chapter at her junior high, demonstrating her commitment to using music as a therapeutic tool for others.



CHARLENE CAO
United States

Charlene Cao is a freshman at Smithtown High School East in St. James, NY. She serves as principal harpist of the Metropolitan Youth Orchestra of New York, Suffolk Principal Orchestra. She began studying the harp at age seven. With a strong foundation in both solo and ensemble playing, she continues her studies with Ms. Karen Lindquist. Passionate about music, Charlene is dedicated to refining her technique and deepening her musical expression while actively participating in her school and orchestra communities.



MAX CHERNOK
United States

Max Chernok is 14 years old and has been playing harp for four years. He is currently taking lessons from Rebecca Moritzky in Colorado and performing with both his school orchestra and in personal performances. He is honored to be an AHS Chapter Ambassador for the Mile High (Denver, CO) Chapter of the American Harp Society.



GRACE HAN
Canada

Grace Han is a 15 years old harpist who adores music and sports, she is a senior level figure skater and a musician who plays several instruments. She enjoys sharing her love of music with the community. In her spare time, Grace likes to create skating programs with her own harp music. Her goal being Chapter Ambassador is to promote and to fundraise a harp for her high school, Langley Fine Arts School in BC Canada.



SERENA HUNNICUTT
United States

Serena Hunnicutt is an 18 yr old harpist born in Boulder, Colorado, attending the University of Washington as a music major this year. She is attending One Harp World as an AHS Chapter Ambassador.



JENNIFER LE
United States

Jennifer Le is an Asian American student harpist studying under Anna Vorhes. She is dedicated to sharing the beauty of harp music through performances and community outreach. As an active member of her local harp community, Jennifer encourages others to explore and appreciate the harp. Her studies blend classical training with a passion for connecting people to music, and she aims to inspire both young musicians and audiences through her artistry and advocacy for the harp.



VAISHAVI PANDEY
United States

Vaishavi Pandey is a dedicated harpist of five years and proud to be representing Dallas as an AHS Chapter Ambassador. Vaishavi studies with Yumiko Schlaffer and Leanna Johnson within the Frisco district harp program and is the harpist for the Dallas Asian American Youth Orchestra. Vaishavi's community project fosters creativity by teaching young musicians improvisation and composition through workshops. This project is also part of her Girl Scouts Gold Award journey, with harpist Kela Walton as her mentor.

AHS CHAPTER AMBASSADORS



DANATRA WIDJAJA ***United States***

Danatra Widjaja is a sophomore at Liberty High School in Frisco, Texas, and an emerging harpist dedicated to community impact. In response to the proposed phase-out of his district's harp program, he founded Harmony for Hunger, an initiative that uses music to address food insecurity. Building on experience with a student-led nonprofit, he organizes ensemble performances in hospitals and community settings. Danatra aspires to contribute to the global harp community while expanding his project's reach and service.



LUCELIA WOLFF ***United States***

Lucelia Wolff is a student harpist and Bay Area Chapter Ambassador. She is currently spearheading a community service project in partnership with Mission Action in San Francisco, organizing free concerts to support local immigrant families and increase accessibility to live harp music. Her work focuses on leveraging performance to build community awareness for local nonprofit initiatives.



SIHAN WU ***United States***

Sihan Wu is a junior high school student who has studied harp for six years at the Indiana University Jacobs School of Music Pre-College program under Dr. Fanfen Tai. Sihan won first place in the Young Artist's Harp Seminar New Artist Division and third place in the American Harp Society Intermediate I Division. Beyond performance, she co-founded Tune in Together, a nonprofit dedicated to expanding access to harp music through community outreach.



SARAH XU ***United States***

Sarah Xu has been playing the harp for 8 years and is excited to be here! She will be a senior in high school and is a Chapter Ambassador for the American Harp Society.



VIVIAN ZHANG ***Canada***

Vivian Zhang is 11 years old and has been playing lever harp since age 7 under Natalie Hoffmann. She has earned RCM Levels 2 and 4 with High Distinction, won 1st place in solo and ensemble at the National Kiwanis Music Festival 2025 and 2026 and 2nd place Provincial competition in 2025, and has been a harpist in the Ottawa Youth Orchestra Academy for four years. Beyond performing, she founded Hearts & Harps, a youth-led initiative sharing harp performances while raising funds for causes close to her heart, including the CHEO Foundation. Most recently, she was selected as a Chapter Ambassador by the American Harp Society in recognition of her musicianship and leadership.

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YIXUAN BING *China*

Yixuan Bing is currently an undergraduate student at Shenyang Conservatory of Music, studying with Professor Hong He. In 2024, Bing was shortlisted for the finals of the second “Guoyun Cup” National Traditional Musical Instrument

Art Exhibition. She performed at the cultural dinner of the 2025 Summer Davos Forum in Dalian, and served as the section leader of the konghou department in the Northern Ethnic Orchestra. She brings the konghou to life with a contemporary voice, building a bridge for dialogue between Eastern and Western plucked string arts.



ITHEIA BONG *Singapore*

Itheia Bong, who has recently turned 8, absolutely loves music. Under the tutelage of Ms Katryna Tan and Ms Cheryl Tan of Rave Harps, Itheia started performing on the harp at age 4. Itheia's harp journey has taken her to Germany for solo, ensemble,

and orchestra performances, and to Japan to participate in a harp musical. Itheia would like to be a professional harpist someday, so that she can spread the joy of harp music everywhere she goes.



NATALIE CHEE *Canada*

Natalie Chee is a Grade 9 student who started learning the harp at age 5. Since 2022 she has received prizes in the Korea International Harp Competition, the 7th Hong Kong International Harp Competition, the 34th Soka-Nippon

International Harp Competition, the Concours Francais de la Harpe, the 4th Concorso Internazionale d'Arpa, the Angel Padilla Crespo International Harp Competition, and the 13th International Harp Contest “Suoni d'Arpa.” Natalie was selected to present in the 2024 online Focus on Youth program.



CHARISMA KATE CHOW *Canada*

Eleven year old Charisma Kate Chow began studying harp at the age of four, in her hometown of Hong Kong, where she studied with Ann Huang at the Hong Kong Academy for Performing Arts. Charisma currently studies with Dr. Joy Yeh at the

Vancouver Academy of Music. Charisma aspires to become a professional harpist, has won numerous prestigious awards in many international competitions, and studies piano and composition to deepen her musicianship.



ARMAND MORELLI DI POPOLO *The Netherlands*

Cellist Armand Morelli di Popolo is completing the Bachelor of Music degree this year at the Amsterdam Conservatory. Since 2023, Armand has participated in the orchestra academy of the Jong Metropole Orkest in the Netherlands, and in 2024

as solo cellist. Armand participates in projects ranging from electroacoustic creations to recordings of new compositions, and concerts of traditional, pop, and rock music.



EVELIN GREBLO *Slovenia*

14 year old Evelin Greblo represented Slovenia in the Virtuosos v4 competition in 2022, earning a Maestro Placido Domingo award and performing at his concert in Budapest in 2023. Evelin has performed with the Hungarian Radio Orchestra, won

a gold award in the International Harp Competition in Velenje, Slovenia, and the under 16 category at the 2023 Suoni d'arpa International Harp Competition. In 2025 she performed with the Slovenian Philharmonic chamber string orchestra. Evelin studies harp with Patrizia Tassini.



VALERIJ GREBLO *Slovenia*

10 year old Valerij Greblo received a gold medal at the 6th International Competition of the Slovenian Harp Association and gold in the national TEMSIG competition. He won the first absolute award in category E in the

International Competition in Palmanova, Italy in 2024, and the gold medal in the Trieste Adriatic Harp Competition in 2025. With his sister he performed on Slovenian National Television with the Radio and Television Orchestra, and in Singapore with Maestro Placido Domingo. He studies harp with Patrizia Tassini.



ZEYNEP DURU GÜLEÇ *Turkey*

Born in 2008, Zeynep Duru Güleç started harp education with Şirin Pancaroğlu. She received; 1st Prize and “Best Performed Obligated Piece” at 14th Italy Suoni d'Arpa International Harp Contest. Gold Medal and “Best Performed Obligated

Composition” at 6th Slovenian International Harp Competition. 2nd prize at 2. CN International Harp Competition. IKSVM Honour Tomorrow's Women Stars. She performed Stars Of Tomorrow concerts in Stellae Matutinae European Harp Symposium. She performed many solo recitals, include Centro Culturale Teatro Rosetum, Milan/ Italy.



ANNA-HELENA HAMANN *Finland*

Anna-Helena Hamann (b. 2005) is a Finnish-American harpist studying at the Sibelius Academy in Helsinki, Finland. Recent honors and awards include a first prize in the “Concours français de la harpe” (Limoges, France, 2026), a first prize in the Lilly Kajanus-Blenner competition (Helsinki, Finland, 2023), and invitations to perform in Finland, Sweden, Norway, and France. Last November, Anna-Helena was honored to perform the Gliere concerto with the Sibelius Academy orchestra. Anna-Helena studies under Päivi Severeide, Isabelle Perrin, and Erik Groenestein-Hendriks.



MEREDITH HAU *United Kingdom*

UK-based harpist **Meredith Hau** studies with Gabriella Dall'Olio, and is a music scholar at Godolphin & Latymer School in London. Meredith achieved distinctions in ABRSM Grade 8 harp and piano at age 10, was harpist with the National Children's Orchestra of Great Britain for four consecutive years, performed in the 2024 online Focus on Youth program, and won 1st prize (Category II) at the 4th Glowing Harp International competition, receiving a special prize for Best Performance of In the Grove by V. Sokalsky.



ZILING HUANG *China*

Juliana Ziling Huang was born in 2011 in Guangzhou, China. Her earliest musical training was with her mother, a pianist and the director of the International Department at the School of Music, South China Normal University. Juliana started professional piano training at 3 and harp studies at 6. She's now studying under Professor Dan Yu at the Xinghai Conservatory of Music. Juliana has performed at prestigious venues, including Carnegie Hall. She is an enthusiastic learner, interested in literature, painting, and sports.



HANAE ISHIKAWA *Japan*

Hanae Ishikawa began her harp studies Ms. Noriko Sakomoto. In 2015 Hanae moved from Tokyo to Hong Kong, studying with Ms. Dan Yu. Hanae has performed in concerts with various musicians in Tokyo. She is a prize winner in the Golden Classical Music Awards International Competition, the 5th Hong Kong Harp Competition (Secondary 1 Pedal) and the Great Composers Competition (the Art of Strings). Currently, she is studying the harp under Ms. Naoko Yoshino at Tokyo University of the Arts.



MOMOKO KOMORI *Japan*

Momoko Komori attended the Toho Gakuen Music High School and Toho Gakuen College, studying with Kazuko Shinozaki, Ayako Shinozaki, and Mieko Inoue. Currently she studies at the Norwegian Academy of Music with Isabelle Perrin. Momoko is the recipient of multiple awards including from the “Suoni d’arpa”, the Korea International Harp Competition, the Hong Kong International Harp Competition and the Soka Nippon International Harp Competition. She has performed as a part of the USAIHC Stars of Tomorrow program, and the WHC Focus on Youth program.



JIAYANG LI *China*

Jiayang Li studies with Guan Wang in the high school affiliated with the Central Conservatory of Music in Beijing. She has received awards in multiple international competitions including the gold medal in Group F in the 7th Hong Kong International Harp Competition, first prize in the Clara Schumann International Competition, and second place in the Advanced Category at the Japan Soka-Nippon International Harp Competition. She has performed harp solos in Zhongshan Music Hall in Beijing, and the Grand Theater of G



YAN LIN *China*

Yan Lin studies at the Shenyang Conservatory of Music's Ethnic Instruments Department. She studies under the renowned Konghou artist Professor He Hong. During secondary school, she has performed at the 13th World Harp Congress and the Sino - Slovak anniversary concert, and won awards in multiple competitions. As the Konghou section chief of the Northern Ethnic Orchestra, she participated in key events. In 2024, she won top honors at the “Guoyun Cup” and was shortlisted for the Wenhua Award, actively promoting Konghou art.



YUNYAN LIU *China*

Yunyan Liu was born in 2010. She began learning the harp at the age of six. From September 2016 to July 2022, she studied at Xiamen Music School under the guidance of Teacher Junying Pan. In September 2022, she was admitted to the Harp Department of the Shanghai Conservatory of Music affiliated school with excellent grades. She continued her harp studies under Professor Jason Chang. She has won the Bronze Award in the Fifth Hong Kong Harp Competition, the First Prize in the Bee Hummingbird Ensemble and Solo Competitions in 2021, the Distinction With Honours Award in the Singapore Harp Competition in 2022, the Silver Award in the Cross-Strait Harp Competition in 2024, and the Gold Award in the Salvi Harp Competition in Fujian, China in 2025. She has also attended masterclasses with renowned world harpists such as Judy Loman, Sasha Boldachev, and Marie Pierre Langlamet.



XIYUGE LIU *China*

Xiyuge Liu began studying the harp with her mother at age 5. She is a student at the Primary School Affiliated to the Central Conservatory of Music. She has won numerous awards including in the Ukraine International Harp Competition, the Serbia International Music Competition, the China Harp Competition, the Hong Kong Harp Competition, the 2024 Korea International Harp Competition, and in the Japan International Harp Competition. She has performed as soloist with the Beijing, Chengdu and Quancheng symphony orchestras.



EVE LUNG *Hong Kong*

Eve Lung has been studying the harp with Amy Tam Wai-Li since six years old. Eve has received first prizes in multiple harp competitions, including the 2024 Korean International Harp Competition, the 5th Hong Kong International Harp Competition, and the Junior Category of the 9th Suoni d'Arpa Harp contest. She was a featured soloist for the 2024 Hong Kong Harp Festival and participated in the 'Stars of Tomorrow' concert at the 13th USA International Harp Competition.



SIYU LUO *China*

13 year old Siyu Luo studies in the Central Conservatory of Music Middle School in China, with Professor Wang Guan. Siyu won first prize in the 2024 Japan Soka International Harp Competition, first place with a perfect score in the National Pedal Harp Competition at the 2023 China Hummingbird Music Awards, the Gold Award in the 2022 Hong Kong International Harp Competition, and received the highest score in the professional division of the 2025 FUZHOU harp competition in China.



MIZUKI NAMBA *Japan*

Mizuki Namba began playing the harp at the age of three and studied under Kazuko Shinozaki and Ayako Shinozaki. She is the winner of the Leopold Bellan International Competition, the Soka Japan International Harp Competition, the Osaka International Music Competition and the Hong Kong International Harp Competition. Mizuki is recipient of the 2025 Rohm Music Foundation Scholarship, and a scholarship student at Toho Gakuen School of Music. She was elected as a Japan Representative for the Tobitate Study Abroad JAPAN Program, and will begin studies at the CNSMDP in September.



YI WEI NG *Singapore*

Yi Wei Ng was born and raised in Penang, Malaysia, and migrated to Singapore at 13, where she is a year 12 student in an international school. Her parents instilled an early interest in music, and her harp lessons, beginning at the age of 6, under Rave Harps Academy. Ng Yi chose the harp for the fascinating and graceful sounds, and she plans to continue taking part in musical performances to gain more experience and to improve her skills as a musician.



CHARLOTTE NGO *United States*

Charlotte Ngo made her Weill Recital Hall debut in 2023 after winning First Place in the American Protégé International Competition of Romantic Music. Since then, she has earned over eighteen gold prizes in regional and international competition. Charlotte was awarded the Rising Star Award by the La Jolla Symphony & Chorus Emerging Artists Competition in 2025, becoming the youngest winner among 37 finalists. She joined the advanced division of the Mainly Mozart Youth Orchestra as its youngest harpist.



JAKUB SADÍLEK *Czech Republic*

Jakub Sadílek commenced his musical journey in 2016 under the guidance of Jana Střížková at the Primary Music School in Prague. He has been awarded multiple performance prizes in competitions since 2019, most recently in 2024, third place

in the Glowing Harp Competition; in 2025 second prize in the international Professor Karel Patras Harp Competition and second prize Golden Diploma in the Vivaharp Competition in Sofia. Jakub currently studies in the class of Hana Müllerová at the Prague Secondary School of Music.



MARTIN SADÍLEK *Czech Republic*

Martin Sadílek began his musical journey as a member of the boys' choir Pueri gaudentes. He studied with Hana Müllerová from 2016 until 2024, and currently studies at the Royal Conservatory in The Hague with Ernestine

Stoop and Sylvain Blassel. Martin has won first prizes in numerous competitions including the Harp Competition of Prof. Karel Patras, the International Competition of Viktoriia Poltareva, the international Glowing Harp Competition, the Harp Competition of France in Limoges, and the International 'Suoni d'Arpa.'



MARCEL SCHUMACHER *Hong Kong*

Marcel Schumacher began his musical journey at the age of four. He currently studies with Ms. Dan Yu. He has garnered top prizes in the Hong Kong International Harp Competition, the 9th France Harp Competition, and the Camac Harp

Competition Taiwan. Marcel is actively involved in orchestral and concerto playing including appearing with the HKIS school orchestra and the Hong Kong Philharmonic Orchestra. Marcel also studies composition at the Hong Kong Academy for Performing Arts.



VIKTORIA SMETANA *The Netherlands/Ukraine*

Viktoria Smetana is a versatile harpist with a passion for exploring a wide range of styles and genres. She began studying the harp at the age of seven in Kharkiv, Ukraine, under the guidance of Larisa Klietsova. Since then, she has

been recognized as a laureate of numerous Ukrainian and international competitions. After completing her secondary education, Viktoria continued her musical journey at the Royal Conservatory of The Hague, where she currently studies with Ernestine Stoop.



SIYAN TAO *China*

Siyan Tao currently studies with Dan Yu at the Music School attached to the Xinghai Conservatory of Music, Guangzhou City, Guangdong Province, China. Ms. Tao is principal harpist of the school orchestra and frequently performs

with the university symphony. She won first prize in the 5th Hummel Ensemble competition, second prize in the Hummel Solo competition, Shanghai, fourth prize at the 6th Hong Kong International Harp Competition, Junior division, and first prize at the Rave Harps International Harp Competition.



SERENE SHIU-NING TU *Taiwan; Republic of China (ROC)*

Serene Shiu-Ning Tu is from Taiwan where she began studying harp with Shannon Shuen Chieh. Serene won first prize at the 34th Soka-Nippon International Harp Competition (2022) and performed

as a soloist in the closing concert. She is a prize winner in the Korea International Harp Competition, the Hong Kong International Harp Competition, the Taiwan Competition, the Rave Harps International Prestige Awards, and the Glowing Harp Competition. She served as harpist with the National Symphony Youth Orchestra in Taiwan from 2023 to 2025.



MEGAN WAN GAI WING *Singapore*

Megan Wan currently holds ABRSM Grade 8 certifications in both piano and harp, and is working towards diplomas and advanced music studies in secondary school. She has performed in Korea International Harp Competition, earned

Distinction with Honours and received the Best Performance Award in the Advanced Pedal Category at the Rave Harps Prestige Award International Competition, and was the winner of the Virtuoso Concerto Category at the same event. Megan studies at the Rave Harps Academy, in Singapore.



EMMA SARANG WONG *Canada*

Emma Sarang Wong is a 4th-grade student at James Thompson Elementary School in Richmond, B.C., Canada. She studies harp with Rosanna Chiu (harp) Emma has received numerous awards at local and international competitions including

First Class Honours with Distinction and the B.C. & Yukon Gold Medals in RCM harp exams. Emma performed at Carnegie Hall in 2023 and has played with the Vancouver Youth Philharmonic Orchestra and VAM's Senior Harp Ensemble.



JIANONG WU *China*

Jianong Wu studied with Professor Linlin Wei at the Middle School Affiliated to the Central Conservatory of Music and with Professor Guan Wang at the Central Conservatory of Music. Since 2021 Ms. Jianong has been a prize winner in multiple competitions including the Hong Kong International Harp Competition, the Rising Star International Music Competition, and the Paris Art Association Online Music Competition. She has performed with the Youth Symphony Orchestra of the Central Conservatory of Music and at the Salvi Harp Festival.



ENZHUO WU *China*

Enzhuo Wu started learning piano at age five and the harp at age eight. She has presented both piano and harp recitals. She was admitted to the Pre-College of Darmstadt Academy for Tonkunst in March of 2025, where she currently studies with Anne-Sophie Bertrand. Enzhuo loves nature, animals, and enjoys exploring many different things. Her dream is to become an excellent harp player and composer and to make the world a better place by bringing music to more people.



REINA YOSHIDA *Japan*

Reina Yoshida (b. 2008, Japan) began her harp studies under the guidance of Atsuko Sato and now continues with Ms. Sato and Alexander Boldachev. Her musical achievements include First Prize and a Special Award in the Junior Division of the Osaka International Music Competition (2023). In 2022, she was selected for "Focus on Youth" at the 14th World Harp Congress in Wales. Beyond music, she also holds an award from the Tokyo Association of Private Junior and Senior High Schools. Reina's versatility extends to conducting her school's 100-member wind orchestra. Additionally, she has performed with renowned violinists. In 2025, she held a solo concert, featuring C. Salzedo's "Variations on a Theme in Ancient Style" and G. Fauré's "Une Châtelaine en sa Tour." Her significant performance venues include the Memorial Cathedral for World Peace in Hiroshima (2022), the University of Music and Performing Arts Vienna (2023), and Tokyo's Ginza Oji Hall (2025).



HANYUN YU *China*

15 years old **Hanyun Yu** began learning the guzheng at the age of five and the harp at seven. She was admitted to the Primary School Affiliated to the Central Conservatory of Music in 2019. She studies with Professor Wang Guan. Yu has won numerous international and domestic harp awards, including in competition in Japan, Hong Kong, and Singapore. She has performed harp solo concerts in concert halls across China, and recognition for academic excellence at the Central Conservatory of Music Middle School.



RENEE ZHAO *Canada*

Renee Zhao is an 8-year-old harpist from Canada. She began learning the harp at the age of 4 on a 25-string harp and quickly fell in love with its magical sound. Renee studies both classical and contemporary repertoire and enjoys expressing emotion and storytelling through her music. She has performed in local recitals and competitions, showing confidence, sensitivity, and strong musicality well beyond her years. Her passion for the harp continues to grow, and she is always excited to explore new pieces and techniques. Renee's dream is to one day perform around the world and inspire other young musicians to follow their passion. In her free time, she enjoys traveling, reading, and spending time with her family and friends.

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CHARISMA KATE CHOW *Canada*

Eleven year old **Charisma Kate Chow** began studying harp at the age of four, in her hometown of Hong Kong, where she studied with Ann Huang at the Hong Kong Academy for Performing Arts. Charisma currently studies with Dr. Joy Yeh at the Vancouver Academy of Music. Charisma aspires to become a professional harpist, has won numerous prestigious awards in many international competitions, and studies piano and composition to deepen her musicianship.



AOIBHEANN GALVIN *Ireland*

Aoibheann Galvin completed a Bachelor of Music Education at Trinity College Dublin in 2023, studying harp with Cliona Doris at TU Dublin Conservatoire. She performs regularly as a harpist, including with the TU Dublin Harp Ensemble. Aoibheann has experience teaching music, including in special educational settings, and continues to develop her performance practice.



DIVYA JAYAM *United States*

Divya Jayam is an 11th grader from Long Island, New York. She has been playing the harp for the last 4 years. She enjoys composing music just as much as playing the harp. She takes pleasure in performing with Orchestra Long Island (OLI) and is the harpist of her school. Her passion for harp only rivals with her passion for mathematics. She believes both speak in patterns and rhythms and both need imagination and creativity. Harp has helped her speak through music.



ELLA LAMB *United States*

Ella Lamb is eight years old, and she began playing harp when she was two years old. She also plays piano and flute. Ella wants to be a professional ballerina and has studied ballet since she was 17 months old. Along with music and ballet, she enjoys building with Legos, playing with her older brother, drawing, gardening, hiking, and cooking.



JAY LAMB *United States*

Jay Lamb is eleven years old, and he has been playing music since he was two years old. He plays both harp and piano, and enjoys composing pieces for both instruments. Aside from music, Jay loves building with Legos, reading encyclopedias and other long books, hiking, gardening, and cooking. He homeschools, so he has plenty of time in the day to practice both instruments and compose.



ELLIE LAU *Canada*

Ellie Lau is 15 and began playing the harp at age 8 in Hong Kong. After moving to Vancouver, Canada, she now studies with Rosanna Chiu at the Vancouver Academy of Music. Ellie performed as harpist for United Players' "Christmas in Wales" in 2023. She won first place with scholarships at the Vancouver Kiwanis Music Festivals and received several VAM scholarships between 2023 and 2026. She joined the Vancouver Pops Orchestra in 2024 and the VAM Symphony Orchestra for the 2025–2026 season.



KEVIN LAU *Canada*

One of Canada's most sought-after composers, and recipient of the prestigious 2025 Johanna Metcalf Performing Arts Prize, **Kevin Lau's** music has been described as "brilliantly idiomatic" (New York Times) and "masterful" (Classical Music Sentinel). He has been commissioned by prominent ensembles across Canada, and his work has been performed internationally in the USA, Denmark, Italy, France, Germany, Austria, Hong Kong, and Korea. In 2026, his ballet Kimiko's Pearl received the JUNO award for Best Classical Album (Small Ensemble).



PAUL NICOLAOU *Australia*

"Rapidly emerging as one of Australia's most exciting young artists" (ABC Classic), **Paul Nicolaou** is a harpist-composer based in Sydney, Australia. An Honours graduate from the Sydney Conservatorium of Music, Paul studied under internationally celebrated harpist Alice Giles AM. Paul has appeared as Guest Principal Harp with the Queensland Symphony, the Tasmanian Symphony and Opera Australia Orchestras among others. He is also a pianist, violinist, and Australian Music Centre Associate Artist.



RENÉE QIN *Canada*

Renée Qin is a harpist-composer bridging classical tradition and emerging technologies. She holds a B.A. in Music and Economics from Stanford, an Artist Diploma from OAcademy, and is pursuing a Master's in Computer Science from Stanford. A 2025 Orchestra of the Americas fellow and one of CBC's "30 Hot Canadian Classical Musicians Under 30," she creates interdisciplinary concert experiences that blend harp performance with electronic soundscapes, audiovisual design, and interactive systems.



ELYSHA VORSTENBOSCH *Canada*

Elysha Vorstenbosch is a harp player, composer, and improviser living in Perth County, Ontario. She has a Bachelor of Music degree from Wilfrid Laurier University where she studied lever harp, composition, and improvisation. Elysha performs frequently as a soloist all around Southern Ontario.



STELLA WILSON *United States*

Stella Joy Wilson, aged 11, began her formal musical journey with piano at five years of age. She started asking, then pleading, and eventually begging for a harp and lessons after seeing a performer at a renaissance festival. Hailing from the desert of Arizona, Stella keeps it cool in her lessons with Kela Walton.

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CONTEMPORARY COMPOSERS *not* PRESENTING

Composer, arranger and musical director, **Line Adam** began producing orchestrations and musical direction projects in the 1990s. Her signature sound journeys from romantic expressiveness to refined contemporary writing, at the crossroads of classical and stage music.

Evgen Andreev is a Ukrainian composer, arranger, and Candidate of Art History based in Kharkiv. He graduated from the Kharkiv State Art University and serves as a composer in residence for the international Glowing Harp Festival. His compositions are frequently featured at European music festivals and performed internationally. Amid the ongoing war, Andreev and his musical family have continued to live and work near the frontline, with his compositions remaining a symbol of resilience for Ukrainian artists performing abroad.

French harpist and composer **Bernard Andrès** studied harp at the Besancon Conservatory and at the Strasbourg Conservatory. He entered the Paris National Conservatory under the instruction of Jacqueline Borot. He also studied with Micheline Kahn. He served as principal harpist for the (French) Air Force Army Orchestra and the Symphonic Orchestra of Ile de France. His numerous compositions for the harp, and for orchestras and chamber music ensembles have led to notable recognition.

Georges Aperghis was born in Athens, Greece and has lived and worked in Paris since 1963. His compositions explore the borders of the intelligible: his music acts in dialogue with other forms of art and is often combined with electronics, video, machines, automatons, and/or robots. His work has been recognized with multiple international awards including the Golden Lion for Lifetime Achievement from the Viennese Biennale Musica 2015, the Grand Prix SACD in 2018, and the Ernst von Siemens Music Prize in 2021.

Jasmine Arielle Barnes credits her early education in the Baltimore City Public School System and an enriching environment of many free arts programs with shaping her enthusiasm for music. Jasmine was a member of the Marching Band, Concert Band, and Pep band all four years of high school and attended Morgan State University where she began writing music for the choir to perform. She is an Emmy award winning composer and acclaimed vocalist who has performed and has had her music performed worldwide. She is the former Head of Compositional Studies and Jazz Voice Studies at Booker T Washington High School for the Performing and Visual Arts in Dallas, TX.

Tine Bec is a 2016 graduate of the Ljubljana Academy of Music where he later also received his master's degree. He is most widely recognized for his vocal compositions, circulating internationally with ever increasing visibility. Tine is the choir leader of the Zvon Mixed Choir and the leader of the Jurij Dalmatin Octet. He also leads two female vocal groups and often collaborates with various Slovenian choirs as rehearsal accompanist, vocal technique coach, and composer.

Dušan Bogdanović has developed a personal synthesis of contemporary classical, jazz and world music. His work numbers over two hundred published compositions, including a variety of commissions. He taught at the Belgrade Music University and at the San Francisco Conservatory, and for the Haute école de musique de Genève from 2007 to 2020.

Milos Branislavljevic is a drummer, percussionist and composer from Belgrade, Serbia. He is a graduate of the Berklee College of Music in Boston MA.

Sean William Calhoun's music has been performed in various states, and once each in England, Germany, The Netherlands, Spain, and Uzbekistan. Sean participated in the exchange program between the Blair School of Music and the Royal Academy of Music in London, in which he worked with violinist Peter Sheppard Skærved and composer David Gorton. Sean holds the Doctor of Musical Arts degree in composition from the Eastman School of Music and the Master of Music degree in Composition from the Peabody Conservatory.

John Casken lives in Northumberland in the far north of England within sight of the Cheviot Hills and within reach of the historic Northumbrian coast. The landscape, its changing colors, huge skies, and the poetry of this part of England have influenced his works and helped to create a strong sense of place, forming a thread throughout his compositions. His evocative works have been commissioned by orchestras and music organizations in Scotland and England. He was Composer-in-Residence at the Corbridge Chamber Music Festival in Northumberland in 2019.

Kai-Young Chan has taught at the Chinese University of Hong Kong (CUHK) since 2016, currently serving as Associate Professor. His research on Cantonese contemporary music explores compositional approaches beyond Western paradigms and challenges the stereotypical perception of Asian music. Chan's music has been performed in over 20 countries, and his works are released globally by leading record labels.

Connor Chee is a Diné (Navajo) composer and pianist known for blending Western classical music with the cultural heritage of the Navajo people. Chee is a graduate of both the Eastman School of Music and the University of Cincinnati College-Conservatory of Music. His work has earned him national acclaim, including performances on NPR's Performance Today and a commission from Your Classical MPR for his tribute to the Navajo Code Talkers, *Unbroken*.

Composer **Gang Chen** 陈钢 is best known for his violin concerto *The Butterfly Lovers*. He was a student at the Shanghai Conservatory of Music when he composed the violin concerto. Chen is a professor at the Shanghai Conservatory of Music. He has composed and arranged many classics in China, including *Miaolin's Morning*, and *The Golden Steel Smelting Furnace*.

CONTEMPORARY COMPOSERS *not* PRESENTING

Yueh-Yun “Sandy” Chen is a composer from Taiwan. After graduating from Berklee College of Music with a degree in film scoring she relocated to Los Angeles. She has contributed to Netflix’s *Elite* and an Amazon Prime Video (publish date TBD), short film *The Graveyard Shift (III)*, game music including *Mysterium*, *Tokaido*, and *Running (in) a Dungeon*, and albums such as *Reduce Inflammation and Stress Less*.

Lisa Cheney is a classically trained composer of acoustic and acousmatic music, working on Turrbal lands in Brisbane, Australia. She recently completed a PhD in Music at The University of Melbourne. Cheney is an Associate Represented Artist with the Australian Music Centre.

Gilad Cohen’s music adapts features from a wide range of musical realms and explores intersections of the persistent rhythms of rock, the intricate textures of impressionism, the gloomy harmonies of grunge and metal, the jubilant rhythms of klezmer, the motionless landscapes of psychedelic rock, the agile melodies and scales of Arabic music, and the striking dissonances of 20th-century avant-garde. Cohen holds a Ph.D. in Composition from Princeton University and is a graduate of the Mannes School of Music, the Jerusalem Academy of Music and Dance, and the BMI Lehman Engel Advanced Musical Theatre Workshop.

French composer **Guillaume Connesson** won the Victoire de la Musique award in 2015 and 2019 as well as Sacem’s Grand Prize in 2012. He has been professor of orchestration at the Aubervilliers-La Courneuve Conservatory since 1997. From 2016 to 2018, he was in residence with the Netherlands Philharmonic Orchestra as well as with the Orchestre National de Lyon. From 2019 to 2021, he was in residence with the Orchestre National d’Île-de-France.

Much of **Nathan Cornelius**’ music is inspired by nature and wilderness, and he has been composer-in-residence at Shenandoah National Park and Isle Royale National Park. Cornelius taught music theory, ear training, and guitar at Johns Hopkins University, the University of Maryland—Baltimore County, Washington College, and Towson University. He holds a Master of Music degree in music theory pedagogy and the Doctor of Musical Arts degree in Guitar Performance from the Peabody Conservatory of the Johns Hopkins University and the Master of Music degree in composition and guitar performance from the Lamont School of Music at the University of Denver.

Leticia Cuen studied composition with Salvador Rodríguez and Arturo Márquez at the Universidad Nacional Autónoma de México. She later received the Doctorate in Music History (2001) and Musicology (2008) from the Université Paris-Sorbonne (Paris IV). Between 2000 and 2002, she taught at the Escuela Nacional de Musica of the UNAM. She was the composer-in residence at the Cité Internationale des Arts in Paris and currently teaches Music Education at the Collège Sainte-Anne in Orcines. Cuen is a member of the Sociedad Mexicana de Nueva Música. She is also a founding member of Grupo Acihuahatl.

Elisha Denburg’s compositions focus on vocal, and chamber works, and have been commissioned, premiered, recorded, and toured across Canada and in the US. His *Sonatina for Vibraphone & Harp* is featured on Angela Schwarzkopf’s JUNO-winning album *detach*. Elisha lives in Toronto and was a founding member and co-Artistic Director of the Toy Piano Composers, a collective founded in 2008 and dedicated to the presentation of engaging new music with a playful approach.

Mary Doumany is a classical trained Australian harpist, singer, and composer. Her collaborative project *The Lovers* with composer Jeremy Alsop, was nominated for 5 ARIA awards and featured many of Australia’s finest jazz musicians.

Aurélio Edler-Copes earned a bachelor’s degree in classical guitar at the Universidade Federal do Rio Grande do Sul–UFRGS, Brazil, and in composition with Gabriel Erkoreka at the Centro Superior de Música del País Vasco–Musikene. He holds the Master of Music degree in composition and musical theater from the Hochschule der Künste Bern–HKB, Switzerland, and completed his training in the Cursus of Composition and Computer Music at IRCAM–Centre Pompidou in Paris. He is teacher of composition and electronic music at the Conservatoire Henri Dutilleul de Clamart in the south region of Paris. He has been composer in residence at the Royal Academy of Spain in Rome, the Casa de Velázquez–Académie de France in Madrid, and KulturKontakt–Federal Chancellery of Austria, in Vienna.

Pianist and composer Ludovico Einaudi was born in Turin and began to study music at the Conservatory of Turin and graduated from the Conservatory of Milan. Further studies were with Luciano Berio and with Karlheinz Stockhausen. In 1982 Einaudi won him a scholarship to the Tanglewood Music Festival, where he first encountered American minimalism. *Stanza* (1992), a collection of sixteen compositions for harpist Cecilia Chailly explored the concepts of minimalism. Einaudi has composed the scores for several films and television productions, perhaps most notable being the Golden Globe and Academy Award-winning films *Nomadland* and *The Father*.

Mark Engebretson is Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. He is the recipient of a Barlow Commission, a North Carolina Artist Fellowship in Composition, a Fulbright Fellowship for studies in France, and has received commissions from Harvard University’s Fromm Music Foundation, the University of Wisconsin Madison, the Thomas S. Kenan Center for the Arts and the Chicago College for the Performing Arts. He is the founder of New Music Greensboro.

Reena Esmail’s music weaves together the traditions of Hindustani and Western classical music, drawing musicians from many perspectives into shared creative spaces. She has been composer in residence for the Los Angeles Master Chorale, the Seattle Symphony, the Spoleto Festival and the Marlboro Music Festival. Esmail holds degrees in composition from The Juilliard School and the Yale School of Music.

CONTEMPORARY COMPOSERS *not* PRESENTING

New Zealand composer **Gareth Farr** began his studies in composition and percussion at the University of Auckland and subsequently at Victoria University in Wellington. Farr continued with postgraduate study in composition and percussion at the Eastman School of Music in Rochester, New York. *Hikoi*, his concerto for percussionist Evelyn Glennie and the New Zealand Symphony Orchestra was featured at the 2000 Olympic Games. Farr's music is particularly influenced by his extensive study of percussion, with elements of his compositions being linked to the complex and exciting rhythms of Rarotongan log drum ensembles, Balinese gamelan and other percussion music of the Pacific Rim.

Nicola Ferro is active as a trombonist, composer, and arranger. His compositions span genres ranging from classical and jazz to electronic, pop, film, and dance music. The musical experience he has gained throughout his career has contributed to his outstanding level of professional expertise.

Catrin Finch served as Royal Harpist to H.R.H. The Prince of Wales in her early twenties. Catrin has explored and pushed the boundaries of her art with award-winning international collaborations with artists including kora maestros Seckou Keita (Senegal) and Toumani Diabaté (Mali), Colombian joropo cowboy virtuosos Cimarron, and most recently Ireland's renowned classical violinist Aoife Ní Bhriain. Catrin is currently Head of Harp at The Royal Academy of Music, London.

Francisco Fontes is from Braga, Portugal. He is a graduate of the Lisbon School of Music and completed a Master of Music degree in Opera Composition at the Guildhall School of Music and Drama, London, where he is still working on his doctorate. His portfolio is diverse, including operas, symphonic works, chamber music, songs, solos and electronics.

Giuseppe Franza studied composition in Naples, Mantua, Vienna, and Basel. He creates complex sonic objects often rich in inner life, while aiming to convey a sense of vulnerability by investigating their fragility. Franza's music has been played by Phace Ensemble, Divertimento ensemble, Quartetto Prometeo, Suono Giallo, Track3 ensemble, and the Argo Kollektiv ensemble.

Italian composer **Gianfranco Gioia** is a clarinetist and saxophonist whose work moves between performance and creation. Deeply connected to contemporary repertoire, his compositions include chamber, orchestral, vocal, and sacred works. His artistic path combines instrumental experience, compositional research, and a strong interest in the expressive possibilities of sound.

Harpist, composer, and teacher, **Tali Glaser** holds the Master of Music degree with honors in harp performance and music education from the Buchman Mehta music school Tel Aviv University. She is the former principal harpist of the Israel Philharmonic Orchestra, and on the faculty of the Buchman Mehta School, Tel Aviv University, Levinsky collage of education Tel Aviv, Rehovot conservatory and Merchavim elementary school.

Andrew Gosse is a composer, sound designer, audio engineer and visual artist from St. John's Newfoundland, Canada. His work spans genres from classical to electronic to dance to jazz improvisation, often blending these works with visual art and other mediums. The dual aspects of mixed media approaches to art as well as techniques of electronic music production have remained an integral part of his entire practice and inform every project he takes on.

Athens-born composer, conductor, and university professor **Konstantia Gourzi**'s compositions range from orchestral and chamber music to solo pieces, music theatre, film music, and cross genre formats. Konstantia studied piano, composition and conducting in Athens and at the Berlin University of the Arts. She has been a professor at the University of Music and Performing Arts in Munich since 2002.

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. Previously to his work at MSU, Hailstork studied at the Manhattan School of Music, at the American Institute at Fontainebleau, and at Howard University. Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. He is currently Professor of Music and Eminent Scholar at Old Dominion University in Norfolk, Virginia.

Toronto native **Chris Paul Harman** studied classical guitar, cello, and electronic music and later earned a Ph.D. in Composition from the University of Birmingham while serving an assistant professorship at McGill University's Schulich School of Music. Since 2014 he has been an Associate Professor of Composition at McGill University. His works have been commissioned and performed by numerous international ensembles and orchestras in Canada and abroad.

Derek Healey studied at the Royal College of Music in London with Herbert Howells and in Italy with Boris Porena and Goffredo Petrassi. Active in Canada, the USA, and the UK, Healey taught at the Universities of Victoria, Toronto, Guelph, and Oregon, and later at the RAF School of Music. His works range across many genres and reflect neo-classical, atonal, aleatoric, and ethnic influences. Notable works include *Seabird Island* and *A Mass for San Corrado*.

Philippe Hersant currently lives and works in Paris. He studied composition at the Conservatoire National Supérieur de Musique de Paris with André Jolivet. His catalogue contains more than a hundred works written for choir, orchestra, solo instruments, chamber music, and opera. He has been awarded numerous distinctions including the Grand Prix musical de la Ville de Paris, the Grand Prix SACEM de la musique symphonique, the Grand Prix de la **Fondation Del Duca**, the Grand Prix Lycéen des Compositeurs, the Prix Musique awarded by the SACD, and three Victoires de la Musique Classique.

CONTEMPORARY COMPOSERS *not* PRESENTING

Alice Ping Yee Ho 何水頤 is a Chinese Canadian composer renowned for her eclectic musical language, blending Eastern and Western influences with originality and emotional depth. Her music has been performed internationally by leading ensembles. Ho holds degrees from Indiana University and the University of Toronto, where she studied with John Eaton, Brian Ferneyhough, and John Beckwith.

Toshio Hosokawa was born in Hiroshima, Japan and moved to Berlin to study composition with Isang Yun at the Universität der Künste, with continuing studies at the Hochschule für Musik in Freiburg. Hosokawa founded and was the artistic director and organizer of the annual Akiyoshidai International Contemporary Music Seminar and Festival in Yamagishi. He was appointed permanent guest professor at the Tokyo College of Music in 2004. Hosokawa lives in Nagano, Japan and in Mainz, Germany.

Harpist, composer, and visual artist **Laura Hynninen** completed her A degree in harp performance at the Sibelius Academy in 1999. Hynninen has held permanent positions as principal harpist with the Finnish National Opera and Finland's Radio Symphony Orchestra. She combines original music and visual works in her performances, and has received recognition from numerous sources, including Emma nominations in 2022 and 2024, Pro Musica in 2024, and the Indie Awards in 2025.

Canadian composer **Airat Ichmouratov** holds Master of Music degrees in both Clarinet and Composition, as well as a Ph.D. in conducting, from the University of Montreal. He founded the award winning Muczynski Trio in 2000, has conducted orchestras around the world, and appeared as soloist with orchestras in Canada and abroad. His compositions include operatic, orchestral, chamber, and solo genres.

Born in 1983 in Yokohama, Japan, **Ryota Ishikawa** is a composer and arranger celebrated for music rich in emotion and unique to live instruments. His works range from solo pieces to full orchestras, balancing artistry with accessibility. Notable compositions include *Rhapsody on Japanese Folk Songs*, *Trumpet Love Letter*, and *Fantasia Kagome*. He also writes for musicals and theater, earning acclaim for versatility. Ishikawa is a graduate of the Tokyo College of Music in Composition and Conducting.

Takuma Itoh has brought over 14,000 young students to hear new orchestral compositions alongside original animations to raise awareness of Hawai'i's many endangered bird species and forests. He is the recipient of two Barlow Endowment general commissions, a Chamber Music America Classical Commission, the ASCAP/CBDNA Frederick Fennell Prize and six ASCAP Morton Gould Young Composer Awards. Itoh has been on the faculty of the University of Hawai'i at Manoa since 2012 where he is Professor of Music. He holds degrees from Cornell University, the University of Michigan, and Rice University.

Guitarist and composer **Vojislav Ivanovic** holds degrees in guitar from the Athens Conservatory and in composition from the University of Sarajevo. His diverse compositional output includes music for solo and accompanied instruments, choral, chamber, and orchestral works as well as documentaries and feature films. He is a Full Professor and Head of the Guitar Department at the Music Academy, University of Sarajevo East.

Yeon Suk Jung is a Korean-born composer whose works explore harmonies through both analog and digital processes. His compositions span from chamber to electronic music, incorporating both acoustic and digital sound production methods. Through the perspective of Urban planning concepts, he melds eclectic sounds and compositional structure.

Jonas Jurkūnas is on the faculty of the Lithuanian Academy of Music and Theatre, Vilnius. He studied jazz guitar at the Vilnius Conservatoire, sculpture at the A. Vienožinskis art school and composition at the Lithuanian Academy of Music and the Conservatoire National Supérieur de Musique et de Danse de Lyon. Jurkanas has written music for 14 films and 39 theatrical performances.

Skaila Kanga was born in Mumbai, India. Her family settled in England when her father won a position in the London Philharmonic Orchestra. Her interest in the harp began when she had a chance to study with Tina Bonifacio, a former pupil of Henriette Renie. She began writing arrangements and composing in 1977 following the formation of her duo with Tommy Reilly, virtuoso harmonica player. Her solo and chamber music arrangements began to be published in the early 1990's. In 2019 she was commissioned to write a solo harp piece for the Royal Academy of Music's 200th Anniversary as part of their 200 Series.

Sun Keting (Rocky Sun) is a China-born, London-based composer, creative director, and researcher whose work explores the meeting points between Eastern philosophy, embodied performance, and contemporary sound. Working across concert music, music-theatre, dance, and multimedia, her practice frequently integrates electronics, movement, and visual dramaturgy.

Myron Leonard is a 17-year-old senior at Charles R. Drew Charter School in Atlanta, Georgia. He studies under Elisabeth Remy Johnson and has been a part of the Atlanta Symphony Orchestra Talent Development Program since seventh grade. Myron has performed on *The Kelly Clarkson Show* and has won multiple composition competitions. He is currently a member of the Atlanta Symphony Youth Orchestra and plans to major in music performance during his collegiate studies.

CONTEMPORARY COMPOSERS *not* PRESENTING

At a young age **Paul Lewis** pursued work in music publishing. He became Assistant Musical Adviser to (British) ABC Television at the age of twenty and composed his first score for a major TV drama that same year. His published concert works range from concertos, orchestral overtures, and string suites to chamber music and compositions for solo instruments, most notably for his favorite instrument, the harp.

Grace Lizan hails from St. John's Newfoundland and enjoys a rich and varied musical career as a composer, experimenting in various genres.

Alexina Louie has composed in all genres of music including solo, chamber, orchestra, ballet, film and opera. Conductors of her works include Sir Andrew Davis, Kent Nagano, and Leonard Slatkin. Louie freely explores various styles and differing inspirations to create music that reveals truths about the artistic spirit and the times in which we live. An Officer of the Order of Canada, Alexina Louie has received numerous awards including multiple JUNO Awards, Canada Council for the Arts Molson Prize, and The Governor General's Performing Arts Award for Lifetime Achievement.

"The music of **Alexina Louie** bears a personal stamp derived from a unique blend of her Chinese background, an exotic instrumental palette, both traditional and non-traditional elements of western music, poetic images, nature, historical studies, and a fascination with heavenly phenomena" – *National Arts Centre, Canada*.

Andrew Paul MacDonald was appointed to the Order of Canada in 2022 for his lifetime achievements in composition and performance. His works have won numerous prestigious prizes, including the 1995 JUNO Award for Best Classical Composition for his Violin Concerto. His many compositions have been performed across Canada and in countries across the globe. He has had works commissioned by outstanding orchestras, chamber ensembles, solo performers, music competitions, the Canadian Opera Company and the Canadian Broadcasting Corporation. MacDonald is a past Vice-President and Council member of the Canadian League of Composers and founding Artistic Director of Ensemble Musica Nova and recently retired as professor of composition at Bishop's University in Sherbrooke (Lennoxville), Québec.

Born in Wellington, New Zealand, **Natalie Mann's** musical journey began in Los Angeles, California with a focus on classical music, studying both harp and piano. Her evolution from classical roots to engaging with improvisation and experimental music led her to explore diverse musical traditions and collaborate with artists from various genres. Mann's work celebrates her Pacific Island heritage and reflects her passion for cultural fusion and artistic exploration.

Arturo Márquez is recognized as a leading composer of Mexican classical music, widely celebrated for his *Danzon No. 2*. His works are known for their blending of Mexican folkloric elements with traditional orchestral aesthetics.

Alan Menken is a distinguished American composer and conductor. Over his career he has won eight Academy Awards, a Tony Award, eleven Grammy Awards, seven Golden Globe Awards, and a Daytime Emmy Award. He is one of 22 recipients to have won the competitive EGOT (Emmy, a Grammy, an Oscar, and a Tony). Menken is best known for his scores and songs for films produced by Walt Disney Animation Studios. He has also composed the scores and songs for multiple Broadway hit musicals.

Sophie Søs Meyer is a Danish composer. In her work, tradition plays an important role as an immediate sense of community and connectedness, an emotional fusion of multiple relations across time and space. Her works have been performed by ICTUS Ensemble, Ensemble Fractales and ensemble court-circuit, and presented at international festivals including the Klang Festival and Heroines of Sound. She has received the Léonie Sonning Talent Prize (2025), the Carl Nielsen and Anne Marie Carl-Nielsen Talent Prize (2023) and commissions from Voix Nouvelles Royaumont (2023) and the DYCE Commissioning Project (2022).

Argentine Dutch composer **Carlos Micháns** was born in Buenos Aires and resides in the Netherlands. His extensive musical output ranges from solo works to large compositions for choir and orchestra, as well as chamber and vocal music, concertos and five (concertante) symphonies. Most of his works, commissioned by prestigious, international soloists and ensembles, are published in the Netherlands by Donemus. Micháns is also a writer in several languages and a prolific draughtsman.

Vera Milanković is a celebrated Serbian composer, pianist, and music educator. Born in London and educated in Belgrade, her extensive oeuvre blends the French and Russian piano traditions with Serbian spiritual, folklore, and cultural motifs. She is highly regarded for her pedagogical contributions and prolific choral writing.

Canadian composer **Marjan Mozetich** is known for his lyrical and neo-romantic style. Educated at the University of Toronto, he co-founded the contemporary music ensemble Array. After an early avant-garde phase, he turned toward a tonal, emotionally expressive language marked by spirituality and clarity. His works, including *Affairs of the Heart* and *Songs of Nymphs*, are celebrated for their luminous textures.

Nico Muhly is an American composer who writes orchestral music, works for the stage, chamber music, and sacred music.

CONTEMPORARY COMPOSERS *not* PRESENTING

He's received commissions from The Metropolitan Opera, Carnegie Hall, the Los Angeles Philharmonic, The Australian Chamber Orchestra, the Tallis Scholars, and King's College, Cambridge, among others. He is a collaborative partner at the San Francisco Symphony and has been featured at the Barbican and the Philharmonie de Paris as composer, performer, and curator. His work for film includes scores for *The Reader* (2008), *Kill Your Darlings* (2013), and the BBC adaptation of *Howards End* (2017).

Kelly-Marie Murphy has created several memorable works for some of Canada's leading performers and ensembles, including the Toronto, Winnipeg, and Vancouver Symphony Orchestras, The Gryphon Trio, James Campbell, Shauna Rolston, the Cecilia and Afiara String Quartets, and Judy Loman. *And Then at Night I Paint the Stars* won the first prize in the 2023 Centara Corporation New Music Festival Composer's Competition. Murphy began her studies in composition at the University of Calgary and received a Ph.D. in Composition from the University of Leeds, England. She is now based in Ottawa.

Colombian-born-and-based composer **Carolina Noguera** transforms musical material from traditional Colombian rhythms, with a special interest in both texture and timbre. Her works have been performed in Europe and North and South America. She is currently the Head of Composition at the Music Department of the Pontificia Universidad Javeriana in Bogotá, Colombia. She holds a Bachelor of Arts in Musical Studies at Pontificia Universidad Javeriana, as well as the Master of Music and PhD degrees in composition from Birmingham City University in the UK.

Carolyn O'Brien composes chamber works for traditional concert settings as well as creating multidisciplinary works for theatre. O'Brien uses her academic training to create formal structures that allow for tactile childlike exploration with musical material, often sounding as if the music is ricocheting off predetermined walls, ceilings, and floors. Accessibility to all levels of listener has always been a priority in her work, which is heavily influenced by her previous career as a public-school music educator.

Argentinian composer **Pablo Ortiz** is the author of stage, orchestral, chamber, choral, vocal, and piano works that have been performed in Asia, Europe and North America. He is a Distinguished Professor of Music on the faculty of the University of California, Davis. Ortiz is a graduate of the Universidad Católica Argentina in Buenos Aires, where he earned the Licenciado en Composición and of Columbia University where he earned his Master of Arts and Doctor of Musical Arts degrees. His music has garnered Ortiz awards in his native Argentina as well as in the U.S, including a Charles

Ives Fellowship from the American Academy of Arts and Letters and an Academy Award from the American Academy of Arts and Letters.

Belgian composer, conductor, choral director, educator, and performer **Robert Ortman**'s career in music. Ortman holds advanced diplomas in trombone, tuba, and chamber music, and diplomas in harmony and counterpoint from the Royal Conservatory of Music of Liège. He pursued additional training in orchestral and choral conducting and studies in jazz and instrumental practice

Julia Owczarek is a London based composer and violinist. She graduated from the Academy of Music in Lodz in 2018, obtaining her bachelor's degree in film scoring. She graduated from the Berklee College of Music in 2020 with a Master of Music degree in Scoring for Film, Television and Video Games. Julia has been scoring short films and animations and composing music for plays and dance performances since 2015.

Albert Pace studied composition with the Maltese composer Charles Camilleri, both privately and at the University of Malta, where Pace graduated in Music Studies. Pace completed his Master of Music degree in Composition with distinction at the University of Edinburgh. At present Pace is a Visiting Senior Lecturer in Music at University of Malta. He formed part of several adjudicating panels in several local and international competitions.

Paul Patterson's works have been performed by all the major UK orchestras, as well as by leading ensembles and soloists worldwide. His compositional style of challenging but idiomatic writing has resulted in many of his solo works being chosen as set pieces for international competitions. Patterson's increasing international reputation for harp compositions began with the popularity of *Spiders*. Patterson is President of the Cambridge Philharmonic Society and the Bromley Symphony Orchestra. He is Honorary President of the Rottingdean Arts Festival, Vice President of the Ealing Choral Society and a member of the Honorary Board of Directors of the World Harp Congress.

Pier Damiano Peretti completed an organ degree at the Conservatorio of his native city of Padua. He pursued advanced organ performance studies at the University of Music and Performing Arts, Vienna, Austria, with a parallel major in composition, continuing postgraduate studies in composition at the Accademia Filarmonica di Bologna and at the Conservatorio di Padova. He was organ professor at the Hochschule für Musik und Theater Hannover, Germany and since 2009 at the University of Music and Performing Arts, Vienna.

CONTEMPORARY COMPOSERS *not* PRESENTING

Eileen V. Padgett is a Canadian composer and pianist known for her evocative works inspired by nature. A former student of Marjan Mozetich at Queen's University, Padgett blends romantic lyricism with minimalist textures to create music of emotional depth and fluidity. Her compositions explore the interplay between nature, memory, and human experience. Padgett's work reflects a contemporary sensibility rooted in the expressive traditions of her mentor, and the natural world.

Pianist and composer **Aleksandra Naumovski Potisk** graduated from the Academy of Music in Ljubljana. Her first children's opera, *Glasbena Hiša* (Musical House) premiered at the Slovenian Philharmonic in 2017 and her first ballet for children, *La Fontaine's Fables* premiered in 2018. Her works include orchestra, ballet and opera. She is currently in the process of writing preludes for piano and a cycle of lieder to the words of 19th century Slovenian poets.

Alba Quintanilla is a Venezuelan born harpist, composer, pianist, and pedagogue. Quintanilla studied with influential composers and conductors in Europe, and she was the first woman to conduct the Venezuelan Symphony Orchestra in 1967. Her solo harp works highlight traditional Venezuelan forms and aesthetics, such as joropo, in idiomatic configurations for pedal harpists to tackle.

The works of composer **Sarah Genevieve Burghart** Rice has been championed internationally by soloists and ensembles including the Cabrillo Festival Orchestra, the Cleveland Chamber Symphony, Brave New Works and the Aspen Contemporary Ensemble. Her *Murmurs from Limbo* for vocal soloists and ensemble took 1st Prize in the 2005 Salvatore Martirano Memorial Composition Award and *Wake Nicodemus* for tenor soloist and sinfonietta received a 2009 ASCAP/Morton Gould Young Composer Award.

Dean Roush received the Bachelor of Fine Arts degree from Ohio University, the Master of Music degree from Bowling Green State University, and the Doctor of Musical Arts degree from Ohio State University. His works have been performed throughout the United States, Europe and Israel and recorded on the Orion label. Dr. Roush is currently professor of music and director of musicology-composition at Wichita State University in Wichita, Kansas.

Sasha Scott is a composer, producer and violinist born and based in London. Her work moves between acoustic and electronic music, often merging the two to create hypnotic sound worlds that blur the lines between the organic and the synthetic. She has been commissioned by the London Symphony Orchestra, 12 Ensemble, Aurora Orchestra, Sean Shibe, BBC Symphony Orchestra, Beijing Music Festival, and Her Ensemble, with performances across the UK, Europe, USA and Asia.

César Secundino is a Mexican harpist, arranger, and composer known for blending Latin American harp techniques with European pedal-harp virtuosity. He has won major international competitions, including the grand prize at the World Harp Competition in Utrecht. As a Berklee associate professor, his work and performances reflect his passion for jazz, world music, and innovative arrangements, celebrated by top global musicians.

Swiss American composer **Daniel Schnyder** was born in Zurich, Switzerland and lives in New York City. Among his credits as a composer are commissions from numerous orchestras in Europe and the U.S. He holds masterclasses in composition, chamber music, improvisation and saxophone at the Hochschule für Musik in Stuttgart, the Baltic Youth Philharmonic and the Bruckner University in Linz, and works as a consultant with major festivals, promoters and ensembles, trying to bridge the worlds of classical music, jazz and ethnic music in innovative ways.

Nina Shekhar has been called a "rare composer who opens our ears a little wider each time" (Chicago Tribune). Her music has been commissioned and performed by leading artists and ensembles in the U.S. and abroad. Shekhar is the recipient of the 2021 Rudolf Nissim Prize and the 2018 ASCAP Foundation Leonard Bernstein Award, funded by the Bernstein family.

María Luisa Solórzano holds the Master of Music degree in Music Technology and a Bachelor of Music degree in Composition studying with Dr. Felipe Orduña Bustamante, Ulises Ramírez, Arturo Márquez, and Hugo Rosales. Ms. Solórzano is a writer, performer, researcher and composer, currently teaching music at the high school level at the Institute of Higher Secondary Education of the Government of the Federal District (IEMS).

Ingrid Stölzel's compositions are united in the belief that music can create profound emotional connections with the listener. Her compositions have been commissioned and performed by leading ensembles and soloists across the globe. Stölzel holds the Doctor of Musical Arts degree in Composition from the University of Missouri, Conservatory of Music and Dance in Kansas City and the Master of Music degree in Composition from the Hartt School of Music in Hartford, CT. Stölzel is Associate Professor of Composition at the University of Kansas School of Music.

Argentinian composer **Maria Suarez** blends contemporary musical languages with nuances of her homeland, offering an authentic perspective and a deep commitment to the message each work conveys to the community. Her catalog includes solo works, songs, chamber music, orchestral works, symphonic-choral pieces, and operas. Suarez specializes in compositions for classical harp and has led workshops and given presentations in various academic and cultural institutions in Argentina, Spain, and France.

CONTEMPORARY COMPOSERS *not* PRESENTING

Composer and harpist **Esther Swift** explores ritual, connection, isolation, and the natural world in her performance with pedal harp and voice. Esther works across genres as diverse as classical chamber music and free improvisation and writes for ensembles large and small. Having studied at Edinburgh's St Mary's Music School and the Royal Northern College of Music, as well as with harp pioneer Catriona McKay, she has received numerous prestigious commissions and been featured in many international collaborations. Recent commissions include from Celtic Connections, Chamber Music Scotland, Manchester Jazz festival and The Edwin Morgan Trust.

Drawing inspiration from Persian folk and traditional music, as well as literature, theatre, mythology, and folklore, **Ramin Amin Tafreshi** transforms these influences into uniquely personal musical narratives that explore freedom, identity, society, and human experiences. His compositions often highlight marginalized voices while reflecting on cultural and social realities.

Alexander Thomas is an award-winning music composer for film based in Los Angeles, California. He scored his first feature length film in 2012 also beginning a study of filmmaking at Northern Arizona University. Thomas has been awarded two EMMYs, a College Television Award from the Academy of Television Arts and Sciences Foundation, a Platinum Remi Award at Houston WorldFest, and several other film festival and film music competition awards.

Gabriela Ortiz Torres is a Mexican music educator and composer. She was Carnegie Hall's composer in residence for the 2024-2025 season, and her music is being performed by ensembles in Berlin, Vienna, London, Los Angeles and New York. Her 2024 album *Revolución diamantina* featuring the Los Angeles Philharmonic, Gustavo Dudamel, and María Dueñas received three awards at the 2025 Grammys and her works *Yanga* and *Dzonot* won an additional three awards at the 2026 Grammys.

Taiwanese musician **Yun-Ya Tseng** (also spelled Yun-Fang Tseng and occasionally known as FANG) is a critically acclaimed electroacoustic composer and sound artist, specializing in original film scores and contemporary soundscapes. She is based in Taipei and Kyoto and is well-known for merging classical piano training with experimental noise and environmental sounds.

Turkish composer **Hasan Ucarsu** was born in Istanbul, where he began his musical education as a flutist. He studied composition at the Mimar Sinan University Istanbul State Conservatory and continued his studies under the supervision of George Crumb and Richard Wernick at the University of Pennsylvania. He returned to his position in the Composition and Orchestra Conducting Department of the Mimar Sinan University State Conservatory, becoming an associate professor in 1998 and a full professor in 2009.

Stevie Wonder was born in Saginaw, Michigan and grew up in Detroit. A singer, songwriter, and multi-instrumentalist he was a skilled musician by age eight, made his recording debut at age 12 and demonstrated his musical prowess on the piano, organ, harmonica, and drums. Before he was twenty years old he had composed and performed *Uptight (Everything's Alright)* suggesting the emergence of both an unusually compelling performer and a composer to rival Motown's stable of skilled songwriters. Wonder was inducted into the Rock and Roll Hall of Fame in 1989, and in 1999 he was awarded the Polar Music Prize for lifetime achievement by the Royal Swedish Academy of Music. That same year he became a Kennedy Center honoree, and in 2005 received a Grammy Award for lifetime achievement. Four years later he was awarded the Gershwin Prize for Popular Song from the Library of Congress. He received the Presidential Medal of Freedom in 2014.

Sun Yiqiang was born in Shanghai and entered the Music High School affiliated with the Shanghai Music Conservatory and later studied at the Shanghai Music Conservatory, graduating with a bachelor's degree in piano performance. He completed the Master of Music degree in piano performance at Washington University in St. Louis. Among his various works the most popular are the solo piano pieces *Threshing Dance* and *Spring Dance*, which remain widely performed.

Thom Yorke, Jonny Greenwood, Colin Greenwood, Ed O'Brien, and Philip Selway are Radiohead, the English rock band formed in 1985 in Abingdon, Oxfordshire that rose to fame with *Creep*. Radiohead redefined alternative music through albums like *OK Computer* and *Kid A*. Known for constant reinvention, Radiohead blends rock, electronic, and experimental sounds while collaborating closely with producers Nigel Godrich and artist Stanley Donwood. Radiohead's influence spans generations of modern music.

Phil Young (Yang Zhihua) is a Chinese American composer and educator, celebrated for his unique fusion of Eastern musical heritage with Western compositional techniques. A graduate of the Central Conservatory of Music, his extensive catalog spans symphonic works, chamber music, and innovative harp compositions. Through his music, Young serves as a cultural bridge, introducing global audiences to the rich tapestry of Chinese folk traditions.

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