

A dark, monochromatic image of the Statue of Liberty's head and crown, serving as the background for the poster.

50TH

ANNIVERSARY
40TH NATIONAL CONFERENCE

**AMERICAN HARP
SOCIETY**

NEW YORK, NY
JUNE 30 - JULY 3, 2012



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THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, NY 10007

June 30, 2012

Dear Friends:

It is a great pleasure to welcome everyone to the 40th National Conference of the American Harp Society.

New York thrives as an international capital of arts and culture. Our city has long been a magnet for musical talent, as well as a destination for music lovers seeking the great performances that have thrilled and inspired us all. We are also the place where the American Harp Society got its start, thanks to the vision and leadership of the great Marcel Grandjany. Today, the AHS has more than 3,000 members from 20 countries, and as this outstanding organization celebrates both its 50th anniversary and its 40th conference, we salute the local AHS chapters that have been instrumental in bringing such a talented collection of harpists and professionals here to New York City.

On behalf of all New Yorkers, congratulations on reaching these impressive milestones, and best wishes for a productive conference and continued success.

Sincerely,



Michael R. Bloomberg
Mayor



A tax-exempt non-profit corporation founded in 1962

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president@harpociety.org

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S. Mario DeStefano
Mildred Dilling
Eileen Malone
Lucile Rosenbloom
Alberto Salvi
Edward Vito
Bernard Zighera



Welcome to the 40th National Conference of the American Harp Society, Inc. We are deeply indebted to our founders Marcel Grandjany, S. Mario DeStefano, Mildred Dilling, Eileen Malone, Lucile Rosenbloom, Alberto Salvi, Edward Vito, and Bernard Zighera for their vision in creating the American Harp Society.

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What a treat it is to be in New York City, where it all began, to celebrate our 50th Anniversary! I hope that you enjoy the wonderful conference that Chairman Emily Mitchell and her committee have planned for this occasion.

Kind regards,

Delaine Fedson, President

American Harp Society
40th National Conference
June 30-July 3, 2012
New York, NY
Then, Now, and into the Future
ahsconference.org



Greetings and welcome to New York City! Nowhere could there be a more exciting place to celebrate the milestone 50th Anniversary of the American Harp Society than in the heart of Times Square at the Marriott Marquis.

New York City has been home to many of the great harpists of the world. It is only fitting that the year 1962 produced the initial unique ideas to found the American Harp Society within this grand Mecca for the arts. The first conference was held on home ground in 1964 with subsequent conferences in 1965 and 1967. And now, after thirty-six years of festive conferencing around the United States, the 40th National Conference has returned to its roots to revel in fifty years of vision and promise, insuring the Society's purpose and future for generations of harpists to come.

The remarkable 2012 Conference Planning Committee has put AHS exhibitors center stage for its progressive conference. Nothing is more important to a harpist than the tools of their trade. They will be on brilliant display in the spacious West Side Ballroom of the Marquis with easy access from guest hotel rooms via the central elevator. A new idea to present conference workshops in the form of exhibitor showcases will give our distinguished vendors the opportunity to get out of the exhibits hall into a quieter space to share a hands-on demonstration of what's new and available to a conference audience.

To compliment the conference theme "Then, Now and Into the Future", the Marquis' Broadway Ballroom will present a wide horizon of harp performance to excite audiences with the exceptional prowess of New York's brightest and best. Ever mindful of the challenges that await young harpists taking those first steps onto the world stage are the panel discussions to guide and offer them a helping hand. Not to be missed is the outing to New York's venerable Metropolitan Museum of Art. It is quite the honor that an unparalleled harp exhibit has been arranged by the Museum to commemorate the American Harp Society.

Enjoy being a part of this marvelous golden jubilee as we wish the American Harp Society many happy returns for another fifty years.

Yours sincerely,

A handwritten signature in black ink, reading 'Emily Mitchell'.

Emily Mitchell
Chair,
AHS 50th Anniversary
40th National Conference



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Past National Conferences

YEAR	LOCATION	CONFERENCE CHAIR
2010	Tacoma Washington	Patricia Wooster
2008	Dearborn, MI	Christa Grix
2006	San Francisco, CA	Elaine Coombs
2004	Philadelphia, PA	Cheryl Cunningham, Alison Simpson
2002	St. Paul, MN	Jann Stein, Kitty Eliason
2000	Cincinnati, OH	Jane Zopff, Mark Palkovic
1998	Baton Rouge, LA	Ann Benjamin Humphries
1996	Tacoma, WA	Sally Maxwell
1994	Waltham, MA	Carrie Kourkoumelis
1993	Ann Arbor, MI	Lynne Aspnes
1992	San Diego, CA	JoAnn Ford, Barry Slipock
1991	Fairfax, VA	Molly Hahn, Patricia Wooster
1990	San Antonio, TX	Margaret Norman
1989	Evanston, IL	Faye Seeman, Rita DiPaolo
1988	Denver, CO	Barbara Weiger-Lepke, Linda Warren Nash
1987	Pittsburgh, PA	Lucy Scandrett
1986	Los Angeles, CA	Ann Stockton
1985	Columbus, OH	Jeanne Norton
1984	Minneapolis-St. Paul, MN	Frances Miller, Lynne Aspnes
1983	Tempe, AZ	Patricia Harris, Karen Miller
1982	Winston-Salem, NC	Patricia Pence-Sokoloff
1981	Portland, OR	Marion Fouse, Sally Maxwell
1980	Fredonia, NY	Mario Falcao
1979	Oakland, CA	Marcella DeCray
1978	Sioux Falls, SD	Frances Miller, JoAnn Mattheis
1977	Boston, MA	Louise Pappoutsakis
1976	Albuquerque, NM	Nancy Ruth Weart
1975	Minneapolis-St. Paul, MN	Frances Miller
1974	Seattle, WA	Lynne Palmer
1973	Montclair, NJ	Rosalie Pratt
1972	San Diego, CA	Gertrude Hustana
1971	Bloomington IN	Peter Eagle
1970	Lubbock, TX	Gail Barber
1969	Rochester, NY	Eileen Malone
1968	Santa Barbara, CA	Suzanne Balderston
1967	New York, NY	Lucien Thomson
1966	Los Angeles, CA	Catherine Gotthoffer
1965	New York, NY	Lucien Thomson
1964	New York, NY	Lucien Thomson

Past Summer Institutes

2011	Denton, TX	Jaymee Haefner
2009	Salt Lake City & Provo, UT	David Day, ShruDeLi Ownbey
2007	Chicago, IL	Dawn Bishop, Lillian Lau
2005	Los Angeles, CA	Ellie Choate
2003	Salt Lake City, UT	ShruDeLi Ownbey
2001	College Park, MD	Rebecca Anstine Smith
1999	Los Angeles, CA	Wenonah Govea, Karen Miller
1997	Pacific Grove, CA	Wenonah Govea
1995	Greeley, CO	Kathy Bundock Moore, Linda Warren Nash

**LIFETIME ACHIEVEMENT AWARD
FOR SERVICE TO THE AHS AND TO THE HARP**

2012	Lucy Scandrett and Jan Bishop
2011	Molly Hahn
2010	Sally Maxwell and Lynne Wainright Palmer
2009	Patricia Wooster
2008	Ruth Wickersham Papalia and Samuel Milligan
2007	Anne and Burton Adams
2006	Ann Mason Stockton
2004	Dorothy Remsen
2002	Catherine Gotthoffer

AHS YOUNG PROFESSIONAL COMPETITION WINNERS

2011	Elizabeth Anne White
2009	Heidi Gorton
2007	Sadie Turner
2005	Adriana Horne
2003	Kristie Withers
2001	Annabelle Taubl
1999	Maria Luisa Rayan
1996	No first prize awarded
1993	Kirsten Agresta
1990	Ann Yeung
1987	Stacey Shames, Kirsten Rydman Witt
1984	Elaine Christy Bejjani
1981	Deborah Hoffman
1978	No first prize awarded
1975	JoAnn Turovsky
1972	Randall Pratt
1969	Robert Barlow



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2012 American Harp Society Conference Planning Committee



Front Row Emily Mitchell, Conference Chair, Bernard Grandjany, consultant, Sam Milligan
Back Row Robbin Gordon-Cartier, Karen Lindquist, Karen Strauss, Deborah Yeoh, Leslie Warren-Lin, Laura Sherman, Nancy Cochran, Fran Duffy, Daniel Solomon, Conference Planner
Not pictured: Sara Cutler, Kristi Shade, Diane Michaels, Alyssa Reit, Ken Wang

<i>Emily Mitchell</i>	Conference Chair; Programming
<i>Daniel Solomon</i>	Conference Planner
<i>Nancy Cochran</i>	NY Archives, Founders' Tribute, Committee Secretary
<i>Sara Cutler</i>	Programming
<i>Fran Duffy</i>	Exhibitor Showcases, Exhibits
<i>Robbin Gordon-Cartier</i>	AHS Foundation Awards host; Flowers; Broadway Lounge Harp Ensembles
<i>Karen Lindquist</i>	Publicity; Founders' Tribute; Programming
<i>Diane Michaels</i>	Fashion in Concert; AHS Foundation Awards host; Harp Pen
<i>Sam Milligan</i>	Historical Harp Society; NY Archives; Founders' Tribute
<i>Alyssa Reit</i>	Hospitality, Chair; Volunteers
<i>Kristi Shade</i>	Hospitality
<i>Laura Sherman</i>	Broadway Show Backstage Tour
<i>Karen Strauss</i>	Hospitality; Harp Pen
<i>Leslie Warren-Lin</i>	Corporate Sponsorship; NY Archives
<i>Ken Wang</i>	Finance
<i>Deborah Yeoh</i>	Finance

Thank you to the many volunteers who have generously offered their help to ensure a successful run of the 40th National Conference of the AHS. A most gracious thank you to all conference performing harpists and assisting musicians for the magnanimous giving of their time and expertise to celebrate the 50th anniversary of the American Harp Society.

ENSEMBLES

The Strings of St. John's, Gordon Johnston, conductor
Keystone Wind Ensemble, Jack Stamp, conductor
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Marcel Grandjany



Courtesy of the Juilliard School Archives

S. Mario DeStefano



From the collection of Gerald Goodman

Mildred Dilling



Courtesy of BYU/International Harp Archives

Eileen Malone



Courtesy of Sibley Music Library Eastman School of Music, University of Rochester

Lucile Johnson Rosenbloom



Courtesy of Sibley Music Library Eastman School of Music, University of Rochester

Alberto Salvi



Courtesy of Salvi Harps, Inc.

Edward Vito



Courtesy of The American Harp Journal

Bernard Zighera



Courtesy of BSO Archives

Marcel Grandjany began the study of the harp at the age of eight with Henriette Renié. He was admitted to the Paris Conservatoire at age eleven where he also studied with Alphonse Hasselmans, winning the coveted Premier Prix at age thirteen. At seventeen he made his debut with the Concerts Lamoureux Orchestra, and gave his first solo recital, winning immediate acclaim. He appeared with Maurice Ravel in Paris in 1913. His London debut was in 1922 and his New York debut in 1924. He appeared as soloist with major orchestras under the direction of Pierné, Cortot, Damrosch, Koussevitsky, Szell, Reiner and Golschmann among others. From 1921 to 1926 Grandjany headed the harp department of the Fontainebleau Summer School. He moved to the United States in 1926 and was appointed head of the harp department at the Juilliard School of Music in 1938 where he taught until his death in 1975, with the exception of several years during the 1940s when he was on the faculty of the Conservatoire de musique du Québec à Montréal. He also taught at the Manhattan School of Music from 1956-1967. At the First International Harp Contest in Israel in 1959, Pierre Jamet of France proposed the formation of an international association of harpists. Grandjany undertook to see what he could do in the United States and chaired a committee of leading harpists. The Founding Committee met for the first time on December 3, 1962 in Mr. Grandjany's apartment. Over the years, he was a member of the Board of Directors, Regional Director, Chapter Chairman and President of the New York Chapter. He generously performed at AHS conferences; in 1964 at the first conference and in 1967, a solo recital which was his last public performance. He supported the educational goals of the Society vigorously and delighted in the American Harp Society's growth and community.

Salvatore Mario DeStefano, concert harpist and composer, made his debut in his native city of Cagliari, Sardinia, when he was 11. After studies at the Royal Conservatory in Naples, he was named professor of harp at the St. Dorothea Institute there. Coming to the United States in the 1920's, he was recognized as both a teacher and a performer. He had appeared as a soloist at the White House and on radio and television. Mr. DeStefano was a master of his instrument and his playing was characterized by the exquisite finesse that won for him worldwide reputation as a harpist.

Mildred Dilling, a concert harpist who performed for five Presidents and taught Harpo Marx owned the world's largest private collection of harps. Miss Dilling performed throughout North and South America, the Orient and Europe. At the peak of her career, she gave 85 concerts and traveled 30,000 miles a year. She also conducted harp workshops at colleges and universities. A founder of the American Harp Society, Miss Dilling kept about 65 harps in her apartment and had others stored around the world. Sometimes she would bring 25 along on a concert tour. Other pupils of Miss Dilling included Deanna Durbin, Sir Laurence Olivier and Bob Hope. She performed for the first time at the White House during the Administration of Warren G. Harding and gave concerts there on six more occasions.

Eileen Malone was born in Victor, NY. She earned a bachelor's degree and Performer's Certificate in music performance from Eastman and continued her studies with Marcel Tournier at the Paris Conservatoire and with Marcel Grandjany at Juilliard. She joined the faculty of Eastman's preparatory division in 1930. In 1936, she succeeded her eminent teacher, Lucile Johnson Rosenbloom, as professor of harp and as principal harpist of the Rochester Philharmonic Orchestra. Her career at both institutions was long and prosperous; she remained principal harpist of the RPO for 43 years, and taught at Eastman until 1989. Miss Malone was a jury member of the first International Harp Competition in Israel, and went on to adjudicate the competition eight times more. She judged numerous competitions in the United States and Canada. Miss Malone was a founding member of the American Harp Society (1962), for which she served on the board of directors from 1967 to 1973 and from 1977 to 1981. She also hosted the Society's sixth national conference at Eastman in 1969. Miss Malone received an honorary doctorate from Nazareth College in 1982. In recognition of her service to the community and for her distinguished 59 years of teaching at Eastman, the American Harp Society honored her at its 32nd national conference in 1996.

Lucile Johnson Rosenbloom was the first instructor in harp at the Eastman School of Music. She played in the Rochester Philharmonic Orchestra, the NBC Symphony under Toscanini, and with the Pittsburgh Symphony under Fritz Reiner. In Pittsburgh she met and married Charles Rosenbloom. She was one of the foremost harpists of the twentieth century and widely influential as a teacher and performer.

Alberto Salvi came from a family of harpists and harp builders. His father was a harp maker in Venice. His first harp was a miniature instrument built by his father and his first lessons were under his father's tutelage. These began even before he learned to read or write. At the age of twelve he received the royal Italian scholarship in composition. This prize was much coveted because it meant that the winner received schooling under the greatest masters with all expenses paid by the Italian Government. Salvi completed his course four years ahead of his class and was given special examinations after securing permission from the Minister of Arts in Rome. He graduated in half the time allotted and went on to become celebrated for his phenomenal playing.

Edward Vito, solo harpist long associated with the NBC Symphony and Arturo Toscanini, is a graduate of the Cincinnati College of Music. A varied career includes recitals at Town Hall in New York and solo appearances with the leading orchestras in America. When the Symphony of the Air was organized, Mr. Vito became its manager, during which time the orchestra toured the Far East with distinction for our State Department. He completed a solo tour for President Eisenhower's Cultural Exchange Program and in 1958 received an award as "Musician of the Year" from the University of the Philippines. In New York he has done much composing and arranging for radio and TV. Edward Vito has conducted chamber-music groups in concert and recordings both here and abroad. The harp sounds on all Toscanini's records with the NBC Symphony are exclusively his.

Bernard Zighera, Principal Harpist with the Boston Symphony Orchestra was born in Paris to a Romanian father and Polish mother. He began to study piano at the age of eight and harp at twelve, winning prizes in both at the Paris Conservatoire. He followed his brothers to the BSO in 1925. He founded and conducted a series of concerts by a chamber orchestra. He taught at the New England Conservatory in Tanglewood and often played piano with the Boston Symphony Orchestra.

Please remember to turn off cell phones and pagers during any performance or presentation.

Please observe policies out of courtesy to all the performers and attendees.
Sound-checks will take place in the performance halls between events. Please do not disturb them.
Doors will open 15 minutes prior to the concert.

Name Badges

Your name badge serves as admission to all concerts, concert receptions, master classes, the exhibits hall, exhibitor showcases, and the archives room. It must be with you at all times.

Concert Tickets

Admission to evening concerts and concert receptions is included with your conference registration. Additional concert tickets may be purchased at the registration counter on the 5th floor, or immediately prior to each concert in the Broadway Ballroom pre-function space.

Smoking

No smoking is allowed in any performance area, rehearsal room, or exhibit area. Smoking is not permitted in any area of the Marriott Marquis. Smoking in any guest room will result in hefty penalties.

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 conference photographers and videographers.

No Recordings

No recording is allowed during any performance or presentation at any time. This policy will be strictly enforced.

Conference Exhibits

The exhibit hall is one of the highlights of all American Harp Society conferences. 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.

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.)

Registration/Hospitality

Located on the 5th Floor Pre-Function Area

Hours:	Friday	7:00 PM-10:00 PM
	Saturday	9:00 AM-7:00 PM
	Sunday	8:30 AM-5:00 PM
	Monday	8:30 AM-5:00 PM
	Tuesday	9:00 AM-10:00 AM

Exhibits Hall

Located in the Westside Ballroom on the 5th Floor

Hours:	Saturday	12:00 PM-5:00 PM
	Sunday	9:00 AM-5:00 PM
	Monday	9:00 AM-5:00 PM
		10:30 PM-12:00 AM
	Tuesday	9:00 AM-11:30 AM

NY Archives

Located in the Belasco Ballroom on the 5th Floor (left of Exhibits Hall)

Hours:	Saturday	12:00 PM-5:00 PM
	Sunday	9:00 AM-5:00 PM
	Monday	9:00 AM-5:00 PM
	Tuesday	Closed

Harp Pen

Located in the Palace Room on the 6th Floor (right of the Broadway Ballroom)

Hours:	Saturday	8:00 AM-6:00 PM
	Sunday	8:00 AM-6:00 PM
	Monday	8:00 AM-6:00 PM
	Tuesday	8:00 AM-10:00 AM

THURSDAY, JUNE 28		SATURDAY, JUNE 30 - CONTINUED	
4:00pm-10:00pm	Executive Committee Meeting Gilbert Room, 4th Floor	8:00am-6:00pm	Harp Pen Open Palace, Majestic Complex, 6th Floor
5:00pm	Drawing for Anne Adams Awards and the AHS Foundation Awards Jed Leshowitz Recital Hall, John J. Cali School of Music at Monclair State University, Montclair, NJ	12:00 pm-5:00pm	NY Archives Belasco, Juilliard Complex, 5th Floor
6:00pm	AHS Foundation Board of Directors Meeting Room 141, Rochberg Room, John J. Cali School of Music at Monclair State University, Montclair, NJ	12:00pm-5:00pm	Exhibits Open Westside Ballroom, 5th Floor
FRIDAY, JUNE 29		12:00pm-12:25pm	Exhibit Showcase Salvi Harps Lyceum Complex, 5th Floor
9:00am-5:00pm	Anne Adams Awards and the AHS Foundation Awards Auditions Jed Leshowitz Recital Hall, John J. Cali School of Music at Monclair State University, Montclair, NJ	12:30pm-12:55pm	Exhibit Showcase VA Harp Center Lyceum Complex, 5th Floor
9:00am-12:00pm	Executive Committee Meeting Gilbert Room, 4th Floor	12:30pm-1:30pm	Orientation for New Board Members Odets Room, 4th Floor
1:00pm-3:00pm	Regional Directors Meeting Odets Room, 4th Floor	1:00pm-1:30pm	Exhibit Showcase David Day: AHS Archives Lyceum Complex, 5th Floor
2:00pm-4:00pm	Presidential Advisory Meeting Gilbert Room, 4th Floor	1:30pm-2:30pm	Anne Adams Awards and the AHS Foundation Awards Winners Recital Broadway Ballroom, 6th Floor
4:00pm-5:00pm	Group Coordinators Meeting Gilbert Room, 4th Floor	2:45pm-3:30pm	AHS Concert Artist Recital Elizabeth White Clark Broadway Ballroom, 6th Floor
7:00pm-10:00pm	AHS Board of Directors Meeting Odets Room, 4th Floor	3:00pm-3:25pm	Exhibit Showcase R-Harps Lyceum Complex, 5th Floor
7:00pm-10:00pm	Registration/Hospitality Fifth Floor Pre-Function Area	3:00pm-4:00pm	Escosa Fund Ice Cream Social Faith Carman Shubert Complex, 6th Floor
SATURDAY, JUNE 30		3:30pm-3:55pm	Exhibit Showcase Sharon Watson Music Lyceum Complex, 5th Floor
6:00am-12:00pm	Exhibits Setup Westside Ballroom, 5th Floor	4:00pm-5:00pm	Annual Meeting Drawing for Wicked backstage tour Broadway Ballroom, 6th Floor
6:00am-12:00pm	New York Archives Setup Belasco, Juilliard Complex, 5th Floor	5:00pm-5:25pm	Exhibit Showcase International Music Service and Lyra Music Lyceum Complex, 5th Floor
6:00am- 12:00pm	Harp Pen Setup Majestic Complex, 6th Floor	5:00pm-6:00pm	Seating of the New Board Odets Room, 4th Floor
9:00am-12:00pm	AHS Board of Directors Meeting Odets Room, 4th Floor	5:00pm-5:40pm	Harp Ensemble Metro Harp Ensemble Broadway Lounge, 8th Floor
9:00am-7:00pm	Registration and Hospitality Open Fifth Floor Pre-Function Area		

SATURDAY, JUNE 30 - CONTINUED		SUNDAY, JULY 1 - CONTINUED	
5:50pm-6:30pm	Harp Ensemble Boston Harp Project Broadway Lounge, 8th Floor	1:00pm-2:00pm	JS Bach Concert: Featuring harpists Ruth Bennett, Victoria Drake, Laura Sherman Broadway Ballroom, 6th Floor
7:00pm-9:30pm	New York City Premiere Concert: Works receiving their New York Premiere Sara Cutler, Lucile Brais Hildesheim, Yolanda Kondonassis, Sivan Magen, with St. John's Strings and the Keystone Wind Ensemble Broadway Ballroom, 6th Floor	2:00pm-2:45pm	Exhibit Showcase Camac Harps: Midi Harp Presentation Lyceum Complex, 5th Floor
9:30pm-10:30pm	Dessert Reception, Fifth Floor Pre-Function Area	2:00pm-3:00pm	Master Class: Yolanda Kondonassis, Salzedo's <i>Theme and Variations in Ancient Style</i> and Ravel's <i>Introduction and Allegro</i> Shubert Complex, 6th Floor
10:30pm-11:15pm	Jazz Set: Edmar Castaneda Broadway Ballroom, 6th Floor	3:00pm-4:30pm	Chamber Music Concert: Flute & Harp; Flute, Viola, & Harp Featuring harpists Susan Jolles, Alyssa Reit, Anna Reinersman, Stacey Shames Broadway Ballroom, 6th Floor
SUNDAY, JULY 1		4:30pm-5:30pm	Master Class: Sivan Magen, The Versatility of Sound Production Shubert Complex, 6th Floor
8:30am-5:00pm	Registration/Hospitality Fifth Floor Pre-Function Area	4:30pm-5:30pm	Yoga with Stacey Shames Odets Room, 4th Floor
9:00am-10:00am	Executive Committee Meeting Gilbert Room, 4th Floor	4:30pm-5:15pm	Exhibit Showcase Swanson Harp Company Lyceum Complex, 5th Floor
9:00am-5:00pm	Exhibits Westside Ballroom, 5th Floor	5:30pm-6:15pm	Exhibit Showcase Harpiana Publications Lyceum Complex, 5th Floor
9:00am-5:00pm	NY Archives Belasco, Juilliard Complex, 5th Floor	5:00pm-5:40pm	Harp Ensemble double-breasted Broadway Lounge, 8th Floor
8:00 am-6:00pm	Harp Pen Palace, Majestic Complex, 6th Floor	5:50pm-6:30pm	Harp Ensemble Louise Trotter, Merynda Adams Broadway Lounge, 8th Floor
9:00am-10:00am	American Harp Society Founders Tribute: Featuring harpists Robbin Gordon-Cartier, Alexandra Perdew, Kathleen Bride with Bernard Grandjany, Karen Lindquist, Samuel Milligan Broadway Ballroom, 6th Floor	5:45pm-6:45pm	Wicked back stage tour for ticket winners Gershwin Theater
10:00am-10:25am	Exhibit Showcase Harpiana Publications Lyceum Complex, 5th Floor	7:00pm-9:30pm	Historical Harp Society Concert: Medieval, Spanish double strung, single-action, kugo and arpa doppia (Italian triple) harps Featuring harpists Cheryl Ann Fulton with Ron Cook, Paul Knoke, Samuel Milligan, Jennifer Sayre, Jessica Suchy-Pilalis, Tomoko Sugawara Broadway Ballroom, 6th Floor
10:30am-10:55am	Exhibit Showcase Dusty Strings Lyceum Complex, 5th Floor	9:30 pm-10:30 pm	Dessert Reception, Fifth Floor Pre-Function Area
11:00am-12:00pm	Erard Gothique: the king of instruments Carl Swanson, host, featuring harpists Jennifer Hault, Jessica Zhou Broadway Ballroom, 6th Floor	10:30pm-11:15pm	Jazz Set: Park Stickney, harp, Ches Smith, drums, Dave Phillips, bass, Ethan Lipton, voice Broadway Ballroom, 6th Floor
12:00pm-1:00pm	Executive Lunch Odets Room, 4th Floor		

MONDAY, JULY 2		MONDAY, JULY 2 - CONTINUED	
8:30am-5:00pm	Registration/Hospitality Fifth Floor Pre-Function Area	4:00pm-4:25pm	Exhibit Showcase Anderson Insurance Lyceum Complex, 5th Floor
9:00 am-5:00 pm	Exhibits Westside Ballroom, 5th Floor	4:00pm-5:00pm	Master Class: Sara Cutler, Mock Orchestral Audition Shubert Complex, 6th Floor
9:00am-5:00pm	NY Archives Belasco, Juilliard Complex, 5th Floor	4:00pm-5:00pm	Yoga with Stacey Shames Odets Room, 4th Floor
8:00am-6:00pm	Harp Pen Palace, Majestic Complex, 6th Floor	5:00pm-6:15pm	Chamber Music Concert: Harp Multiplied Kristi Shade/Kathryn Andrews; Nancy Allen/Jessica Zhou/Mariko Anraku; Kirsten Agresta Copely/Erin Hill Broadway Ballroom, 6th Floor
9:00am-10:00am	Recording Workshop: How to record yourself with particular emphasis on AHS competition CDs, RCA/BMG Producer André Gauthier Broadway Ballroom, 6th Floor	6:30pm-7:10pm	Harp Ensemble North Jersey Chapter Harp Ensemble Broadway Lounge, 8th Floor
10:00am-10:25am	Exhibit Showcase Rees Harps Lyceum Complex, 5th Floor	7:20pm-8:00pm	Harp Ensemble Temple Music Prep Harp Ensemble Broadway Lounge, 8th Floor
10:30am-11:30am	Put Your Music Degree to Work: Panel discussion with radio personality Robert Sherman, moderator, NY contractor John Miller and Local 802 V-P Tom Olcott, guest speakers and Erin Hill, Park Stickney, Brandee Younger, panel guests Broadway Ballroom, 6th Floor	8:30pm-10:30pm	Into the Future Concert Featuring harpists Erin Hill, Brandee Younger Broadway Ballroom, 6th Floor
11:30am-11:55pm	Exhibit Showcase Lynn Lewandowski Harps Lyceum Complex, 5th Floor	10:30pm-11:30pm	Dessert Reception, Fifth Floor Pre-Function Area
11:30am-12:30pm	Lecture/Master Class: Laura Sherman, Bach Basics for Harp Shubert Complex, 6th Floor	10:30pm-12:00am	Mid-night Madness Sale, Westside Ball room (Exhibits)
12:45pm-2:00pm	Chamber Music Concert: Harp, Winds & Strings Featuring harpists Barbara Allen, Mariko Anraku, Karen Lindquist Broadway Ballroom, 6th Floor	TUESDAY, JULY 3	
2:00pm-2:45pm	Exhibit Showcase Camac Harps Lyceum Complex, 5th Floor	9:00am-10:00am	Registration/Hospitality Fifth Floor Pre-Function Area
2:00pm-3:00pm	Master Class: Cheryl Ann Fulton, The Art of Articulation Shubert Complex, 6th Floor	9:00am-11:30am	Exhibits Westside Ballroom, 5th Floor
3:00pm-4:00pm	Chamber Music Concert: Sax and Violins Featuring harpists Fran Duffy, Jaymee Haefner, Jacqueline Kerrod Broadway Ballroom, 6th Floor	8:00am-10:00am	Harp Pen Palace, Majestic Complex, 6th Floor
		10:00am-11:30am	Fashion in Concert: Diane Michaels and Arielle, hosts Broadway Ballroom, 6th Floor
		1:00 pm-5:00 pm	Metropolitan Museum of Art Harp Exhibit Visit



Anne Adams and AHS Foundation Awards

Anne Adams Awards and the AHS Foundation Awards

**John J. Cali School of Music
Montclair State University in New Jersey**

June 28-29, 2012

The Anne Adams Awards and the AHS Foundation Awards are held in conjunction with the AHS National Conference. Up to three scholarships in the amount of \$2,000 each are given for full-time study of the harp in a post high school institution. The awards are enhanced by a \$500 Lyon & Healy gift certificate to each winner and a specially designed award. A permanent plaque in the Lyon & Healy showroom is engraved with the winners' names.

REQUIRED REPERTOIRE

Impromptu, op. 86, Gabriel Fauré; *Sonata in C minor*, Giovanni Battista Pescetti, trans. Carlos Salzedo; and *Orchestral Excerpt: Scottish Fantasy*, Max Bruch

ANNE ADAMS AWARDS AND THE AHS FOUNDATION AWARDS

June 28 & 29: Jed Leshowitz Recital Hall, John J. Cali School of Music, Montclair State University, Montclair, NJ

June 30: The Anne Adams Awards and the AHS Foundation Awards Winners Concert, Broadway Ballroom, New York Marriott Marquis 1:30-2:30 pm.

Montclair, New Jersey hosts:
Robbin Gordon-Cartier, Diane Michaels,
Malini Som, Housing Service Coordinator at Montclair State University.

Crew Members:
Alexandra Perdew, Chair
Laurie Casselman, Holly Casselman, Cammy Kaynor, Arthur Kaynor, Eli Kaynor

JUDGES

ALICE SPERO KEENE
SONJA INGLEFIELD
GENEVIEVE JEUCK (non-harp judge)

AHS FOUNDATION BOARD OF DIRECTORS

Sally (Sarah E.) Maxwell, President
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Elaine Pack Litster, Secretary
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Cheryl Dungan Cunningham
Patricia Adams Harris
Carrie Kourkoumelis
Jeffrey Parsons
Catherine Anderson, AHS Liaison by yearly appointment

AHS FOUNDATION AWARDS WINNERS

2010	Emily Levin, Heidi Van Hoesen Gorton, Rachel Miller
2008	Allegra Lilly, Xiao Shelly Du, Carolyn Jo Lund
2006	Michelle Gott, Colleen Potter, Megan Levin
2004	Michelle Gott (Adams Award), Rachel Brandwein (Calkins Award), Hillary Schefter (Nebergall Award)
2003	Kristie Withers, Nuiko Wadden, Sara Shute
2002	Julie Ann Smith, Kristie Withers, Lisa Spurlock
2001	Alyssa Michalsky, Yinuo Mu, Songyee Han
2000	Maria Luisa Rayan, Julie Smith, Albertina Chan
1999	Tomoko Sato, Marguerite Lynne Williams, Bridget Kibbey
1998	Kate Hazzard, Marguerite Lynne Williams, Jessica Zhou
1997	Jessica Zhou, Bo Cheng, Erik Nielson
1996	Heather Fan, Elizabeth Kaedle, Dan Yu
1995	Courtney Hershey Bress, Ya-Wen Lin, Dan Yu
1994	Ya-Wen Lin, Ann Yeung, Celia Chan
1993	Elisabeth Remy, Shaen Chieh, Ann Yeung, Ya-Wen Lin
1992	Xiao Jie Zhang, Kirsten Agresta, Celia Chan
1991	Gillian Benet, Allison Snyder, Kirsten Agresta

THURSDAY, JUNE 28

- 4:00 pm-10:00 pm** **Executive Committee Meeting**
Gilbert Room, 4th Floor
- 5:00 pm** **Drawing for Anne Adams Awards and the AHS Foundation Awards**
Jed Leshowitz Recital Hall, John J. Cali School of Music at Monclair State University, Montclair, NJ
- 6:00 pm** **AHS Foundation Board of Directors Meeting**
Room 141, Rochberg Room, John J. Cali School of Music at Monclair State University, Montclair, NJ

FRIDAY, JUNE 29

- 9:00 am-5:00 pm** **Anne Adams Awards and the AHS Foundation Awards Auditions**
Jed Leshowitz Recital Hall, John J. Cali School of Music at Monclair State University, Montclair, NJ
- 9:00 am-12:00 pm** **Executive Committee Meeting**
Gilbert Room, 4th Floor
- 1:00 pm-3:00 pm** **Regional Directors Meeting**
Odets Room, 4th Floor
- 2:00 pm-4:00 pm** **Presidential Advisory Meeting**
Gilbert Room, 4th Floor
- 4:00 pm-5:00 pm** **Group Coordinators Meeting**
Gilbert Room, 4th Floor
- 7:00 pm-10:00 pm** **AHS Board of Directors Meeting**
Odets Room, 4th Floor
- 7:00 pm-10:00 pm** **Registration/Hospitality**
Fifth Floor Pre-Function Area

SATURDAY, JUNE 30

6:00 am-12:00 pm	Exhibits Setup Westside Ballroom, 5th Floor
6:00 am-12:00 pm	New York Archives Setup Belasco, Juilliard Complex, 5th Floor
6:00 am- 12:00 pm	Harp Pen Setup Majestic Complex, 6th Floor
9:00 am-12:00 pm	AHS Board of Directors Meeting Odets Room, 4th Floor
9:00 am-7:00 pm	Registration and Hospitality Open Fifth Floor Pre-Function Area
8:00 am-6:00 pm	Harp Pen Open Palace, Majestic Complex, 6th Floor
12:00 pm-5:00 pm	NY Archives Belasco, Juilliard Complex, 5th Floor
12:00 pm-5:00 pm	Exhibits Open Westside Ballroom, 5th Floor
12:00 pm-12:25 pm	Exhibit Showcase Salvi Harps: "Start and Play" Series and Salvi High Range Concert Grand Harps Lyceum Complex, 5th Floor
12:30 pm-12:55 pm	Exhibit Showcase VA Harp Center: Camac's Superlightweight Electric Lever Harp Lyceum Complex, 5th Floor
12:30 pm-1:30 pm	Orientation for New Board Members Odets Room, 4th Floor
1:00 pm-1:30 pm	Exhibit Showcase David Day: AHS Archives Lyceum Complex, 5th Floor

**1:30 pm-2:30 pm Anne Adams Awards and the AHS Foundation Awards
Winners Recital**

Broadway Ballroom, 6th Floor

2:45 pm-3:30 pm AHS Concert Artist Recital

Broadway Ballroom, 6th Floor

*Elizabeth White Clark, harp****Spanish Dance No. 1* Manuel de Falla (1876-1946)**

This piece from the Opera "La Vida Breve," falls in the second act of de Falla's concentrated, two-act gypsy tragedy, being interpreted, "Life is Short." Salud watches through iron railings the festivities celebrating the wedding of her faithless lover, Paco. The lilting dance we hear is shortly followed by the girl's bursting into the courtyard and falling dead at Paco's feet. This piece was transcribed for harp by Marcel Grandjany and has become a standard in harp repertoire.

***Sonata K380* Domenico Scarlatti (1685-1757)
*Sonata K531***

Scarlatti was an Italian composer who spent much of his life in the service of the Portuguese and Spanish royal families. He is classified as a Baroque composer chronologically, although his music was influential in the development of the Classical style. Like his renowned father Alessandro Scarlatti he composed in a variety of musical forms although today he is known almost exclusively for his 555 keyboard sonatas.

***Impromptu, Op. 86* Gabriel Fauré (1845-1924)**

Gabriel Fauré was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. The Grove Dictionary of Music and Musicians, which describes him as the most advanced composer of his generation in France, notes that Fauré's harmonic and melodic innovations influenced the teaching of harmony for later generations. An extremely prolific composer for voice and piano among other instruments, Fauré wrote only two compositions for harp. This includes *Impromptu* in which the opening melody in grand chords permeates the totality of the piece. A standard in the harp repertoire, this piece is performed in concerts and competitions throughout the world.

~Pause~

***Impromptu* Hugo Reinhold (1854-1935)**
 transcription by Elizabeth Hainen

Hugo Reinhold lived and died in Vienna. As a young man, he entered the Conservatoruim der Musikfreunde, where he studied under Anton Bruckner, Felix Dessoiff and Julius Epstein, among others. He left the conservatory at the age of 20, and later taught piano at the Akademie der Tonkunst, in Vienna. He primarily wrote for piano and strings. This piece was introduced into the harp repertoire by Elizabeth Hainen in 2010 and displays the brilliance of the harp as a virtuosic instrument.

***Le Jardin Mouille* Jacques de la Presle (1888-1969)**

An admirer of Fauré, Ravel, Debussy and Poulenc, Jacques de la Presle, who opposed the influence of the music of Wagner and Stravinsky, composed a musical work elegant and refined, full of poetry. This sincere musician said: "I've never written anything that was not a pressing need for me to do." Based off the poem "Le Jardin Mouille," by French poet Henri de Regnier, this piece stirs strong emotions as the subject watches a garden drenched in rain until it realizes that the garden is symbolic of their own troubled emotions.

Il pleut et les yeux clos, j'écoute	It's raining and eyes closed, listening
De Toute sa pluie a la fois	In all its rain and both
Le jardin mouille qui s'égoutte	The garden dripping wet
Dans l'ombre que j'ai faite en moi	In the shadow I made myself.

-Henri de Regnier

***Introduction, Cadenza & Rondo* Elias Parish Alvars (1808-1849)**

A prolific writer for the harp, Elias Parish Alvars traveled during his time giving concerts throughout Europe. After the Dresden concert, Hector Berlioz wrote: "In Dresden, I met the prodigious English harpist Elias Parish Alvars, a name not yet as renowned as it ought to be. He had just come from Vienna. This man is the Liszt of the harp. You cannot conceive all the delicate and powerful effects, the novel touches and unprecedented sonorities, that he manages to produce from an instrument, in many respects so limited. In this piece written from the *Fantasy on Italian Opera Airs*, Alvars writes idiomatically for the harp, thus creating music that shows off the instrument.

3:00 pm-3:25 pm	Exhibit Showcase R-Harps: The Merlin from R-Harps "Experience Magic!" Lyceum Complex, 5th Floor
3:00 pm-4:00 pm	Escosa Fund Ice Cream Social Faith Carman Shubert Complex, 6th Floor
3:30 pm-3:55 pm	Exhibit Showcase Sharon Watson Music Lyceum Complex, 5th Floor
4:00 pm-5:00 pm	Annual Meeting Drawing for Wicked backstage tour Broadway Ballroom, 6th Floor
5:00 pm-5:25 pm	Exhibit Showcase International Music Service and Lyra Music: Presenting the Sauarez KF Strings. Lyceum Complex, 5th Floor
5:00 pm-6:00 pm	Seating of the New Board Odets Room, 4th Floor
5:00 pm-5:40 pm	Harp Ensemble Metro Harp Ensemble Alyssa Reit, Tomoko Sugawara, Elizabeth Yeoh, Adrienne Knauer, Elizabeth Ojeda, Maia Tortorello-Allen Broadway Lounge, 8th Floor
5:50 pm-6:30 pm	Harp Ensemble Boston Harp Project Jessica Brizuela, Olivia Fortunato, Smadar Levy, Tegan Mirovsky, Cambria Russell, Casey Anderson, acoustic bass, Benoit Fauvet, hand percussion Broadway Lounge, 8th Floor
7:00 pm-9:30 pm	New York City Premiere Concert Works receiving their New York Premiere Broadway Ballroom, 6th Floor

***Concerto for Celtic Harp and Strings (2001)* Mark Mitchell (b.1960)**

Allegretto scherzando
Adagio cantabile
Moderato elegante

Lucile Brais Hildesheim, harp

The Strings of St John's • Gordon Johnston, conductor

First Violins

Janet Roy, concertmaster
Sylvia Middlebro
Julia Sandquist
Carolyn Sumner

Laurie Goodman

Julian Hughson

Cellos

Rick Tersteeg
Patrick Kline
Catherine Campbell

Violas

Jack McGowan

Mary Young

Margaret Anderson

Paul Whiteley

Second Violins

Margot Lange
Margaret Macpherson

Bass

Robert Twiss
Kevin Brown

Commissioned in 2001 by the Strings of St. John's, the *Concerto for Celtic Harp and Strings* was premiered in April 2002 by Lucile Brais Hildesheim. About twenty years ago when I was an undergraduate at the University of Ottawa, Gordon (Johnston) and I were discussing composition when he suggested, 'You know what you should really do? Write a concert piece for Celtic harp!' I wasn't inspired to do it then, but I never forgot that remark. Occasionally I would contemplate how one would go about it. I suppose I knew that one day I would write such a piece. The challenge is that extended pieces usually rely on key changes to move the music forward and give variety. Unlike the concert harp, the Celtic harp cannot make tuning changes on the fly, making modulation difficult. Further, it has a much smaller range - just 30 strings in this case. Strict limitations, however, can be a powerful catalyst for creativity. This paradox was certainly true for me in the composition of this concerto.

Given the tonal limitations of the instrument, I eventually decided to go back to my musical roots. As a teenager I became enthralled by the romantic piano concertos of Grieg and Schumann. I listened to and analyzed them again in planning my concerto. Much of the composition was done late at night and reflects the nostalgic sweetness of these nocturne-like pieces. A concerto must also be a showpiece for the performer, "clear in form and brilliant in expression", as Liszt insisted. This concerto stretches the technique usually required for the instrument. My hope is that it provides a rewarding challenge for the harpist and an exciting, moving experience for the audience.

©Mark Mitchell

Wild Grass, (2011) Michael Torke (b. 1961)
Concerto for Harp and Double Winds

World Premiere

Commissioned by the American Society, Inc. in honor of its 50th anniversary

1. ...by the field.
2. ...by the pond.
3. ...by the trees.

Sara Cutler, harp

Keystone Wind Ensemble • Jack Stamp, conductor

Flute

Therese Wacker

Bassoon

Jason Worzbyt

Horn

Jack Scandrett

Oboe

Stephanie Caulder

Trumpets

Kevin Eisensmith
 Dave Ferguson

Trombone

Matthew Morse

Bass Clarinet

Andy Gross

Tuba

Zach Collins

Michael Torke's *Wild Grass* is written for harpist Sara Cutler and co-commissioned by the American Harp Society and Jack Stamp, of Indiana University of Pennsylvania, with additional support from a consortium of eight universities.

Although the entire piece is functionally tonal—the keys of the three movements are F, E-flat, and F—the musical idea I develop is actually a tone row, harkening back to the days of Modernism and Serialism. Most rows then had 12 pitches, the notes of the chromatic scale. My row has 44 notes, and none of them are chromatic! This would suit the harp, because to achieve a non-diatonic note, you need to change a pedal. I actually joked with Sara, before writing the piece, “Wouldn’t it be great if the piece had no pedal changes at all!”

When the harp enters, the arpeggiated flourish you first hear is the “row.” Then you hear the exact retrograde. One would think this might sound like an academic exercise, but given the speed, and the accumulated sound a harp makes, it is reminiscent of earlier French examples of harp writing. The woodwinds and brass primarily “etch,” the pitches that fly by; holding or reinforcing what the harp is playing. As Sara has told me, strings have a way of covering what a harpist is playing in a way that winds do not. Winds might prove to be more natural accompanying instruments for a harp soloist.

The contemplative second movement transforms the row by a factor of four: 4 times 44 or 176 notes in its “row.” We hear this first phrase completely unaccompanied. In the third movement, it is fast again, and I’ve combined pairs of pitches to create the most syncopated version of this material. But in all three movements, a leading melody appears, which is completely constructed by inflection points in the row, and this helps unify the entire piece.

©Michael Torke

INTERMISSION

***Music for Harp, Op. 116 (2011)* Lowell Liebermann (b. 1961)**

World Premiere

Commissioned by the American Society, Inc. in honor of its 50th anniversary

Sivan Magen, harp

Music for Harp commemorates the founding of the American Harp
Society, Inc.

***Never Far Away for Harp and Orchestra (2008)* Bright Sheng (b. 1955)**

Moonlight Shadows
The Drunken Fisher
Doctored Pentatonics

Yolanda Kondonassis, harp (concert grand provided by Lyon & Healy)
Jack Stamp, conductor

First Violins

Michael Roth, Concert Master
Christoph Franzgrote
Yukie Handa
Derek Ratzenboek

Second Violins

Robert Chausow
Lydia Hong
Anca Nicolau
Cyrus Beroukhim

Violas

Shmuel Katz
Lois Martin
Lih Wen Ting

Cellos

Mark Shuman
Ann Kim
Myron Lutzke

Bass

Anthony Falanga
Kevin Brown

Flutes

Therese Wacker
Keith Hanlon

Oboes/Eng. Horn

Stephanie Caulder
Louise Vranesevic

Clarinets

Cheryl Cifelli
Andy Gross

Bassoons

Jason Worzbyt
Lynn Moncilovich

Trumpets

William Stowman
John Powlison

Horns

Jack Scandrett
Hugh Whaley
Jason Allison
Dennis Emert

Trombones

John Keith
Matthew Morse

Percussion

Ron Horner
Rob Reams
David Stockton
Brandon Kelly
Mark Surovchak

Piano

Henry Wong Doe

Never Far Away was co-commissioned by the San Diego Symphony, the Dallas Symphony, the Grand Rapids Symphony and the Oberlin Conservatory of Music; written for Yolanda Kondonassis. The premiere performance took place on October 24, 2008, by the San Diego Symphony, conducted by Jahja Ling, with subsequent performances on January 22, 2009, by the Dallas Symphony, conducted by Leonard Slatkin, April 3, 2009, Grand Rapids Symphony, conducted by Bright Sheng, and by the Oberlin Conservatory of Music Symphony, all with Yolanda Kondonassis as the soloist, to whom the work is dedicated.

Composer Bright Sheng writes: "In linguistics, pidgins and creoles refer to languages developed out of necessity by people who do not share a common tongue in a specific geographic area – a kind of 'contact language'. At this initial state, the communication (called pidgin) can be quite simple, only to fulfill the needed verbal interaction. Yet once the language is used long enough, especially when children learn it as their first language, it can develop into an affluent language with a far more complex structure and richer vocabulary—the emergence of a creole.

Sometimes I feel it might be appropriate to apply this linguistic phenomenon to my compositional approach—an evolving musical style, fused from several different ones, expressive enough for me to comfortably and effectively communicate my musical thoughts with the listener, while each musical creole is personal, depending on the sources from which it was drawn.

Moonlight Shadows is inspired by a Chinese folk song on a young girl's longing, under the moonlight, for her far-away lover. The Drunken Fisher is inspired by a Chinese classical instrumental work, of the same title, written for qin, a seven-string zither, portraying a tipsy fisherman's sentiments returning home at sunset while rowing a fishing boat. A three-note pentatonic motif is used in different ways throughout the third movement, therefore the title—Doctored Pentatonics. If your native culture is still the inspiration of your work, you are never far away from home.

©Bright Sheng

9:30 pm-10:30 pm Dessert Reception, Fifth Floor Pre-Function Area

10:30 pm-11:15 pm Jazz Set
Edmar Castaneda
Broadway Ballroom, 6th Floor

Edmar Castaneda, harp
Dave Silliman, drums
Shlomi Cohen, soprano sax

SUNDAY, JULY 1

- 8:30 am-5:00 pm** **Registration/Hospitality**
Fifth Floor Pre-Function Area
- 9:00 am-10:00 am** **Executive Committee Meeting**
Gilbert Room, 4th Floor
- 9:00 am-5:00 pm** **Exhibits**
Westside Ballroom, 5th Floor
- 9:00 am-5:00 pm** **NY Archives**
Belasco, Juilliard Complex, 5th Floor
- 8:00 am-6:00 pm** **Harp Pen**
Palace, Majestic Complex, 6th Floor
- 9:00 am-10:00 am** **American Harp Society Founders Tribute**
Broadway Ballroom, 6th Floor

Karen Lindquist • Samuel Milligan, hosts
Bernard Grandjany, featured speaker

Marguerite au rouet, Op. 19 **Albert Zabel (1834-1910)**
concert transcription by
Marcel Grandjany
edited by Kathleen Bride

Kathleen Bride, harp

Albert Zabel, a pupil of Carl Constantine Grimm, founder of the “Berlin School” of harp playing, came from a long line of distinguished harpists as Grimm had been a pupil of Elias Parish Alvars. Zabel toured Europe and America as an orchestral harpist before his appointment as solo harpist with the Berlin Opera in 1848. In 1854, he moved to St. Petersburg where he became harpist for the Imperial Russian Ballet and worked closely with Tchaikovsky on *Swan Lake*, *Sleeping Beauty*, and the *Nutcracker* ballets. In 1862 he joined the faculty of the St. Petersburg Conservatory. He is credited with bringing the Berlin school of harp playing to Russia. His compositions include many harp solos as well as the brilliant *Concerto in C Minor*, *Op. 35*.

***Aria in Classic Style, Op. 19 for Three Harps* Marcel Grandjany (1891-1975)**

Kathleen Bride, harp

Robbin Gordon-Cartier, harp (concert grand provided by Salvi)

Alexandra Perdew, harp (concert grand provided by Salvi)

Marcel Grandjany played the first performance of *Aria in Classic Style, Op. 19*, in Washington, D.C. during the 1940-41 musical season. The work was published for organ and harp in 1944, with a later version for harp and string orchestra published in 1951. In the late 1940's, Mr. Grandjany arranged the work for three harps using the original harp solo part as Harp I, with Harps II and III playing the keyboard harmonies. He later forgot he had written this arrangement.

10:00 am-10:25 am Exhibit Showcase

Harpiana Publications: What's New and Exciting at Harpiana Publications
Lyceum Complex, 5th Floor

10:30 am-10:55 am Exhibit Showcase

Dusty Strings: Dusty Harp Pickup for Lever and Pedal Harps
Lyceum Complex, 5th Floor

11:00 am-12:00 pm Erard Gothique: the king of instruments

Carl Swanson, host
Broadway Ballroom, 6th Floor

***Introduction and Allegro* Maurice Ravel (1875 – 1937)
For Harp, Flute, Clarinet and String Quartet**

Jennifer Hault, harp • *Sally Shorrock*, flute • *Pavel Vinnitsky*, clarinet

Bryony Stroud-Watson, violin • *Francesca Mendoza*, violin

Veronica Salas, viola • *Bernard Tamosaitis*, cello

To show off its new chromatic pedal harp, the Pleyel company commissioned Claude Debussy in 1904 to write his *Danse sacrée et danse profane* for harp and orchestra. The Érard company responded by commissioning Maurice Ravel to write a piece to display the expressive range of its double-action pedal harp. Ravel completed his *Introduction and Allegro* for a septet of harp, flute, clarinet and string quartet in June 1905, dedicating it to Albert Blondel, director of Maison Érard. He wrote it at breakneck speed, as he had to complete it before embarking on a boating holiday with friends. Although frequently termed a septet, it is actually a concerto for harp with

the accompaniment of flute, clarinet and string quartet. Ravel here has created a vividly colorful, virtuoso harp solo that exploits the instrument's full range of technical possibilities. Concise in its construction, *Introduction and Allegro* develops two themes in an atmosphere of classical poise.

The premiere took place on 22 February 1907 at the Circle Music Hall of the French Photographic Society in Paris, featuring Micheline Kahn (harp), Philippe Gaubert (flute), M. Pichard (clarinet), and the Quartet Firmin Touche, all under the direction of Charles Domergue. It was premiered in the United States by a group including the harpist Carlos Salzedo.

***Sonata for Flute, Viola and Harp* Claude Debussy (1862 – 1918)**

Pastorale. Lento, dolce rubato

Interlude: Tempo di Minuetto

Finale. Allegro moderato ma risoluto

Soo-Kyung Park, flute • *Karen Ritscher*, viola • *Jessica Zhou*, harp

Near the end of his life, Debussy planned an ambitious cycle of six sonatas for various combinations of instruments. His intention was to advance French national music through a synthesis of the refined 18th century stylistic gestures of Rameau and Couperin and his own highly nuanced style of musical impressionism. Because of his poor health, he completed only the first three, among which was the *Sonata for Flute, Viola, and Harp* of 1915. Living at the time in a small cottage overlooking the English Channel, Debussy anguished over the devastation of World War I and “wrote down all the music that passes through my head like a madman, and rather sadly.” After hearing his austere, ethereal sonata performed the following year, he stated, “It is the music of a Debussy I no longer know. It is frightfully mournful, and I don't know whether one should laugh or cry--perhaps both?” The sonata's contrasting instrumental sonorities, plectral, arco and woodwind, throw its various fluid and improvisational motifs into clear relief. The opening movement offers six melodic ideas, but they often appear to be fragmentary motives rather than fully developed themes. Frequent tempo changes impart an episodic cast to the movement. The interlude is an homage to the 18th century masters who inspired the sonata. Despite its rapidity, the freely structured Finale projects a subdued mood which concludes with a section that recalls the opening themes of the first movement.

12:00 pm-1:00 pm

Executive Lunch

Odets Room, 4th Floor

1:00 pm-2:00 pm**JS Bach Concert**

Broadway Ballroom, 6th Floor

Prelude, Fugue and Allegro in E-flat Major, BWV 998* J. S. Bach (1685 – 1750)Laura Sherman, harp*

While Johann Sebastian Bach's *Prelude, Fugue and Allegro in E-flat Major, BWV 998* is catalogued with his other solo lute works, the intended instrumentation remains unclear. The autograph's title page inscription 'pour la Luth ò Cembal' suggests that the piece was written for the lute or the harpsichord. However, because of range and technical problems, the piece is considered unplayable on the standard 13-course lute of the time, c. 1740-1745. (Only the *Prelude* is playable without alteration.) On the other hand, Bach was in contact with several prominent lutenists during this time, notably Sylvius Leopold Weiss, Johann Christian Weyrauch and Johann Kropfgans, and an eighteenth-century manuscript in lute tablature does exist.

Others believe that the piece may have been intended for the lute-harpsichord (*Lautenwerk*), an instrument that Bach helped design during this period. (An inventory of instruments indicated that Bach owned two lute-harpsichords at the time of his death.) Slightly smaller than a harpsichord and shaped like a lute, the instrument was strung with two sets of gut strings plus a so-called "little octave" of brass strings, and had a range of four to five octaves. The strings, which were plucked by a quill mechanism, produced a timbre similar to the lute, but had the range and technical flexibility of a keyboard. Perhaps Bach composed this work on the lute-harpsichord and expected the highly skilled lutenists of his time to arrange it for lute? Such arrangements were standard practice in the 18th-century, including ones that Bach made of his own music -- for example his reworking of the 5th cello suite (BWV 1011) for the lute (BWV 995).

Fortunately, Bach's *Prelude, Fugue and Allegro in E-flat Major, BWV 998* adapts well to the modern pedal harp. No changes of key or notes were necessary in this transcription. The main challenge was how to create contrapuntal clarity, especially in the *Fugue*, on an instrument with significantly more reverberation than the lute or the (lute-) harpsichord. While fingering and variations in articulation helped provide clarity, more significant were issues of muffling, placement on the strings, and rhythmic phrasing.

The *Prelude*, with its arpeggiated figures that often outline elegant compound melodies, is remarkably idiomatic for the harp. In the second movement, the three-voice, da capo *Fugue* (one of only three fugues in ternary form that Bach composed, and the only one with a literal repetition of the opening) is more technically and interpretively challenging. Several interesting things to listen

for in this movement are the increasingly complex contrapuntal development of the majestic subject - whose two prominent motives are the upper and lower neighbor motions around E-flat and the ascending 4th line (B-flat- C – D - E-flat) – in the A section; the contrasting arpeggiated textural change and gradual disintegration of the subject in the middle B section; and the brilliant elision that marks the return of the A section, where the initial subject slyly enters in a middle voice. The literal repeat of the A section sounds necessary and refreshing after Bach’s extensive development and then elimination of the subject in the B section. Finally, all of the fugue’s drama is swept away by the concluding virtuosic *Allegro*, whose playfulness, dynamic indications and walking bass line give the work a slight *galant* flavor.

Long a favorite of keyboardists and guitarists, this new transcription brings Bach’s *Prelude, Fugue and Allegro in E-flat Major* to the harp, adding an important work to the Baroque repertoire for this modern instrument. ©Laura Sherman

12 Etudes for Harp, Op. 45 J. S. Bach (1685 - 1750)
“Fugue” From Violin Sonata # 1 transcribed by Marcel Grandjany

Ruth Bennett, harp

The Fugue in D minor, BWV 539 for pipe organ, dates shortly after Bach’s Weimar period and is another instance in which Bach draws from material previously composed for another instrument. In this case, the work was his *Violin Sonata #1, BWV 1001* completed in 1720. When adapting the fugue to organ, Bach transposed it from the original key of G minor, to the key of D minor as well as added passages that embellished and enhanced the work. The fugue concludes with a brief, free cadenza reminiscent of the violin and thus earning the organ transcription the nickname “The Fiddle”.

It is not surprising that Marcel Grandjany took from this organ fugue and transcribed it for the harp given his love of 18th century music. He felt that if the modern day pedal harp had been accessible during the time of Bach, that composers would have written great works for the harp. According to Grandjany “They did not have our harp, but we do have their music.” This fugue is part of a collection of Bach transcriptions by Grandjany intended to be used as etudes with some of them eventually performed as concert pieces.

Cello Suite No. 3, BWV 1009 J. S. Bach (1685 – 1750)
Prelude Sarabande
Allemande Bouree
Courante Gigue

Victoria Drake, harp

Every musician plays Bach. Piano students play the *Inventions* and little pieces Bach wrote for his children; singers have the oratorios and cantatas; pianists, violinists, flutists, cellists - all have music composed specifically for their instruments. The rest of us have to make do by stealing the repertoire that is the most adaptable to our instruments. While in high school, I played the *Violin Partitas and Sonatas* on the marimba with four mallets. I know of violists, bassists, trumpeters, guitarists, bassoonists and piccolo players who practice the *Cello Suites*. Oh, and trombone players. Bach's music transcends the instrument.

Transcribing any music from one form to another begs the question, what is to be gained by this transcription? It can provide new repertoire for the instrumentalist. It can also provide a new way of hearing the music and of bringing it to a wider audience. The *Six Cello Suites* of Bach are incredibly famous thanks to Pablo Casals finding the scores in a small music shop in Barcelona when he was a boy. They were virtually unknown at that time, and his recording of them in the 1930s made them a staple in the cello repertoire. I had previously recorded the *Lute Suite BWV 995* that is comprised of the same music as the *5th Cello Suite*. Given the similarity of timbre that the harp can have to a lute or guitar and, given the strange fact that many, many times in my career people have mistakenly commented on my "cello", I felt compelled to really look at these pieces as possible harp repertoire.

The process of transcribing of the *Cello Suites* for the harp was a long and painstaking one. It began innocently enough – I read the *6th Suite Sarabande* (in tenor clef!) and fell in love with it on the harp. I added a few more movements of various *Suites* to my collection over the years, but it wasn't until much later that I imagined playing all of the *Suites*. I am not the first harpist to transcribe Bach for the instrument. Many harpists play pieces from the keyboard literature. Marcel Grandjany adapted several movements of the *Violin Partitas and Sonatas* into "etudes" for the harp, which are often performed as concert pieces. But I can only think of two reasons why the *Cello Suites* have not been transcribed before now: 1) the range of the music is too low – it uses mostly the lower half of the harp (with the exception of the *6th Suite*, which was written for a 5-stringed cello and has a higher tessitura); and 2) most of the movements are written linearly rather than chordally and have primarily one musical line rather than two or more, such as in keyboard music.

I have taken the pains to solve the range problem by transposing the *Suites* into higher keys. The lower strings of the harp can be very unwieldy and too reverberant when played in fast-moving linear lines, making this music in its original keys difficult to listen to and to play. (I learned this the hard

way.) Raising the keys not only makes it more playable on the harp, but it allows room for some of the implied harmonies to be realized with added bass notes or chords. I have done this minimally, but these pieces on the harp often call for some filling out of the harmonic structure.

Deciding the new keys was no simple feat – I didn't want to repeat any key, nor did I want to use any of the original cello keys (entirely too confusing!) and they had to adapt well to the harp pedaling. So thanks to Sibelius and some music scanning software, I was able to narrow it down. All the keys are up between a 3rd and a 5th, except for the *6th Suite*, which is actually down a half step!

I think this music makes a wonderful addition to the harp repertoire by Bach. And lest anyone think that we are just stealing repertoire from another instrument, just remember that Bach reused his own music probably more than any other composer, so it is not without honor that we do so! ©Victoria Drake

2:00 pm-2:45 pm

Exhibit Showcase

Camac Harps: Midi Harp Presentation
Lyceum Complex, 5th Floor

2:00 pm-3:00 pm

Master Class

Yolanda Kondonassis, Salzedo's *Theme and Variations in Ancient Style* and Ravel's *Introduction and Allegro*
Shubert Complex, 6th Floor

3:00 pm-4:30 pm

Chamber Music Concert

Flute & Harp; Flute, Viola, & Harp
Broadway Ballroom, 6th Floor

Tennessee Clouds Suite for Flute and Harp Laurel Zucker (b. 1955)

Sun Clouds
Green Clouds (Tornado)
Contrails
Ice Crystal Clouds
Cloud Streets

Laurel Zucker, flute
Susan Jolles, harp

I composed this suite for my friend, Susan Jolles after I had moved to Knoxville, Tennessee and saw amazing cloud formations every day. Tennessee has its share of Tornadoes. Inspired by Tennessee's skies I began

reading every book I could find on clouds and as a result was able to identify many of the clouds that I saw above. One type of cloud was called “cloud streets” which literally looks like a long street made of clouds “in” the sky. I thought it would be funny to compose a blues influenced movement based on the name of this cloud. Green clouds are tornado clouds. The sky turns a dark green and winds start whipping around so I composed a dissonant piece that developed into angry arpeggiated passages “in” the flute. Gradually the dissonance turns into consonance as the tornado dissipates and leaves the skies. In the opening movement, *Sun Clouds*, I wrote a delicate texture with simple melody to describe the rays of sun burning through the clouds. *Ice Crystal Clouds* musically describes how snow falls from the clouds.

© Laurel Zucker

Traditional Armenian Songs

Al Ailukhs (The Red Shawl)

arr. Aslamazyan/A. Reit

Kamancha

Sayat-Nova (1712 - 1795)/arr. A. Reit

Gurung

arr. A. Reit

Festive Song

arr. Aslamazyan/A. Reit

Alyssa Reit, harp
Sato Moughalian, flute

The source for the songs is a set of transcriptions by Komitas Vardapet (or Vartabed) (1869-1935). Komitas Vardapet was a priest, composer, singer, choir leader, and ethnomusicologist credited with publishing over 3,000 folk-songs, which he carefully collected from villages all over Armenia. He is also often considered to be the father of Armenian classical music, being one of the first to make polyphonic settings of earlier melodies. The arrangements of *Al Ailukhs* (The Red Shawl), *Gurung*, and *Festive Song* are based on his work.

Kamancha is named after a bowed violin-like instrument that has been used widely throughout the near East for several centuries. Traditionally the *ka-mancha* was played by traveling musicians called *ashoughs* (troubadour). Sayat-Nova was an 18th century ashough who is still greatly revered in Armenia. *Gurung* means “crane”, which is one of the most ancient of birds and has long been a symbol of happiness and hope throughout Asia. This particular melody has a strong emotional meaning for many Armenians, and is connected with longing and a sense of homeland.

***Eye of Night* (2010) David Bruce (b. 1970)**
Movement I
Movement II

Movement III

Movement IV

*Larkspur Trio**Keith Bonner, flute**David Creswell, viola**Anna Reinersman, harp*

The *Eye of Night* was commissioned by Art of Elan in San Diego and is dedicated to Gordon Brodfuehrer. It is a series of four tender movements, each in their own way a kind of nocturne. The night, and in particular the night sky, has long held a fascination for me. We all know the awe-inspiring site that awaits us if we are lucky enough to find ourselves away from the city lights in front of a cloudless night sky - I think the awe we experience on such occasions is not just because of the beauty and grandeur of the spectacle - but because it is one of the very few times we are directly faced with the vast mystery of the universe. I have made an oath to myself that at least once every year I will make a pilgrimage to somewhere where I am able to lose myself in such a spectacle.

Continuing a source of inspiration from one of the songs in my song-cycle for Dawn Upshaw, *The North Wind was a Woman* (a series of songs conveying the painfully melancholy points of view of inanimate or incorporeal objects: snow, wind, night, the moon and a mountain), I have been drawn to the image, first discovered in a short story by Aimee Bender, of the night sky as a giant eye looking down on us, unblinkingly. The image fascinates me because it captures the complexity of feelings one experiences when staring up into space - it is friendly, familiar and constant, whilst at the same time being overwhelming, dizzying and quietly terrifying.

The first of the pieces has a dark atmosphere, that falls somewhere between sensual and plaintive. The melodic flute lines draw inspiration from the ornamental style of Indian *bansuri* flute playing. I am very grateful to Alex Housego, a British-born flute player who spent much of his childhood in India and so is familiar with both western and Indian traditions. His advice in finding areas of bansuri-flute technique that would translate adequately to a modern western flute was invaluable.

The second, very short movement has a sweeter atmosphere, showing a more tender and blissful side of night. The third, while still in a largely *piano* or *pianissimo* dynamic register, is more active and flowing. The final piece is a lullaby, or 'song without words' inspired by William Blake's *Cradle Song* where he imagines the 'little sorrows' and 'quiet desires' of a sleeping baby.

©David Bruce 11 July 2010

Eisteddfod (1972) Jan Bach (b. 1937)
Variations and Penillion on a Welsh Harp Tune

Aureole Trio
Laura Gilbert, flute
Mary Hammann, viola
Stacey Shames, harp

American composer Jan Bach followed his graduation from the University of Illinois at Urbana-Champaign by becoming a French horn player in the US Army Band during the Vietnam War before pursuing a Doctorate of Musical Arts also from Illinois. Not only did this grant him the solemn opportunity to play for John F. Kennedy's funeral, but the didactic routine and pedagogic experience directed Bach's interest towards a more tonal compositional style that engaged the idiosyncrasies of each particular instrument. This is clearly evident in *Eisteddfod*, a set of variations based on a Welsh harp tune, written shortly after Bach received his DMA. From the opening theme, *Eisteddfod* moves between extended solo passages for each instrument, intricate contrapuntal ruminations, and moments of cheeky levity that border on irreverent, all while displaying the virtuosity of each player.

The program accompanying the 1979 Aldeburgh Festival notes that *Eisteddfod*, literally meaning "a sitting down together," "refers to a legendary Welsh contest in which the heroes fought against each other with games and musical instruments. [...] In this work, the competition takes its form as a set of variations and penillion on *Ymadawiad y Brenin* (Departure of the King), a tune first appearing in the Welsh Harper of 1839." Certainly a brighter kind of warmongering, the musical battling reaches fierce heights and maintains a driving momentum but never loses the reverie of the opening. When *Ymadawiad y Brenin* is heard in the penultimate variation without ornamentation, just before a brief reiteration of earlier material, there is a gentle calm, and *Eisteddfod* finishes with an air not of resignation or of victoire but of a well-earned peace.

4:30 pm-5:30 pm**Master Class**

Sivan Magen, The Versatility of Sound Production
Shubert Complex, 6th Floor

4:30 pm-5:30 pm**Yoga with Stacey Shames**

Odets Room, 4th Floor

- 4:30 pm-5:15 pm** **Exhibit Showcase**
Swanson Harp Company: Rebuilt harps for sale, harp repairs, new products, and harp covers.
Lyceum Complex, 5th Floor
- 5:30 pm-6:15 pm** **Exhibit Showcase**
Harpiana Publications: Jazz Arrangements for Harp
Lyceum Complex, 5th Floor
- 5:00 pm-5:40 pm** **Harp Ensemble**
double-breasted,
Kristy Chmura, Ardith Collins, cello, Josh Bicknell, percussion
Broadway Lounge, 8th Floor
- 5:50 pm-6:30 pm** **Harp Ensemble**
Louise Trotter, Merynda Adams
Broadway Lounge, 8th Floor
- 5:45 pm-6:45 pm** **Wicked back stage tour for ticket winners**
Gershwin Theater stage door, 242 W. 51st St. between Broadway & 8th Ave.
- 7:00 pm-9:30 pm** **Historical Harp Society Concert**
Medieval, Spanish double strung, single-action, kugo and arpa doppia (Italian triple) harps
Broadway Ballroom, 6th Floor

I

Cheryl Ann Fulton, medieval harp, Renaissance bray harp and Welsh triple harp

MEDIEVAL HARP

Lai de Aelis Anon. 13th Century (Chansonier de Noailles)
La Qunta Estampie Royal Anon. 13th Century (Paris, Bib. Nat. ff. ms. 844)
Lamento de Tristano Anon. 14th Century (London, Brit. Lib. Add. Ms. 29987)
La Rotta

The early medieval harp was quite limited in range, but the late Middle Ages saw the addition of strings, increasing the range to about three octaves or more. Actual examples are hard to come by, and many modern reproductions depend on the art of the period, including notably pictures of King David playing a harp in manuscript copies of the Psalms. The medieval harp heard today is a reconstruction by Rainer M. Thureau, Wiesbaden, Germany, 2001.

RENAISSANCE BRAY HARP

- Pavanna alla Venetiana* **Joan Ambrosio Dalza (fl. 1508)**
Il Bianco Fiore **Cesare Negri (c. 1535 – post 1604)**
Salterello **Vincenzo Galelei (d. 1591)**

The bray harp produces a sound quite surprising to modern listeners. The buzzing, or “braying” of the sound is produced by L-shaped extensions on the sounding board string pegs which are turned quite close to the vibrating string to be struck by it when played. The resulting sound was very characteristic of the harp during the period, and had the advantage of allowing the harp to be heard in ensembles with louder instruments, such as sackbuts and cornetti. The bray harp heard today is by Catherine Campbell, United States.

WELSH TRIPLE HARP

- Sonata for the Harp* **C.F. Abel (1723 – 1787)**
edited by Mike Parker

- Welsh Airs* compiled by **John Parry “Bardd Alaw” (1776 – 1851)**

from *The Welsh Harper*

Meillionen (Sir Watkin’s Delight)

David ap Garreg Wen (David of the White Rock)

Pant corian yr wyn (The Lambs-fold Vale)

The Welsh triple harp was a development of the Italian *arpa doppia* (double harp) and was characteristic to the degree that it can be claimed that Welsh folk music is harp music. It can claim some notable repertory, including the Handel *Harp Concerto*, as music by Lawes, Parry and others. Today’s Welsh harp was made by Rainer M. Thureau in 2001, and is a copy of an original made by John Richards (1711 – 1789), Llanrwst, Wales, now in the Musical Instrument Museum, Berlin, Germany.

INTERMISSION

II

Ron Cook, spoken voice with medieval harp

- Chaitivel* **Marie de France (fl. Late 12th C.)**
A reconstruction of a 12th Century Lai performance

- Music: *Atressi com la candela* **Peire Raimon de Tolosa (fl. 1180 – 1221)**

The performance of narrative verses, often to the accompaniment of the harp, was one of the principal forms of entertainment in the 12th and 13th centuries. Mr. Cook has for many years been researching the manner in which these performances may have been constructed with specific interest in the *lais* of the enigmatic Marie de France, about whose life we know almost nothing.

Marie is believed to have lived and worked in England, perhaps at the court of Henry I and Eleanor of Aquitaine. She composed, probably in the last quarter of the 12th century, two saints' lives, a collection of fables and twelve verse narratives that had romantic themes, and that she called "*lais*." She wrote her *lais* in the Norman dialect of Old French used at the English court, and her *lais* were widely admired and copied in both France and England for over a century. Mr. Cook has performed seven of these *lais* over the past quarter-century, in each instance utilizing English verse versions of his own creation. These English retellings all use the form of versification—octosyllabic couplets—that Marie herself used in the Norman French originals.

Marie states in most of her narratives that her story is intended to describe how a specific love song (also confusingly called a *lai*—more specifically a Breton *lai*) came to be written. She notes in two of her stories that these musical *lais* were performed on the harp. She seems to presume in her narratives that these songs are well known to her audience. Regrettably, none of these "Breton *lais*" survive today.

So the challenge has been to find for each of the stories a song from her lifetime that can plausibly stand in for the musical *lai* with which she and her audience were familiar. The music chosen for *Chaitivel* is a troubadour piece from the end of the 12th or beginning of the 13th century.

Marie's *lai*, *Chaitivel*, seems to have been written in principal part as a commentary upon the so-called "rules of courtly love" that were becoming important in French culture—at least as a literary construct—during her lifetime. She seems to call into question the value of the "rules" by presenting a story that illustrates how terribly events can unfold if lovers conduct their lives in rigorous conformity with them.

Mr. Cook says: "I perform the music for *Chaitivel* on the type of harp that was used during Marie's lifetime: a gut-strung, Romanesque style instrument with thirteen strings tuned in Pythagorean tuning and with one string being a dedicated drone string. My harp was built by Catherine Campbell, informed by my research as to the manner of construction of gut-strung harps in Europe during the 11th through 13th centuries. One of my principal conclusions from this research was that it was very rare for harps in this period

to have more than thirteen strings, with harps having as few as six or seven strings being quite common. The limited number of strings is a characteristic shared by the lyre, which was popular in northern Europe during this same time period. Use of a harp with so few strings dramatically affects the manner in which music can be produced on this instrument, limiting the musical choices that can be made by the performer, but more accurately recreating the sound of harp music in this very early era.”

III

Jennifer Sayre, cross-strung Spanish harp (*arpa de dos órdenes*)

Karol Steadman, soprano

Andrew Harp, percussion

***Danza Alta*, circa 1492 Francisco de la Torre (c. 1460 – c. 1504)**
from the ***Cancionero de Palacio***

The *Danza Alta* is from the manuscript *Cancionero Musical de Palacio*, a music collection assembled for the Duke and Duchess of Alba. The chord progression in the *Cancionero* was used in a plethora of pieces for the next two centuries. One can imagine Christopher Columbus dancing this at court while waiting to ready his ships for the trip to the New World.

Beginning in the 16th century, which was considered Spain’s “Golden Age”, the harp was a very important instrument and retained its position throughout the Baroque Period and the 16th and 17th centuries. It was prevalent at court, in the theatre and in church. Some of the first music books printed in Spain were for “*tecla, arpa, y vihuela*,” that is, for keyboard, harp and *vihuela*—a kind of guitar. These pieces touch on the various ways the harp was utilized during the 16th century.

There were two kinds of harps popular in Spain during the Renaissance and Baroque periods. One, the *arpa de una orden*, or harp of one order, i.e., one row of strings tuned diatonically, and the more difficult *arpa de dos órdenes*, the harp with two rows of crossing strings tuned chromatically. The cross-strung harp was basically obsolete by the beginning of the 19th century and remained so until revived in the late 20th century.

***Ave Maris Stella* Antonio de Cabezón (1510 – 1566)**
Gregorian Chant with *diferencias*, from *Obras de Música*, 1578

Hail, star of the sea—Nurturing Mother of God/And ever Virgin/Happy gate of Heaven.
Receiving that “Ave” (hail)--From the mouth of Gabriel/Establish us in peace/Changing
(i.e., reversing the spelling of) the name of “Eva” (Eve).
Loose the chains of the guilty—Send light to the blind/Dispel our evil/Entreat for us

good things.

Show thyself to be a Mother—Through Thee may He receive prayer/Who, being born for us/Undertook to be your own.

Unique Virgin—Meek above all others/Set us free from our sins/Meek and chaste.

Bestow a pure life—Prepare a safe way/So that, seeing Jesus/We may forever rejoice.

Praise be to God the Father—To the supreme Christ/To the Holy Spirit/Honor to the three. Amen.

This Gregorian Chant with *diferencias* (variations) by Cabezón was published by his son Hernando in 1578 after his father's death, in a book called *Obras de Música* (Musical Works). Cabezón, who was composer, organist and keyboardist to Philip II, followed the usual practice of alternating each verse of the elegantly simple chant with a polyphonic setting. For today's performance, we have selected two from the many settings published by the composer.

Tiento I from Libro de Cifra Nueva, 1566* **Antonio de Cabezón (1510 – 1566)*

The term *tiento* (touching) is used to differentiate an instrumental piece, in which the keys or strings are "touched" by the performer, as opposed to vocal music. This Tiento I is from the *Libro de Cifra Nueva* (Book of New Tablatures) published in 1566 by Venegas de Henestrosa. Cabezón was a master of through-composed imitative four-part polyphony, and with the Spanish penchant for dissonance, created pieces of breathtaking beauty and complexity.

***Diferencias sobre* **Antonio de Cabezón (1510 – 1566)**
el canto de la dama le demanda**

Diferencias sobre el canto de la dama le demanda (Variations on the song "the lady demands it") is another piece from the *Obras de Musica* (Musical Works) of 1578. In it Cabezón demonstrates his complete mastery of variation form, demonstrating his new device of playing the variations as a continuous, connected whole rather than pausing between each. Cabezón was called "the Spanish Bach" by the imminent Spanish composer Felipe Pedrell, not only for the beauty of the music, but for its intellectual complexity. It is interesting to note that this tune was later published as "Belle que tiens ma vie" in Arbeau's *Orchesographie* (1589) and by Lucile Lawrence as edited by Carlos Salzedo in *Solos for the Harp Player* (1966) as "Pavane" by an "unknown 16th century composer."

Alegrías, Alegrías from El Parnaso, 1576* **Esteban Daza (c.1537 – c. 1591)*

*Merriment, take flight with gladness
For this Queen of Heaven
[Refrain] May Gil sing a song, sing, sing, if you wish,
(A) chant of veneration for this flower among women,
Be advised, if you wish to know, that great succor comes.
For this Queen of Heaven*

The *vihuela* was the Spanish predecessor of the guitar, which might most simply be described as a guitar tuned like a lute. In his 1576 book for the *vihuela*, called *El Parnaso* (Parnassos), Daza includes this song with *vihuela* accompaniment. Since the practice was to perform music on whatever instrument came to hand, whether *vihuela*, keyboard or harp, we take the liberty of transferring it here to the harp.

The *dos órdenes* instrument played today by Ms. Sayre was made in 1989 by Tim Hobrough, a Canadian now living in Scotland. Inspired by a painting by Zubarán the “Adoration of the Shepherds,” to be seen on the cover of the American Harp Journal, Summer, 2010, its 3 ½ octave range is taken from Henestrosa’s *Libro de Cifra Nueva para tecla, harpa y vihuela* (Book of New Tablatures for keyboard, harp and vihuela, 1557).

IV

Tomoko Sugawara, kugo (angular harp)
Ozan Aksoy, darabukka (goblet-shaped hand drum)

Archaic Phrase for Kugo Kikuko Masumoto (b. 1937)

Archaic Phrase was written in 1997. “Before that year,” writes the composer, “I knew little about the *kugo* and had only seen the instrument in a museum. Since it disappeared in the 12th century (in Japan), I did not know what kind of music was played on it.” The composer decided to use an ancient phrase still played on the wagon, an ancient indigenous Japanese zither, still used in Shinto music.

Qawl (with darabukka) Qutb al-Din al-Shirazi (1236 – 1311)

To play the Persian modes of this piece, the *kugo* is tuned to a scale of D, E, F+, G+, A, B, C+, where the sign + raises the pitch a quarter-tone. The tune survives as a manuscript with vocal part and percussion, but Persian illustrated books show the singers were accompanied by small instrumental ensembles—often a flute, lute, harp and drum. Here we use the latter two.

The angular harp—variously called *kugo*, *konghou*, *chang*, *trigonon* (in Japan, China, Iran and Greece respectively)--was first shown in about 1900 BC on Mesopotamian terracotta reliefs and existed more or less continuously until last seen in Istanbul in about 1700 AD. During those 3,600 years it changed little, thus making it the string instrument with the greatest longevity. From Mesopotamia it spread to Egypt (there is an extant one in the New York Metropolitan Museum in Egyptian gallery 130), then as far east as Japan and as far west as Spain, where it was known by king Alfonso the Learned (1221-

1284). A magnificent article about the instrument and its history by Bo Lawergren appeared in the summer, 2011 issue of *Early Music America*. The *kugo* played by Ms. Sugawara was made by Bill and Catherine Campbell of Port Townsend, Washington in 2011, but the stringing was altered in 2012.

V

Paul Knoke, single action (crochet) pedal harp

***Sonata, Opus 3, No. 1* Phillipe Jacques Meyer (1737 – 1819)**

Sicilienne

Minuet

Phillipe Jacques Meyer was born in Strasbourg and began his collegiate studies in theology, but soon left that to study organ and voice. When he was twenty, he acquired an old hook harp and taught himself to play it. His harp interest took him to Paris, where he studied with Christian Hochbrucker. Meyer was soon recognized as a talented performer and teacher. In 1763 he published the first method book on playing the pedal harp. About that time he studied composition with Methuel, a former pupil of J.S. Bach. In 1784 Meyer moved to London where he spent the rest of his life as a highly respected teacher and composer.

Mr. Knoke utilizes 18th century harp technique as found in Meyer's method book. About the instrument—this is a single action harp with a crochet mechanism: that is, when the pedal is engaged, metal hooks, or crochets pull the string against a fret, thus raising the pitch a half-step. It is signed by the maker, Cousineau, and was made about 1775. The restoration is by Paul Knoke.

VI

Jessica Suchy-Pilalis, single action (disc) pedal harp

Deborah Massell, soprano

***Vieux Robin Gray* Adélaïde-Suzanne-Camille Delaval (1763 – c. 1804)**

*When the sheep are in the fauld, and the kye at hame,
And a' the world to rest are gane,
The waes o' my heart fa' in showers frae my e'e,
While my gudeman lies sound by me.*

*Young Jamie lo'ed me weel, and sought me for his bride;
But saving a croun he had naething else beside:
To make that croun a pund, young Jamie gaed to sea,
And the croun and the pund were baith for me.*

*He hadna been awa' a week but only twa,
When my father brak his arm and the cow was stown awa;
My mother she fell sick,--and my Jamie at the sea--
And aud Robin Gray came a-courtin' me.*

*My father couldna work, and my mother couldna spin,
I toil'd day and night but their bread I couldna win;
Auld Rob maintained them baith, and wi' tears in his e'e,
Said 'Jennie, for their sakes, O marry me!'*

*My heart it said nay; I look'd for Jamie back;
But the wind it blew high, and the ship it was a wrack;
His ship it was a wrack—why didna Jamie dee?
Or why do I live to cry, Wae's me?*

*My father urged me sair, my mother didna speak;
But she look'd in my face till my heart was like to break:
The gi'ed him my hand, tho' my heart was in the sea;
Sae auld Robin Gray he was gudeman to me.*

*I hadna been a wife a week but only four,
When mournfu' as I sat on the stane at the door,
I saw my Jamie's wraith,—for I couldna think it he,
Till he said, 'I'm come hame to marry thee.'*

*O sair, sair, did we greet, and muckle did we say;
We took but ae kiss, and we tore ourselves away:
I wish that I were dead, but I'm no like to dee;
And why was I born to say, Wae's me!*

*I gang like a ghaist, and I carena to spin;
I daurna think on Jamie, for that wad be a sin;
But I'll do my best a due wife aye to be,
For auld Robin Gray he is kind unto me.*

The story tells of Jeanie and Jamie (Jeanette and James) who cannot marry because Jamie has no money. He goes to sea to earn wages, but in his absence the misfortunes of Jeanie's parents necessitate the financial help of Robin Gray, a kind but older man. When Jamie's boat is shipwrecked and he is assumed dead, Jeanie reluctantly succumbs to Robin's courting and marries him. However, Jamie survives and returns, and the two lovers must reconcile their hearts to their separate fates.

Madame Adelaide-Suzanne-Camille Delaval, harpist, pianist and composer, was born in Paris on 12 October, 1763. She was the eldest daughter of Henri L'Arrivée and Marie-Jeanne Lemièrre, soloists at the Paris Opéra. Madame Delaval, as she was known, was a student of J.B. Krumpholtz. She made her London debut in 1791 and appeared throughout the decade as both harpist and pianist, appearing on such series as Salomon's subscription concerts. Haydn mentions her in notebooks from his London years. She had patrons and students from aristocratic circles, and taught several harpists who later appeared in concerts, the most famous being Sophie Corri (later Dussek). Delaval gave her last known public recital on May 26, 1800, which probably saw the debut of her daughter, Camille Delaval who would become a pianist and composer in her own right. Delaval had returned to

Paris by 1802 where she continued to perform and compose until her death, sometime after 1804.

Madame Delaval's published works include solos, chamber music and vocal music, all including harp. *Vieux Robin Gray* is based on the Scottish ballad *Auld Robin Gray* written by Lady Anne Barnard Lindsay in 1772. Jean-Pierre Claris de Florian (1755-1794) rendered the poem into French and included both his translation and the original as part of *Semours, nouvelle anglaise*, the lead story in his two-volume collection *Nouvelles nouvelles*, published in France in 1793. The most well known setting of Florian's version is that of César Franck in 1843.

The harp is a single-action "ram's head" pedal harp made by Sebastian Érard in the early 19th century. While Érard developed the modern double-action early in the century, he continued to make single action harps for those who preferred the older system. It does, however, utilize Érard's new rotary disc-action which displaced the older crochet action as well as a round back, which replaced the older stave back construction. Both the innovations are still in universal use today. While he developed the modern double-action early in the century, he continued to make single-action harps for those who preferred the older system. The restoration is by Paul Knoke.

VII

ARS MUSICAE HISPANIAE

Elizabeth Mondragón, mezzo soprano

Robin Veh, violin

Lola Arcedo, castañuelas

Scott Jackson Wiley, guitar

Kevin Brown, violón

Samuel Milligan, Spanish single harp (arpa de una orden)

***El Sombrero Blanco (The White Hat)* Anonymous, from Alta California**
Fandango

1. *If you want me to want you*
You must pave the sea with bricks,
And when it's paved
I am yours, and you rule.

REFRAIN:

Do you want to wear my white hat?
Do you want to wear my blue hat?
Do you want me to seat you, my life, on your throne,
In order to sing for you
Tu run, tu run tun tun.?
2. *The lime is in the boat;*
The sand is in the sea,

And the fish are the bricks.
The sea has (now) been paved. [REFRAIN]
3. If you want me to want you
There is a condition,
That everything of yours will be mine,
And nothing of mine will be yours. [REFRAIN]

One of the interests of *Ars Musicae Hispaniae* is Spanish secular music from the end of the Colonial Period when Nueva España was being dismantled, becoming Mexico, the Central American states, and those areas—Alta California, Arizona, Nuevo Mexico and Texas—that would become part of the United States.

Secular music of the early 19th century was primarily dance music, and the standard *conjunto* for dancing consisted of a vocalist, accompanied by violins, harp and guitars of various sizes. Such groups were brought to the New World from Renaissance Spain, and are still very much alive in the states of Vera Cruz, Chiapas, Michoacan and Jalisco. (In larger urban areas, such as Mexico City, the harp was replaced by trumpets, creating the more familiar *mariachi* ensemble. Happily, some of the larger contemporary groups, such as *Mariachi Vargas*, are reintroducing harp.)

The Andalusian *fandango* became such a craze in Nueva España that any ball came to be automatically called a *fandango*. Movie fans may recall this particular example, *El Sombrero Blanco*, from its appearance in the 1940 film “The Mark of Zorro,” danced by Tyrone Power and Linda Darnell.

The text is said by some to have political associations from the time when Alta California was annexed by the United States, political alliances being supposedly indicated by color of the hats, but exactly which color belongs to what party nobody seems to remember.

***Aunque Ames Mucho (Though You Love Much)--Habanera* Anonymous**

Although you love a man more than life itself
Do not show him, for you will be lost.
Ay! Morenita, because when men know they are loved,
They do not respond in kind.
They have one, and two and three,
Ay! ay! a dozen even, with no pity;
And when one of them should seek to restore order
She is removed from the sisterhood.
I loved a man very much, and he would say
That if I forgot him, he would die.
Ay! Morenita, that is not true,
For I have forgotten him, and he is not dead yet.
Yes, men are so insufferable that they never tell the truth;
Sighing, crying, promising, swearing,
And none of it is true.

The *habanera* is named after Havana, its place of origin. Developed from the Spanish *contradanza*, it was soon found from Madrid to Manila. This particular 19th Century *habanera* is probably from Cuba. “*Habanera*” remains one of the most mispronounced words in the Spanish language. Just remember that the *h* is silent, and the *n* has no tilde. Thus, “ah-bah-NAY-rah,” not “hah-bah-NYAY-ra.”

***Los Monos (The Monkeys)* from the Garcia Manuscript (1772)**

Joseph Maria Garcia was a dancing teacher in 1772 from Chalco (Chalco de Díaz Covarrubias), near Mexico City, now absorbed by the metropolis. In that year he compiled a collection of various popular tunes of the day for use in teaching, including this perky little *danza* fragment. Any words it may have had appear to be lost.

***El Cotillón Santiago de Murcia* from the Saldivar Codex No. 4**

Born in 1673 in Madrid, Murcia describes himself as “Master of the Guitar to the Spanish queen Maria Luisa Gabriela de Savoy.” He probably held the post until her death in 1714. In 1942, the Mexican bibliophile and musicologist Gabriel Saldivar y Silva found a manuscript of pieces by Murcia for guitar in an antique store in León, Guanajuato. Since the handwritten manuscript was in Murcia’s hand, and was found in Mexico, Dr. Saldivar conjectured that Murcia may have resettled there. If that is so, he evidently returned to Spain, for he died in Madrid in 1695.

The *cotillón* was traditionally used to conclude an evening of dancing. When the hour was late, the host would signal the *conjunto* to play it, after which the party ended.

***El Tecolote de Guadalupe (The Hayloft Owl)* Anonymous, from Nuevo Mexico Fandango**

Owl of the hayloft, early rising owl, (2 times)
If I had your little wings (3)
To go to see my love (2)
 REFRAIN
Ti curi curi curi cu (3)
Poor little owl, already tired of crying.
If I were an owl, I wouldn’t care about flying (2)
I would stay in my little nest (3)
And finish growing. (2) REFRAIN
Owl, what are you doing, sitting on that wall? (2)
Waiting for your love (3)
To bring something to eat? (2) REFRAIN
If I were an owl, I wouldn’t care about flying (2)
I would stay in my little nest (3)

*And finish growing (2) REFRAIN
Now the cart driver is going,
He is going to Durango.
But now he isn't going
Because his monkey is missing. REFRAIN*

This is a fandango from the area around Taos in the Upper Rio Grande Valley. Its age is indicated in part by references to the oxcart driver traveling to the Mexican city of Durango, which was a major freight depot for goods traveling north before the expansion of the United States destroyed that trade route.

The harp was made in 2012 by Lynne Lewandowski of Bellows Falls, Vermont, and is a reproduction of a very elegant mid-17th Century stave-back *arpa de una orden* from Tópaga, Colombia. Lewandowski has built six reproductions of early harps from various periods for Mr. Milligan, the earliest being based on a miniature from a manuscript of the *Cantigas* of King Alfonso the Wise (13th Century), the latest being the harp we are hearing today. "We hear that one can neither be too rich nor too thin," he says, "but I also think that one can't own too many harps."

[All New World Spanish translations are by Diana Méndez]

9:30 pm-10:30 pm Dessert Reception, Fifth Floor Pre-Function Area

10:30 pm-11:15 pm Jazz Set

Park Stickney, harp, *Ches Smith*, drums, *Dave Phillips*, bass, *Ethan Lipton*, voice
Broadway Ballroom, 6th Floor

Program To Be Announced From Stage

Park Stickney, harp (2000 Electroacoustic harp provided by Lyon & Healy)

Ches Smith, drums

Dave Phillips, bass

Ethan Lipton, voice

MONDAY, JULY 2**8:30 am-5:00 pm Registration/Hospitality**

Fifth Floor Pre-Function Area

9:00 am-5:00 pm Exhibits

Westside Ballroom, 5th Floor

9:00 am-5:00 pm NY Archives

Belasco, Juilliard Complex, 5th Floor

8:00 am-6:00 pm Harp Pen

Palace, Majestic Complex, 6th Floor

9:00 am-10:00 am Recording WorkshopHow to record yourself with particular emphasis on AHS competition CDs,
Broadway Ballroom, 6th Floor*André Gauthier, Producer, Pilot Music, Inc. featured speaker*

Learn the best way to record yourself with particular emphasis for AHS competition recordings. Learn invaluable tips before going into the recording studio to make a CD.

10:00 am-10:25 am Exhibit ShowcaseRees Harps: Lever Harps - More Than You Expect
Lyceum Complex, 5th Floor**10:30 am-11:30 am Put Your Music Degree to Work**Panel discussion
Broadway Ballroom, 6th Floor*Robert Sherman, moderator**John Miller, New York Contractor, guest speaker**Tom Olcott, Financial Vice-President, Local 802, American Federation of Musicians, guest speaker**Erin Hill, Park Stickney, Brandee Younger, panel*

Is talent enough to succeed? Hear venerable New Yorkers in the know and a panel of young harpists talk about what it takes to work in New York City and beyond.

11:30 am-11:55 pm Exhibit Showcase

Lynn Lewandowski Harps: Historical Harps of Lynn Lewandowski with Sam Milligan
Lyceum Complex, 5th Floor

11:30 am-12:30 pm Lecture/Master Class

Laura Sherman, Bach Basics for Harp
Shubert Complex, 6th Floor

12:45 pm-2:00 pm Chamber Music Concert

Harp, Winds & Strings
Broadway Ballroom, 6th Floor

***Fantasy for B-flat Clarinet and Harp* Nuncio Mondello (1911 – 1992)**

Jon Manasse, clarinet
Barbara Allen, harp

Dedicated to Pearl Chertok, written by “Toots” Mondello the year after her death. I don’t believe it is published and as far as I know, this is a premiere. Pearl’s husband, Abe Elkon, gave it to me as Pearl and Toots were close friends. Nuncio F. Mondello was better known in America’s jazz band circuit as “Toots” Mondello. He was only 14 when he began his professional career as a member of Lew Conrad’s band and joined Benny Goodman, as lead alto, in 1934. Mondello’s work with the Goodman band began while the soon-to-be “King of Swing” was still working out his sound. ©Barbara Allen

***Danse sacrée et Danse profane for Harp and Strings* Claude Debussy (1862-1918)**

Mariko Anraku, harp
Canta Libre
Bryony Stroud-Watson, violin
Francesca Mendoza, violin
Veronica Salas, viola
Bernard Tamosaitis, cello
Kevin Brown, bass

By the end of the 19th century Gustave Lyon had developed a pedal-less harp with two rows of strings, one diatonic the other chromatic. The chromatic harp was put into production by the Parisian instrument firm Pleyel to compete with the Parisian piano maker Sébastien Erard's double-action pedal harp. In 1904, Pleyel asked Debussy to compose a challenging work for harp students and one that would promote their harp to potential buyers.

He wrote two dances, one "sacred" and one "profane," for chromatic harp and strings. It was premiered in Paris November 6, 1904 by harpist Lucille Wurmser-Delcourt. The chromatic harp, however, found little approval from Debussy and harpists alike. The Erard Gothique would rule the day. Dr. María Rosa Calvo-Manzano, professor of harp at Madrid's Royal Conservatory of Music, informs us that, according to Manuel de Falla, Debussy "borrowed" thematic material from his friend Portuguese composer Francisco de Lacerda (1869-1934), the Danses reflecting Hispanic embellishments in melodic and harmonic development.

***Cherry Blossoms* (2006) Gary Schocker (b. 1959)**

Karen Lindquist, harp
Canta Libre
Sally Shorrock, flute
Pavel Vinnitsky, clarinet
Bryony Stroud-Watson, violin
Francesca Mendoza, violin
Veronica Salas, viola
Bernard Tamosaitis, cello

Cherry Blossoms is a neo-romantic canvas that fuses English modal qualities with French post-impressionism, belying the Japanese implications of its title. Schocker uses the string quartet and the two woodwinds as blocks, taking full advantage of the range of timbres available from different instrumental families. Ultimately, however, *Cherry Blossoms* exploits the magical delicacy of harp, which emerges as a first among equals in this lush movement. Its instrumentation, which matches that of Ravel's *Introduction and Allegro*, is no accident: Maryly Culley Culpepper commissioned it for the Fontenay Chamber Players to open a program that concluded with the Ravel. Thus it was conceived as a companion piece. Schocker dedicated *Cherry Blossoms* to Suzanne LaFollette Culley and the Fontenay Chamber Players.
© Laurie Shulman

***Angels in Flight* (1987) Marjan Mozetich (b.1948)**

Arrival and Dialogue
Song to the Eternal
Departure

Karen Lindquist, harp
Canta Libre
Sally Shorrock, flute
Pavel Vinnitsky, clarinet
Bryony Stroud-Watson, violin

Francesca Mendoza, violin
Veronica Salas, viola
Bernard Tamosaitis, cello

The original inspiration came from an Annunciation Scene by the Italian artist Fr Fillipo Lippi, but the sequence of events suggested by the panel titles is entirely fictional. A dialogue of colors and gestures emerges in *Arrival and Dialogue*, drawing in energy from downward swooping arpeggios. Nervousness in the strings contrasts with a pastoral melody in flute and harp. A sudden modulation illustrates last minute reluctance before truth. Arrival comes in the form of an arching theme that radiates light and grace. Communal celebration is heralded by a dance-like fragment that spirals into an ecstasy of themes and arpeggios as the solo violin soars above.

Song to the Eternal represents repose and tenderness. The spiritual climax begins where the thematic material is stretched into hovering unisons, evoking a sense of pure light. The energy of *Departure* is directed upward but there is also sadness and beauty. Total emotional release comes with a romantic theme. It has a vernacular sweetness to it that will somehow engage everyone's memory. The arch themes from previous panels return, now much more melancholy, bidding adieu as the ending dissipates with arpeggios and ascending trills.

©Alexander Colpa

2:00 pm-2:45 pm

Exhibit Showcase

Camac Harps: Midi harp presentation (repeat)
 Lyceum Complex, 5th Floor

2:00 pm-3:00 pm

Master Class

Cheryl Ann Fulton, The Art of Articulation
 Shubert Complex, 6th Floor

3:00 pm-4:00 pm

Chamber Music Concert

Sax and Violins
 Broadway Ballroom, 6th Floor

***Impressions du Languedoc (2008)* Michael Djupstrom (b. 1980)**

Plage de l'Espiguette
 Saint-Jean-de-la-Blaquière

Magia
Christopher Creviston, saxophone
Frances Duffy, harp

Commissioned by Magia, (saxophonist Christopher Creviston and harpist Frances Duffy). Premiered January 15, 2009 by Creviston and Duffy, Greenwich House Music School, New York, New York. The Languedoc is a region in southern France that I had the opportunity to visit late in the summer of 2008. Rather overshadowed by its cousin Provence just to the east, it is not a common travel destination or even terribly well known, but I found it to be a remarkable area of surprising diversity. Two of the many places I explored there made such an impression upon me that they found their way into my music, though I don't claim that these two movements in any way accurately or objectively depict the settings that inspired their composition. Instead, they reflect my personal reactions to these landscapes, focusing on and perhaps magnifying what I found most striking about these beautiful places.

L'Espiguette is a long stretch of Mediterranean coastline which has been protected as a natural area. As a result, the area is completely undeveloped and thus incredibly peaceful; gazing down the shore, one sees nothing but an endless succession of sand dunes stretching down the edge of the water. Despite the pristine condition of the area, there were very few people on the beach the day I was there.

Saint-Jean-de-la-Blaquière is the name of the tiny village where I spent my nights in the Languedoc, sleeping at the house of a friend. The roughness of the natural environment there astonished me: massive sheer cliff faces, scrubby, twisted vegetation, and everywhere one looked, the deep, rusty color of exposed earth. If certain parts of the second movement strike the listener as wild or harsh, it is certainly a reflection of the village's incredible natural surroundings, and not at all of the warm hospitality I experienced while staying there.

©Michael Djupstrom

***Tittermatorter* (2012) Tim Sullivan (b. 1971)**

Magia

Christopher Creviston, saxophone

Frances Duffy, harp

In this duo for soprano saxophone and harp I tried to create a work that features both instruments equally, and to create a form that works primarily through contrasts: fast-slow, aggressive-calm, loud-soft, dense-sparse. The drama of the piece builds out of this constant back-and-forth, which from the beginning made me think of a seesaw...and that explains the title. Tittermatorter is a colorful (and kind of ridiculous sounding) British word meaning seesaw, which seemed appropriate given the moments in my back-and-forth piece where craziness ensues.

©Tim Sullivan

***Andante Religioso* (1895) Henriette Renié (1875-1956)**
***Scherzo-Fantaisie* (1895) Henriette Renié (1875-1956)**

Jaymee Haefner, harp

Henriette Renié's first compositions date from the time she studied at the Paris Conservatoire with Charles Lenepveu and Théodore Dubois. She had been reserved at first about sharing her compositions, perhaps because of being surrounded by eighteen men in her class. During this time, she wrote two of her first compositions, and she later discussed them before a concert in 1946:

It was a day in 1895 after an exam in the class of Counterpoint and Fugue when I composed the *Andante religioso*. The day before, I had presented a Fugue which was appreciated, and I had been reproached for not composing enough. The next day, I told myself: "They want me to compose? Well, then I will compose." I sat at my desk, and without much difficulty, I wrote the *Andante religioso* that you are going to hear. What was less easy was to show my composition. I was the only woman among a big class of men. At this time, the women did not compose. . . . For six weeks, I went to class with the piece in my briefcase without daring to show it to the Master. Finally, there was a day in the middle of Lent when only five or six of my comrades were in the class and there was not much work to show the Master, Théodore Dubois. I decided to take the piece out. Great interest from my comrades and the Master! While I was playing on the piano what I will play on the harp for you tonight, they half sung the violin part behind me. I still remember the exact words which Théodore Dubois said to me: "It's very well written. You should do a lot more like that!" Encouraged by this success, I immediately started the *Scherzo-Fantaisie*, which took longer to finish, but which obtained at least as much success. . . .

Henriette Renié composed her *Scherzo-Fantaisie* for harp (or piano) and violin in 1895 during her compositional studies at the Paris Conservatoire. She composed it just after finishing her *Andante religioso*. Although it is not as mature in stature as her slightly later works such as *Pièce symphonique* (1907), *Deux promenades matinales* (1913), and even her *Concerto en ut mineur* (1901), her *Scherzo-Fantaisie* is an anticipation of the brilliance which would blossom in her later compositions. In particular, one can hear her love of dotted rhythms, which permeate many of her other compositions (*Pièce symphonique* and *Légende*, for example). Although much of this composition includes an alternate piano staff, Renié abandoned this practice after this work, as the harp's identity continued to further separate from the keyboard idiom during the turn of the century. One of the earliest performances of her *Scherzo-Fantaisie* took place at Salle Érard, and during one of her pre-performance talks, Renié mentioned that it had gained a great amount of success during that time with Xavier Leroux and Théodore Dubois.

***Larghetto für Violine und Harfe, Op. 119* Nicolai von Wilm (1834-1911)**

Jaymee Haefner, harp
Matt Milewski, violin

Pianist, composer, and conductor Nikolai von Wilm (1834-1911) was born in Riga, Latvia. His career and his music, however, are seen as representative of many nineteenth-century German romantic traditions in music. As a student at the Leipzig Conservatory, Wilm studied with Louis Plaidy and Moritz Hauptmann, who was a major influence on Wilm. Also important during this time was violinist/composer Ludwig Spohr, who encouraged Wilm's composition. Wilm's teaching career began in St. Petersburg where Adolph Henselt recommended him for a position in theory and piano at the Imperial Nikolai-Institute. After fifteen years' service Wilm was pensioned by the Russian court, and settled permanently in Wiesbaden to remain active as a composer. Of particular note are Wilm's significant contributions to duet literature. A prolific writer, he composed more than 250 works, many of which in chamber settings featuring the harp. Eclecticism is seen as one point of strength, with influences from Chopin and Baroque dance types.

***Freya's Tears* (2011) Robert Paterson (b. 1970)**

Iris
Freya's Tears
Sekhmet

Clockwise
Jacquiline Kerrod, harp
Marc Uys, violin

Freya's Tears is a companion or sister piece for another work I wrote entitled *The Book of Goddesses*, scored for flute, harp and percussion. Each of the movements is inspired by one of three goddesses: Iris, Freya, and Sekhmet. In Greek mythology, Iris is the personification of the rainbow and messenger of the gods. She is said to have golden wings and is associated with communication, messages and new endeavors, and travels on rainbows while carrying messages from the gods to mortals. That image in particular provided inspiration for *Iris*.

The second movement, *Freya's Tears*, is inspired by Freya (or Freyja), one of the major goddesses of Norse Paganism. She is often described as a goddess of love, beauty and fertility. She was also associated with war, death, wealth, prophecy and magic, as well as the reading of runes, trancing and casting spells. Her most treasured possession was the Brisings' necklace, a golden necklace crafted by four dwarfs with such artistry that it glit-

tered like a constellation of stars in the night sky. She was married to the God Od (or Odur) who mysteriously disappeared. When she could not find him, she wept tears of gold. The tears that hit trees turned to amber, or Freya's Tears. I try to evoke these images in the violin and harp by using harmonics, glissandi and delicate arpeggios.

The final movement, *Sekhmet*, is inspired by the mythological warrior goddess Sekhmet of Upper Egypt. She is depicted as having a human body with a lioness's head, and is the fiercest hunter known to the Egyptians. She was viewed as the protector of the pharaohs and led them in warfare. It was also said that her breath created the desert.

The first and third movements call for an optional, specialized mute called the Kerrod mute. This mute muffles some of the strings during certain passages, creating a xylophone-like sound. It was invented and developed specifically for this piece by Jacqueline Kerrod and Marc Uys of Clockwise. *Freya's Tears* is written for and dedicated to Clockwise: Marc Uys violin and Jacqueline Kerrod, harp.
©Robert Paterson

4:00 pm-4:25 pm

Exhibit Showcase

Anderson Insurance: Anderson Musical Instrument Insurance Solutions
Lyceum Complex, 5th Floor

4:00 pm-5:00 pm

Master Class

Sara Cutler, Mock Orchestral Audition
Shubert Complex, 6th Floor

4:00 pm-5:00 pm

Yoga with Stacey Shames

Odets Room, 4th Floor

5:00 pm-6:15 pm

Chamber Music Concert

Harp Multiplied
Broadway Ballroom, 6th Floor

Feelin' Groovy (Simon & Garfunkel)
Blinded by the Light (Bruce Springsteen)
Umbrella (Rihanna)
Paparazzi (Lady Gaga)
Take On Me (a-ha)

Kirsten Agresta Copely
Erin Hill

Scorpion Tales Robert Paterson (b. 1970)

Trinidad Scorpion
Promenade à deux
Tale of Orion

Duo Scorpio
Kristi Shade
Kathryn Andrews

Gruesome creatures have always fascinated me, so when Duo Scorpio asked me if I would be interested in writing them a new piece, and their only request was that I incorporate the scorpion as a theme, I was happy to oblige.

The first movement, *Trinidad Scorpion*, is inspired by a fiery red pepper called the Trinidad Scorpion “Butch T”, currently the hottest pepper in the world. It measures a blistering 1,463,700 Scoville Heat Units (SHU). (A typical jalapeno pepper measures around 5,000 SHU, while a habanero pepper measures up to 350,000 SHU.) The tempo is appropriately marked *con fuoco*, and the contrapuntal middle section is subtly infused with Calypso rhythms.

Promenade à deux is the title of the second movement, borrowed from a colorful description of the scorpion's complex courting and mating ritual. This begins when the male and female locate and identify each other using a mixture of pheromones and vibrational communication. The courtship starts with the male grasping the female's pedipalps with his own; the pair then performs a “dance” called the promenade à deux. The courtship ritual can involve several other behaviors such as juddering and a cheliceral kiss, in which the male's claw-like mouthparts grasp the female's. In some cases, the male will inject her with a small amount of venom, perhaps as a means of pacifying her. Once mating is complete, they separate. The male generally retreats quickly, most likely to avoid being cannibalized by the female, although sexual cannibalism is infrequent with scorpions. Scorpions glow fluorescent under black lights, so I imagine the scorpions basking in a fluorescent afterglow after completing their courtship.

The third movement, *Tale of Orion*, is inspired by an ancient Greek myth. According to legend, Orion boasted to goddess Artemis and her mother, Leto, that he would kill every animal on earth. Although Artemis was known to be a hunter herself, she offered protection to all creatures. Artemis and her mother sent a scorpion to deal with Orion. The pair battled and the scorpion killed Orion. The contest was apparently lively enough to catch Zeus's attention, so he raised the scorpion to heaven and afterwards, at the request

of Artemis, did the same for Orion. This served as a reminder for mortals to curb their excessive pride. A second version describes Orion and Artemis growing fond of each other. Learning of this development, Apollo, Artemis's twin brother, grew angry and sent a scorpion to attack Orion. After Orion was killed, Artemis asked Zeus to put Orion up in the sky. So every winter Orion hunts in the sky, but every summer he flees as the constellation of the scorpion approaches.

Scorpion Tales was commissioned by harpists Kathryn Andrews and Kristi Shade of Duo Scorpio and funded by a grant from the American Harp Society.

***Presto in C Major* Francis Poulenc (1899 – 1963)**
***Hungarian Peasant Suite* Béla Bartók (1881-1945)**
***Seguidilla* Isaac Albeniz (1860-1909)**
 transcribed for three harps by Nancy Allen

AZA
 Nancy Allen
 Jessica Zhou
 Mariko Anraku

Born in 1899, Francis Poulenc, along with Germaine Tailleferre, Darius Milhaud and Arthur Honneger, was a member of the “Les Nouveaux Jeunes”, a group organized by Erik Satie and later known as the famous “Les Six”. A student of the brilliant pianist Riccardo Vines, his self taught compositional style was light, comical and tonal in an age of modernism. Ravel admired him for “being able to write his own folk songs”.

The *Presto*, one of his many works for solo piano, is lyrical and rhythmic. In this arrangement, the lines whirl quickly from harp to harp. Bela Bartok and Isaac Albeniz used folk music as the basis for much of their work. Bartok was an ethnomusicologist and composer who teamed up with friend and colleague Zoltan Kodaly and a primitive Edison machine to record and analyze the folk songs of Hungary and other countries. A native of Hungary, Bartok spent the later part of his life in New York City, with a teaching position at Columbia University. In 1943 he was commissioned by the Koussevitzky Foundation to write what became his *Concerto for Orchestra*, Bartok used two harps in this work as well as in *Bluebeard's Castle*, and also wrote prominent harp parts in *The Miraculous Mandarin* and the two concertos for violin. YouTube enthusiasts can actually hear Bartok perform the *Hungarian Songs* on piano. Here they are transcribed for harp trio in a wild and enthusiastic rendition allowing the folk-like quality of the instruments to resound.

Isaac Albeniz was a child prodigy who before the age of 13 was known equally for his extensive concert schedule and his habit of running away from home. In 1908 he wrote his most famous collection of 12 impressions for piano entitled “*Iberia*”. Countless works have been transcribed for the guitar, most notably by Francisco Tarrega and Manuel Barrueco. Castilla, from his *Suite Espagnole* written in 1886, feels enriched by the 141 strings of our instruments. It is a seguidilla, a lively dance in ¾ time characterized by animated footwork and a calm upper body movement, a natural dance for the harpists.

- 6:30 pm-7:10 pm

Harp Ensemble
 North Jersey Chapter Harp Ensemble
 Robbin Gordon-Cartier, Diane Michaels, Karen Strauss, John Sheridan, Arjun Ayyanger, Aparna Ayyanger, Nancy Cochran, Odarka Stockert, Katarina Katzarov, Tonka Barrett-McBurrows, Reuben Morris, Violetta Norrie, Helen Felts
 Broadway Lounge, 8th Floor
- 7:20 pm-8:00 pm

Harp Ensemble
 Temple Music Prep Harp Ensemble
 Ruth Boyajian, Logan Cody, Anya Garipoli, Casey Haughin, Allison Janney, Gian Torrano Jacobs, Sarina Marone, Mary Tresvalles
 Broadway Lounge, 8th Floor
- 8:30 pm-10:30 pm

Into the Future Concert
 Broadway Ballroom, 6th Floor

The Brandee Younger Quartet

<i>Breakfast With Adrianna</i>	Brandee Younger (b. 1983)
<i>Hortense</i>	Brandee Younger (b. 1983)
<i>So Alive</i>	Brandee Younger (b. 1983)/Niia Bertino (b. 1987)
<i>Angel Eyes</i>	Matt Dennis (1914-2002)
<i>Oriental Folk Song</i>	Wayne Shorter (b. 1933)
<i>Blue Nile</i>	Alice Coltrane (1937-2007)

Brandee Younger, harp (Electric-Acoustic harp provided by Salvi)

Dezron Douglas, bass

E.J. Strickland, drums

Chelsea Baratz, tenor sax

Niia, vocals

Erin Hill & her Psychedelic Harp

Meredith Moon
How on Earth
Bones
Girl Inventor
Blue Slide
Giant Mushrooms

Erin Hill, harp (Acoustic/Electric Blue harp provided by Camac)

Mike Nolan, pedal steel

Steve Williams, drums

Paul Frazier, bass

Leigh Stuart, cello

Liz Holtan, backup vocals

10:30 pm-11:30 pm Dessert Reception, Fifth Floor Pre-Function Area

10:30 pm-12:00 am Mid-night Madness Sale, Westside Ballroom (Exhibits)

TUESDAY, JULY 3

- 9:00 am-10:00 am Registration/Hospitality**
Fifth Floor Pre-Function Area
- 9:00 am-11:30 am Exhibits**
Westside Ballroom, 5th Floor
- 8:00 am-10:00 am Harp Pen**
Palace, Majestic Complex, 6th Floor
- 10:00 am-11:30 am Fashion in Concert**
Diane Michaels and Arielle, hosts
Broadway Ballroom, 6th Floor

Diane Michaels, host
Arielle, harpist, designer, and stylist

Exploring the balance between sonic and visual elements in live concerts, Arielle addresses ways to create an integrated personal style on stage based on your own image, repertoire, and venue.

This lecture-performance will demonstrate making appropriate choices for various types of solo and ensemble performances.

- Maple Leaf Rag** **Scott Joplin (1867/68-1917)**
arr. Jaymee Haefner
- Cumbia Delicioso** **Alfredo Rolando Ortiz (b. 1946)**
- Swingin' Safari** **Bert Kaempfert (1923-1980)**
arr. Jan Jennings

Three of Harps
Jan Bishop
Lucy Scandrett
Marissa Knaub

The Three of Harps perform a medley by three composers, harpists and arrangers. All three harpists associated with the works performed are significantly involved with the American Harp Society. Jaymee Haefner and Jan Jennings serve and have served as officers of the AHS and on the Board of Directors of the AHS and have performed and presented workshops for AHS national events. Alfredo Rolando Ortiz is an Exhibitor and frequently performs and gives workshops at AHS National Conferences.

***Air for Harp* (2003) Jeffrey Leeman (b. 1979)**

Emily Mitchell, harp

Air for Harp was written to accompany the marriage of Jeff Leeman's sister (Leslie) and Trevor Uhl on July 5th, 2003, specifically as a processional for their mothers during the wedding. As such, the piece conveys a mood of light tenderness, focusing on melody over simple harmonies. This is Jeff Leeman's third harp piece to accompany sacred programs; however, it is his first for solo harp. Its superb premiere by Emily Mitchell and her ongoing performances have inspired Jeff to compose additional solo harp repertoire.

**Animals
The Date
Deep Waters
You Never Said Goodbye**

Composed by Kristy Chmura
Arranged by double-breasted

double-breasted
Kristy Chmura, harp
Ardith Collins, cello
Josh Bicknell, drums

***Little Dreamer
Never Surrender***

The Callen Sisters
Jessa Callen (harp, vocals)(Acoustic/Electric Big harp provided by Camac)
Beth Callen (guitar, vocals)
Dan Castellani, keyboards & percussion
Chris Anderson, bass
Kenny Shaw, drums

Alfie Hal David (b. 1921) and Burt Bacharach (b. 1928)

Felice Pomeranz, harp (Acoustic/Electric Big harp provided by Camac)

***Cenizas y Fuego (Ashes and Fire)* José Miguel Beviá (b. 1972)**

*Arielle, harp
Samuel Budish, percussion*

This composition has been inspired by the poem *Quiero creer que estoy volviendo* (I believe I am back) by Uruguayan poet Mario Benedetti. In his verses, the poet portrays the doubts, hopes, and unknowns of someone who is trying to reconnect and make peace with his past. *Cenizas y Fuego* is a metaphor for the crossed feelings that any experience of returning to our origins generates.

“Vuelvo, quiero creer que estoy volviendo
Con mi mayor y mi peor historia
Conozco este camino de memoria
Pero igual me sorprende”

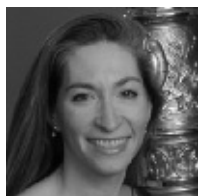
“I return, I believe that I am coming back
With my best and worst tales
I know this path by heart
But still I am surprised”

1:00 pm-5:00 pm Metropolitan Museum of Art Harp Exhibit Visit

Meet at the Registration/Hospitality counter in the Fifth Floor Pre-Function area at 12:30 pm to begin this off-site adventure.

Performer, Composer, and Conference Ensemble Bios

Merynda Adams



Merynda Adams made her New York debut to a sold out Carnegie Recital Hall as a 1994 winner of the Artists International Competition. She has been described by the Newark Star Ledger as having “played the harp with color and great facility” and is in demand as a soloist and chamber musician, performing throughout the United States, France, Belgium, the Netherlands and Puerto Rico. Ms. Adams has performed with the New Jersey Symphony Orchestra, New York Grand Opera, Lyrica Chamber Music, Northeastern Philharmonic, Colonial Symphony, Westfield Symphony, Lake Placid Sinfonietta and off Broadway in the “The Fantasticks”. She is often heard as guest artist in area churches including Cathedral Basilica of the Sacred Heart and St. Patrick’s Cathedral. A graduate of the Manhattan School of Music, winner of the South Orange Symphony Artists’ Competition and the Goldblatt Award, her teachers include Kathleen Bride, Erika Waardenburg and Gloria Agostini. She is former vice president of the North Jersey Chapter of the American Harp Society and is an Affiliate Artist Teacher at Drew University.

Barbara Allen



A native New Yorker, Barbara Allen is much sought after as a soloist, chamber musician, recording artist and orchestral player with performances described as “full of vitality and wit”. She has been principal harpist with the American Ballet Theatre since 1990 as well as with the Metropolitan Opera House. As a founding member of the Aureole Trio, she has performed extensively throughout the United States and has recorded on the Koch International label. Miss Allen won second prize in the Seventh International Israel Competition in 1979. Most recently, she appeared with Sting, including live performances for The Early Show, The Today Show, and Live with Sting at the Apollo Theater; in addition she is featured on his latest CD, “Symphoncities”. She has performed with Michael Bublé, on his Christmas Special, as well as with Judy Collins, Doc Severinsen and Ella Fitzgerald. Ms. Allen has also recorded for numerous record labels. Barbara Allen received a Masters of Music Degree from the Juilliard School as a scholarship student of Susann McDonald, and earned her undergraduate degree at the State University of New York at Purchase, studying with Pearl Chertok. Earlier studies were with Marietta Bitter, Marilyn Costello, Mario DeStefano and Lily Laskine. In 1976, Ms. Allen was the recipient of the Ruth Lorraine Close Award. She is on faculty at Nyack College and at the Masters School.

Nancy Allen



Hailed by the New York Times as “a major artist,” Nancy Allen joined the New York Philharmonic in 1999 as Principal Harpist. She maintains a busy international concert schedule as well as heading the harp departments of The Juilliard School, Yale School of Music, and the Aspen Music Festival and School. In addition, Ms. Allen appears regularly with The Chamber Music Society of Lincoln Center and the Orpheus Chamber Orchestra. Ms. Allen was featured in the Philharmonic’s United States premiere of Siegfried Matthus’ *Concerto for Flute, Harp and Orchestra*. Ms. Allen has also appeared on PBS’ “Live From Lincoln Center” and as a recitalist for “Music at the Supreme Court” in Washington, D.C. Her recording of Ravel’s *Introduction and Allegro* received a Grammy Award nomination and she can also be heard on Sony Classical, Deutsche Grammophon, and CRI. Ms. Allen’s studies were with Pearl Chertok, Lily Laskine and Marcel Grandjany. In 1973, Ms. Allen won the Fifth International Harp Competition in Israel, and was later awarded a National Endowment for the Arts Solo Recitalist Award. AZA is a trio of harps founded in the spirit of “Partage” or the “sharing” of music, which carries the message of Father Eugene Merlet of The Pro Musicis Foundation. Nancy Allen, Jessica Zhou and Mariko Anraku, all artists of the foundation, are presented as soloists and as AZA in recitals and public service concerts internationally. Through these transcriptions which are done by Ms. Nancy Allen for three harps, they are sharing in a different sense, the notes and phrases of works originally for the piano by adding colors, nuances and energy times three.

Kathryn Andrews



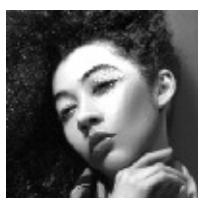
Duo Scorpio is a New York City based harp duo on a mission to promote and expand the duo harp repertoire by commissioning new works and arranging existing repertoire. In 2011, harpists Kathryn Andrews and Kristi Shade began searching for music and realized this particular part of the harp repertoire had yet to be fully explored in a contemporary setting. Duo Scorpio was awarded a grant from The American Harp Society, which they used to commission composer Robert Paterson. His piece, *Scorpion Tales*, was recorded on their debut album in 2012. Duo Scorpio has performed with Florence + The Machine at the Met Gala, for Metro Harp New York and has performed together orchestrally in Carnegie Hall and Alice Tully Hall. Coincidentally, Katie and Kristi were both born on November 5, 1982. They met in New York City where they received their Master's degrees studying with Susan Jolles at the Manhattan School of Music. They have embraced their Zodiac alignment by using their talent and passion to team up and form this unique duo.

Mariko Anraku



Mariko Anraku has been Associate Principal Harpist of the Metropolitan Opera Orchestra since 1995. Since her debut with the Toronto Symphony, conducted by Sir Andrew Davis, she has performed with the Vienna Chamber Orchestra, the New Japan Philharmonic, the Yomiuri Symphony, among others. As a recitalist, she has performed at Weill Recital Hall (at Carnegie Hall) and Merkin Concert Hall in New York, Jordan Hall in Boston, Bing Theater at the LA County Museum, the Opera Comique in Paris, the Palazzo dell'Esposizioni in Rome and the Casals, Kioi and Oji Halls in Tokyo, and elsewhere. Mariko has recorded exclusively for EMI Classics. *Beau Soir* is a collaboration with the eminent flutist Emmanuel Pahud and has been released worldwide, along with her solo CDs. Mariko holds Bachelor's and Master's degrees from the Juilliard School and studied with Nancy Allen, Judy Loman and Kumiko Inoue. She also studied oriental art history at Tokyo's Sophia University. Mariko enjoys playing community service concerts at hospitals, drug rehabilitation centers, and other similar venues.

Arielle



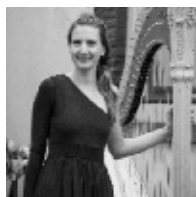
Arielle is an artist whose inspiration constantly balances between sonic and visual elements. Forging a dynamic dual career as a musician and designer, she continues to explore the convergence and interdependence of the two art forms. Whether draping a garment, styling a concert artist, or performing on the harp, Arielle strives to achieve the aesthetic pleasure of striking form, high impact, and refined contrast. A graduate of both the Juilliard School and the Fashion Institute of Technology, Arielle is a contemporary music aficionado actively involved in commissioning and performing new works by composers across the globe. Her vibrant musicianship is equaled by her intrepid yet elegant sense of design, which treads the tightrope between fashion and function. For more information, please visit www.arielleharp.com.

Jan Bach



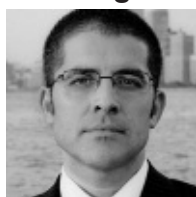
Bach has written for virtually every live medium of vocal and instrumental performance. His music has been recognized with numerous composition awards and grants since 1957 when, at the age of nineteen, he won the BMI Student Composers first prize. Other awards have included the Koussevitsky competition at Tanglewood, the Harvey Gaul composition contest, the Mannes College opera competition, the Sigma Alpha Iota choral composition award, first prize at the First International Brass Congress in Montreux, Switzerland, grants from the National Endowment for the Arts and the Illinois Arts Council, the Brown University choral composition award, first prize in the Nebraska Sinfonia chamber orchestra competition, and first prize in the New York City Opera competition. His works have been recommended for a Pulitzer Prize in music six times. A complete list of compositions and recordings may be found on his website: <http://www.janbach.net>.

Ruth Bennett



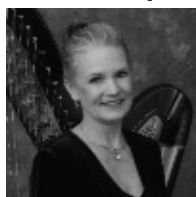
Ruth Bennett divides her time between New York and Merida, Mexico where she has held the post of Principal Harpist with the Orquesta Sinfónica de Yucatán since 2007. Equally versatile as a soloist, chamber musician and orchestral player, she has performed throughout the United States, Latin America, Europe and Japan. In March 2012, Ruth won third prize in *The Netherlands International Harp Competition* where she performed Joaquín Rodrigo's "Concierto de Aranjuez" in the final stage with the *Nieuwe Philharmonie Utrecht* conducted by Johannes Leertouwer. A consistent prize winner in other international and national contests, she received 1st prize in the 2009 *Concurso Nacional de Arpa in Mexico City*, 1st prize in the *Concurso Citta di Padova* (2011) in Italy and awards at the *American Harp Society National Competition* and the *American String Teachers Association Competition* in the United States. In 2006, Ruth gave her debut recital at Carnegie's Weill Recital Hall presented by Artists International. Living in England until age 9, Ruth began her studies at the piano but was eventually persuaded into learning the harp by her grandmother- a former student of Carlos Salzedo. Ruth holds degrees from Manhattan School of Music, S.U.N.Y. Potsdam and Eastman- where she was also awarded the Eileen Malone Scholarship for Harp and the Performer's Certificate for outstanding musical ability.

José Miguel Beviá



José Miguel Beviá graduated from Valencia Conservatory of Music, where he studied classical piano with José Luis de Prado; Berklee College of Music, and Florida State University where he earned a Doctor of Music Degree in Music Theory and Composition. An Associate Professor of Music at County College of Morris in Randolph, New Jersey, Dr. Beviá has seen his Jazz and Classical compositions performed all over the world by the Moravian Philharmonic Orchestra, The BMI/New York Jazz Orchestra, and the Millennium Jazz Orchestra among others. His works have been commissioned by The Commission Project, the BMI Foundation Charlie Parker Composition Prize, harpist Arielle, and Ferdiko Piano Duo. At the same time he has been invited to present his music at the 2008 International Jazz Composers Symposium in Tampa, Florida; the Society of Composers National Conference in Turlock, California; the College Music Society National Conference in Portland, Oregon; and the Czech American Music Summer Institute in Prague, Czech Republic. His debut C.D. has been released by MSR Classics and his compositions are published by The University of Northern Colorado Jazz Press.

Jan Bishop



Jan Bishop is Principal Harp with the Lima Symphony Orchestra in Lima, Ohio and teaches extensively in the Findlay/Lima area. A graduate of Capital University in Ohio, she is Bookkeeper and formerly Treasurer and Chairman of the Board of AHS. The Three of Harps is composed of Jan Bishop, Ruth Papalia and Lucy Scandrett. Since 2004 they have been performing concerts throughout the eastern United States and London, England. The harpists were all students of Lucy Lewis, at the Oberlin Conservatory of Music, at different times. They became acquainted and friends when they served in leadership positions in the American Harp Society. Marissa Knaub is replacing Ruth Papalia who is unable to attend the 2012 conference.

The Boston Harp Project



The Boston Harp Project, under the direction of Felice Pomeranz, are all current students at The Berklee College of Music, in Boston, Massachusetts. They come from around the United States, representing California, Utah, Minnesota, and Connecticut. While studying at Berklee, they pursue degrees not only in harp performance, but also in Music Business, Music Therapy, and Music Technology. The Boston Harp Project was honored to perform at the Camac Festival in France.

Kathleen Bride



Hailed as “A musician above all...” (New York Times) and “...one of her country’s leading soloists” (The Times, London), Kathleen Bride has appeared as recitalist and concerto soloist in the United States, United Kingdom, Ireland, Europe and Korea. She has been an international guest recitalist at numerous festivals in England, Holland and the United States. As a chamber musician, Kathleen Bride has toured the U.S. as duo-recitalist with organ and flute colleagues. Kathleen Bride was appointed Professor of Harp at the Eastman School of Music in 1989 where she teaches a class of U.S. and international harpists. She has been guest professor at the Royal Northern College of Music and The Chetham’s School, Manchester, England. She conducts numerous master classes throughout the United States, England, Wales, Ireland, and Korea. In addition to extensive teaching and performance activities, Kathleen Bride has served as juror for the International Harp Contest (Israel), the USA-International Harp Competition, and the Conservatoire de Musique de Quebec Concours (Canada).

Jessa Callen



Jessa’s folk pop group The Callen Sisters write and sing from the heart; their lyrics speak of love, life, loss and the temporal nature of relationships. The harp lends a soothing, ethereal beauty to their original sound. The Callen Sisters have released two full length albums, were signed to Cordless Recordings (Warner), have toured the Northeast playing such notable venues as The Living Room, Rockwood Music Hall, The Bitter End, The Knitting Factory, Caffé Lena, The Fire and Club Passim, were reviewed in a national magazine (Harp) and have graced the airwaves of Radio BBC Wales and various stations stateside.

Canta Libre



Canta Libre was founded in 2002 by flutist Sally Shorrock to foster the performance and enjoyment of musical literature specifically written for harp, flute and strings. They have been acclaimed by audiences throughout the Northeast, with regular performances in Connecticut, Westchester and Long Island. Their appearances include The Music Festival of the Hamptons, Bargemusic, Lincoln Center, WNYC Live at the Greenspace, and WLIW public television, among many others. Trained at the finest conservatories, many of the members have performed and toured internationally with appearances at major festivals, including Aspen, Spoleto and Tanglewood. Their critically-acclaimed CD was designated the “best US release” by BBC Music magazine and is available on the 4Tay label from <http://www.classicalcds.net/4tay/chamber.html>.

To learn more about Cantata Libre, visit <http://www.cantalibre.org>.

Edmar Castaneda



Edmar Castaneda was born in 1978, in the city of Bogotá, Colombia. Since his move to the United States in 1994, Edmar has quite literally taken New York and the world stage by storm with the sheer force of his virtuosic command of the harp—revolutionizing the way audiences and critics alike consider an instrument commonly relegated to the “unusual category”. A master at realizing beautiful complexities of time, while skillfully drawing out lush colors and dynamic spirit, Edmar has been characterized as “almost a world unto himself” (The New York Times). Residencies have included: a week-long initiative and performance at The Banff Centre with fellow faculty member Dave Douglas and other jazz luminaries; as well as an interactive workshop at the Berklee College of Music, which focused on Latin culture and culminated in a full-on tribute to the late great Mambo King, Israel “Cachao” López. In addition to his acclaimed performing career as an instrumentalist, which has included features at D’Rivera’s Carnegie Hall tribute, The DC Jazz Festival (formerly the Duke Ellington Jazz Festival), Jazz at Lincoln Center, The John F. Kennedy Center for the Performing Arts, the Tanglewood Jazz Festival, the 10th annual World Harp Congress and numerous dates with artists John Scofield, Marcos Miller, John Patitucci, Chico O’Farrill’s Afro-Cuban Jazz Big Band, Edmar Castaneda has also gained recognition as a composer.

Kristy Chmura



Art galleries. Museums. Rock clubs. Theatres. Living rooms. The music of double-breasted lends itself uniquely to each audience and venue. Written by each of the three members, the songs are a wonderful juxtaposition of their classical training infused with their love of pop and rock music. Just as each member is a songwriter, each member is also a lead vocalist in the group. All compositions are written by the group's harpist, Kristy Chmura. Self-proclaimed "couture rock", the group first formed in 2001. The three members of double-breasted, Kristy Chmura, Ardith Collins, and Josh Bicknell, met at The College of New Jersey while earning their Bachelors of Music degrees. Since that time they have released a full-length record, "Who Will Love You?"; a holiday single, "Holiday Sparkle"; a music video depicting their song, "You Never Said Goodbye"; a five song EP, "Suit Yourself", and many covers and other surprises on their YouTube channel. Marina Lane of muzikreviews.com describes double-breasted as "A new face to rock and all the while satisfies every craving for remarkable musical talent." Visit: www.doublebreastedmusic.com

Elizabeth White Clark



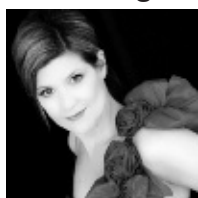
Harpist Elizabeth White Clark studies harp performance at Curtis Institute of Music in Philadelphia under the direction of Elizabeth Hainen and Judy Loman. Previously, Elizabeth studied with ShruDeLi Ownbey in Salt Lake City for 13 years. Recent venues of performance include: Field Concert Hall, The Kimmel Center, Carnegie Hall, and the Temple Square Concert Series. Achievements and honors include: First place in the American Harp Society (AHS) National Harp Competition Young Professional Division, "Concert Artist" for the AHS 2011-2013, Utah State Music Sterling Scholar Finalist, Winner in the National Lyon and Healy Scholarship Competition in 2009 and 2011, second place in the AHS Advanced Division in 2009, and first place in the AHS Intermediate II Division in 2007. Elizabeth soloed at the World Harp Congress in Dublin, Ireland in 2005, at the USA International Harp Competition in the "Stars of tomorrow" concert in 2004, and with the Utah Symphony, in the Salute to Youth concert in 2004.

Ron Cook



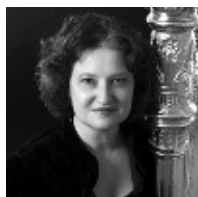
Ron Cook has been performing on historical harps—principally Medieval and Renaissance instruments—since 1978. He began his work with the *lais* of Marie de France almost twenty-five years ago. He is a frequent speaker and writer on early music topics, with an emphasis on the historical harp. Director of The Early Interval, an early music ensemble based in Columbus, Ohio, the ensemble has performed since 1977. Mr. Cook has performed on historical harps throughout the United States, including the Boston Early Music Festival, Berkeley Early Music Festival, Amherst Early Music Festival and the International Congress on Medieval Studies. He has taught historical harp at the national Historical Harp Workshop. He is a regular presenter at conference sessions sponsored by the International Marie de France Society and has contributed to its scholarly journal. He is a founder and past president of the Historical Harp Society and the immediate past president of Early Music America. When not pursuing his love of the historical harp, he has practiced law for over forty years with the firm Porter, Wright, Morris & Arthur LLP.

Kirsten Agresta Copely



Kirsten Agresta Copely is an internationally renowned harpist, commanding a wide range of genres from classical to hip-hop. She has soloed in Carnegie Hall, Lincoln Center, and throughout the world. She has also played alongside and recorded with artists such as Beyoncé, Jay-Z, and Erykah Badu, appeared at Live8 and on Saturday Night Live. Kirsten teaches at Sarah Lawrence College and is on the Board of Directors of the World Harp Congress.

Sara Cutler



Sara Cutler, Principal Harp of both the American Symphony Orchestra and the New York City Ballet Orchestra, has performed as concerto soloist at Carnegie Hall, Lincoln Center, and the Kennedy Center in Washington, DC. She has commissioned or premiered many works, including the Concerto: *Cold, Silent Snow* by Elizabeth Larsen and the Cantilena and Scherzo by Gian-Carlo Menotti. Ms. Cutler has performed as soloist with ensembles such as the Orchestra of St Luke's and the American Symphony and has been heard in recital in Tokyo, Tel Aviv, London, Paris, and New York. In concert, she has performed with a diverse group of artists ranging from the American String Quartet to the heavy-metal band Metallica to jazz guitarist Pat Metheny. Her recordings include the *Dohnányi Concertino for Harp* (with the American Symphony), an all-Debussy CD with flutist Linda Chesis, a Christmas CD with Jessye Norman, and the 2011 releases from Paul Simon and Bjork. She appears each summer at the Bard Music Festival and is on the faculty of the Bard College Conservatory of Music.

Michael Djupstrom



Michael Djupstrom was born in St. Paul, Minnesota (USA) in 1980 and began music studies at the piano at the age of eight. He continued his training at the University of Michigan with Lynne Bartholomew, Sergio de los Cobos and Katherine Collier, and began formal composition study with composers Bright Sheng, Susan Botti, William Bolcom and Karen Tanaka. After receiving a B.M. and M.A. in composition, Djupstrom pursued further studies in Paris with Betsy Jolas, whom he went on to work for as assistant. He also holds an Artist Diploma from the Curtis Institute of Music, where he was enrolled from 2009-2011 as a composition student of Jennifer Higdon and Richard Danielpour. Other training included fellowships at the Tanglewood Music Center in 2002 and 2003, where Djupstrom worked with composers Michael Gandolfi, Augusta Read Thomas, Osvaldo Golijov and George Benjamin, among others; at the 2005 Aspen Music Festival and School, his teachers were Robert Beaser and Christopher Rouse. Djupstrom currently lives in Philadelphia, where he teaches piano at Settlement Music School.

Victoria Drake



Victoria Drake is a free-lance harpist in New York City. Hometown: Milwaukee, Wisconsin. Education: SUNY Purchase and Fontainebleau School, France. Teachers include: Jeanne Henderson, Pearl Chertok, Gloria Agostini. Competition awards include: Ruth Lorraine Close Award, 1981. Semi-finalist, 10th International Harp Contest in Israel, 1988. Music Festivals include: Aspen, Bard, Cabrillo, Cape May, Harkness, Vermont Mozart. Orchestras include: American Ballet Theatre, American Symphony, Musica Sacra, New York City Ballet, New York City Opera, New York Philharmonic, Orchestra of St. Luke's, Oratorio Society of New York, Opera Orchestra of New York, St. Paul Chamber Orchestra. Broadway shows (and recordings): *The King and I*, *42nd Street*, *The Light in the Piazza*. Recordings include: (Solo) *Harping on Bach*, *Scarlatti's Harp*, *Spanish Gold*, *From the Bach Note-Book: the complete cello suites transcribed*, Mozart *Concerto for Flute and Harp* on period instruments with Sandra Miller & Old Fairfield Academy, Frank Martin *Petite Symphonie Concertante* with Philharmonia Virtuosi and orchestral: *Die Meistersinger von Nürnberg* with Chicago Symphony Orchestra/Solti. Soundtracks include: *Extremely Loud & Incredibly Close*, *True Grit*, *Julie & Julia*, and HBO's *Mildred Pierce*. More information at www.VictoriaDrake.com.

Frances Duffy



Frances Duffy is Principal Harp of the Hudson Valley Philharmonic and the Wheeling and Allentown Symphony Orchestras. She has performed with the New York Philharmonic and the symphonies of Baltimore, Pittsburgh, New Jersey Symphony, Albany and Hartford under conductors including Keith Lockhart, Marin Alsop, Kurt Masur, Charles Dutoit, and Lorin Maazel. As a soloist Ms. Duffy has performed concertos with the Wheeling Symphony, Pittsburgh Civic Orchestra, the Bloomfield Symphony, the Altoona Symphony and the Lyric Orchestra and will be featured with the Hudson Valley Philharmonic next season performing Pierre's *Concertstuck* for harp and orchestra. She has performed solo recitals at Carnegie's Weill Recital Hall, Merkin Hall and at the Trinity Concert Series at Trinity Church. She teaches at the Thurnauer School of Music, the Hoboken School of Music and has been on the faculty of the Brevard Music Center. Ms. Duffy received BFA and MM degrees in music performance from Carnegie Mellon University and a MM in Orchestral Performance from the Manhattan School of Music. Her teachers include Kathleen Bride, Anne-Marguerite Michaud and Sarah Bullen.

Cheryl Ann Fulton



Cheryl Ann Fulton has enjoyed an international performing, recording, teaching and scholarly research career. A sought after teacher of her Touch & Tone Harp Technique, she began studies with Jane Weidensaul in her home state of New Jersey. She earned a BS in pedal harp under Peter Eagle, and MM and DMA degrees in early music/historical harp from Indiana University, a student of Thomas Binkley. In 1986 she gave the first performance in the USA in Merkin Hall of the *Handel Harp Concerto* on triple harp. In 1987 she was a Fulbright scholar in Portugal and became principal harpist for the Orchestre Gulbenkian performing under the baton of some of Europe's distinguished conductors. Her solo recital at the John F. Kennedy Center featured five historical harps of which the Washington Post said, "Fulton drew from all of them a serene and delicate sound.... remarkable instruments which Fulton played with total skill and reverent affection." She has recorded over forty CDs including *The Airs of Wales*, which brought her recognition as a "genuine virtuosa of her instrument." Dr. Fulton is a contributing scholar for the New Grove Dictionary of Music and Musicians and was awarded the Burton E. Adams Prize for Academic Research for her doctoral thesis on the triple harp.

Ed Galchick



Ed Galchick began his career in the harp service business in 1975 at Lyon & Healy's New York office. He studied harp with Lucien Thomson and learned the art of harp regulation with Samuel Milligan and became the East Coast Service Representative for L&H. He transferred to the Chicago office in 1979 where he attained the title of master regulator/technician after years of dedicated and diverse experiences in the harp factory. In 1987 Ed formed an independent onsite regulation service and travels extensively throughout North America. He has conducted workshops at conferences and serves as harp technician at many competitions and AHS Conferences. In 2006 Ed became an authorized member of the newly founded Lyon & Healy/Salvi Technicians Guild. He is authorized to provide services for most other makes of pedal harps. With over thirty years experience, Ed has the longest active tenure in his field.

André Gauthier



André Gauthier began his career as a record producer in 1983 when digital recording was "new" and the CD barely on store shelves. His first CD won the coveted "Grand Prix du Disc, Liszt" in Budapest in 1984. He has been a pioneer in the world of digital recording and has produced well over 1,000 CDs. His work has appeared on over 20 record labels. Gauthier turned exclusively to producing classical CDs in 1986 when he joined the RCA Red Seal label and BMG Classics. While there he garnered several Grammy nominations. Since that time he has worked in all facets of the entertainment industry, including international television broadcasts, Hollywood films, Broadway musicals and jazz recordings. He is also an ardent fan of new music. In 1994, taking advantage of the newly arrived Internet he started his own production company, Pilot Music, Incorporated. He currently resides in Manhattan producing and remastering many rare, broadcast performances from the 1930s to the present as well as new recordings. He has an abiding interest in helping young musicians make quality recordings that will have very long "shelf lives" regardless of the playback mediums that are rapidly replacing CD technology.

Robbin Gordon-Cartier



Robbin Gordon-Cartier teaches a harp program in the East Orange School District at the Cicely L. Tyson School of Performing and Fine Arts. She is a Concert Artist/Adjunct Harp Faculty member of Kean University in Union, NJ. Robbin is the 2nd Vice-President of the American Harp Society and she also serves as Director at Large on the American Harp Society Board. Mrs. Gordon-Cartier performs regularly in the New York metropolitan area with credits including appearances at Carnegie Hall and Alice Tully Hall in New York City; the New Jersey Performing Arts Center; the Pablo Casals Music Festival in San Juan, Puerto Rico; and the National Symphony Orchestra of Santo Domingo, Dominican Republic. Robbin is a Salvi Concert Artist and has presented a week of master classes and concert at the French ambassador's residence in Bogoto, Columbia for the Salvi Harp Foundation. Robbin is a sought-after presenter of workshops across the country. Mrs. Gordon-Cartier has a Bachelor of Arts Degree in Music Education and a Masters in Harp Performance from Montclair State University.

Bernard Grandjany



Bernard Grandjany was born April 29, 1930 to Marcel and Georgette Grandjany in Paris, France. He arrived in New York City with his parents on the S.S. Normandie in May of 1937. He began working for the American Red Cross in 1960, and was Assistant Director of Disaster Services in Greater New York at the time of his retirement in 1981. He became a driver for the Ease Limousine Service in 2005. The company had a contract with such clients as the Metropolitan Opera, and because of his knowledge of music and fluency in French, was driver of choice for such luminaries as James Levine, Charles Dutoit, Leonard Slatkin, and Mirella Freni, among others. He remains a very active supporter of the American Harp Society.

Jaymee Haefner



Jaymee Haefner's performances have been described by Daniel Buckley as possessing "an air of dreamy lyricism... interlocking melody lines with the deftness of a dancer's footwork." Jaymee joined the University of North Texas (UNT) faculty in 2006 and was appointed as College of Music Director of Undergraduate Studies in 2010. She has performed throughout the Dallas-Fort Worth area, in Mexico, the Czech Republic and Russia. Her recordings include features with the Bloomington Pops Orchestra, baritone Daniel Narducci and Alfredo Rolando Ortiz. She published a biography entitled *The Legend of Henriette Renié* and presented lectures at the 2008 World Harp Congress in Amsterdam and the 2009 AHS

Institute in Salt Lake City. Jaymee serves as the National Secretary and Southwestern Regional Director for the AHS and was Chairman of the 2011 AHS Institute. Recently appointed as the Treasurer for the World Harp Congress, she also and serves as the National Harp Associations Liaison. Jaymee obtained her Bachelor of Music and Master of Music degrees from the University of Arizona and her Doctor of Music degree from Indiana University.

Lucile Brais Hildesheim



Ottawa harpist Lucile Brais Hildesheim began harp studies when she was eight in her native Montreal, ending with a BMus (Performance) from McGill University in 1979. Finalist in the 1981 CBC National Competition, she spent that summer as harpist in residence at the Banff Centre, and began a lovely relationship with the CBC and Radio-Canada. Solo, chamber and concerto performances took her to summer festivals, Europe, the US and across Canada. But the purchase of a Celtic harp in the mid 90's changed everything: new musical styles needed to be learned since the repertoire she knew did not suit the small harp. There begins the adventure into folk, South American, Renaissance and Medieval music,

improvisation, arranging and composition. Lucile often brings both harps to the stage, using their different personalities to best carry the music. She has recorded with several choirs and produced three solo albums, which include some of her own arrangements and compositions. Lucile teaches both styles of harp to adults and children. Her Celtic harp was made in Canada by Timothy Habinski.

Erin Hill



Erin Hill is a harpist, singer, songwriter, actor and science fiction geek. She's had a #1 album on the Billboard world chart and in the Top 40 on the Independent chart. She's played with Kanye, Moby, Enya, A-ha, Cyndi Lauper, Joan Osborne, Levon Helm, etc. and has played solo at The Royal Albert Hall. She's also known as The Pretty White Girl on Comedy Central's *Chappelle's Show*. About Erin's film *Clear Blue Tuesday* (2010), The New York Times wrote: "Erin Hill, as a giddy, harp-playing Trekker, is a stand-out... The best and funniest scene in the film is Ms. Hill's...." Erin was a harpist, actor and composer in *A Midsummer Night's Dream* (NYC) this spring with Bebe Neuwirth and Christina Ricci. Erin is the harpist

on the Broadway cast album of *Cabaret*, as well as The Fantasticks new cast album. Erin's November 2011 Kickstarter project, "Erin Hill (the Sci-Fi Harp Girl) makes a Music Video Album," was in the Top 40 of Kickstarter's Most Funded music projects ever and is continuing via Fractured Atlas.

Jennifer Hoult



Former AHS Concert Artist Designate, Jennifer Hoult began harp at 7, commenced professional appearances at 12, performed Handel's *Concerto* with Arthur Fiedler at 15 and Mozart's *Concerto* with the Boston Symphony Orchestra at 16, and presented her solo debut to a capacity house at Carnegie Recital Hall in New York City. Credits include acclaimed solo performances with the Trenton Symphony, New Haven Symphony, New Bedford Symphony, Manhattan Philharmonic, American Chamber Orchestra (world premiere of Carlos Salzedo's *Second Concerto*), and the Schwarzenbrucker Kammerorchester; appearances as Principal Harpist of the Florida Orchestra, Bridgeport Symphony, and New Haven Symphony; appearances in the New York Philharmonic, American Symphony Orchestra, Brooklyn Philharmonic, Concordia, Eos, and the New York Pops; appearances at Bard, Bayreuth, Chataqua, OK Mozart, Spoleto, and Tanglewood; "110 in the Shade," "Bernarda Alba," "The Frogs," "1776," "A Christmas Carol," and "Kristina," recordings of film scores, solo, orchestral, musical theater, and choral works. Her two solo albums received critical acclaim in *Fanfare Magazine* and *The Harp Column*. She holds degrees in Harp, Computer Science, Religion, and Law. www.CDBaby.com/Artist/JenniferHoult.

Gordon Johnston



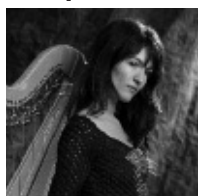
Active as a conductor, organist, harpist and composer, Gordon Johnston has been Director of Music at the Church of St John the Evangelist (Elgin Street) since 1986. The choir gives several concerts annually as well as providing music for the weekly services; the choir records and tours frequently. Johnston holds bachelors and masters degrees in music from Brigham Young University (USA) where he studied conducting with Ralph Woodward. In 2003 he earned his Doctor of Sacred Music summa cum laude from the Graduate Theological Foundation. A Fellow of the Royal Canadian College of Organists, he was a member of the College's Examinations Committee and is currently the chairman of the RCCO's Board of Examiners. In 1994 he was commissioned by Novalis, the Canadian publishing arm of the Roman Catholic Church, to compose a complete cycle of psalms. His psalms are published in "Living With Christ" and also by the Anglican Church of Canada in a collection entitled "Psalms for the Revised Common Lectionary", as well as self-published at his website www.PsalmsForPraying.com.

Susan Jolles



Susan Jolles has enjoyed a long and varied career as a soloist, chamber musician, orchestral player, teacher and arranger. A founding member of the Naumburg Award winning Jubal Trio, she also appears with daughter, Renée, violinist, as the Jolles Duo. She is a member of the American Composers Orchestra, Musica Viva, Queens Symphony Orchestra and The Little Orchestra Society, and is associate harpist with the Metropolitan Opera Orchestra. Past affiliations include the Contemporary Chamber Ensemble, The Group for Contemporary Music, The New York Chamber Symphony, and The Juilliard Ensemble. Ms. Jolles has premiered, recorded and commissioned the works of such composers as Luciano Berio, Hans Werner Henze, George Crumb, Charles Wuorinen and Philip Glass. She has an extensive discography that encompasses a full range of musical genres, recording with such diverse artists as Giora Feidman, Kenny Garrett, James Galway and Barbara Cook and has recently recorded five albums of original flute and harp music with flutist Laurel Zucker. Ms. Jolles is on the faculties of the Manhattan School of Music and the Mannes College of Music.

Jacqueline Kerrod



Described as 'masters of strings', New York City based Clockwise was formed in 2006 by two leading South African born musicians, harpist Jacqueline Kerrod and violinist Marc Uys. In only their second season, they embarked on an ambitious commissioning project, which culminated in a June – August 2008 tour with nine world premieres spread across thirty performances in major and new venues throughout South Africa, amongst them the Baxter Concert Hall in Cape Town, the National Arts Festival in Grahamstown and the Sudwala Caves (near Kruger National Park)! They have had audiences 'eating out of their hands' ever since. In subsequent seasons, notable venues have included Trinity Wall Street and The Stone in New York City; San Francisco MoMA; and Unisa ZK Matthews Hall, South Africa. Most recently, they performed at the Harare International Festival of the Arts in Zimbabwe, where they gave the world premiere of *Freya's Tears*, written for

them by New York composer Robert Paterson. In addition to their enthusiasm for participating in the creation of new music, Clockwise also performs a growing repertoire of music from Bach to Britten and Cage. Clockwise is a sponsored project of Fractured Atlas, a non-profit arts service organization. Fractured Atlas will receive grants on behalf of Clockwise, provide oversight to ensure that grant funds are used in accordance with grant agreements, and provide reports as required by the grantor. www.duoclockwise.com

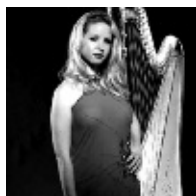
The Keystone Wind Ensemble



The Keystone Wind Ensemble is a concert band comprised of approximately 50 woodwind, brass and percussion players, under the direction of Dr. Jack Stamp. The Keystone Wind Ensemble is sponsored by Indiana University of Pennsylvania, and all members have a direct affiliation with the university as alumni, students, faculty or administrators. The ensemble, created in 1992, was formed for the express purpose of recording new and more traditional works from the concert band repertoire for national release on compact disc.

Reviews of these recordings have been uniformly enthusiastic. Over the Past 18 years, the Keystone Wind Ensemble has recorded 21 compact discs for professional and educational purposes. They have performed at the World Association for Symphonic Bands and Ensembles conference, the International Trumpet Guild conference, held at Messiah College and twice at the College Band Directors National Association conference. Through their annual CD releases, which are all recorded on the I.U.P. campus, the ensemble has attracted a national following. What makes this group distinctive, apart from the high performance level, is that this ensemble is truly one of a kind. No other university in the United States can boast of an ensemble such as this - and especially one that reaches the highest professional standards.

Marissa Knaub



Marissa Knaub is a frequent soloist and orchestra member throughout Pennsylvania and Ohio. She began her studies with Lucy Scandrett, and has degrees from Berklee College of Music, Peabody Conservatory and recently completed the Professional Studies program at Cleveland Institute of Music. Marissa is replacing Ruth Papalia in Three of Harps who is unable to attend the 2012 conference. The Three of Harps is composed of Jan Bishop, Ruth Papalia and Lucy Scandrett. Since 2004 they have been performing concerts throughout the eastern United States and London, England. The harpists were all students of Lucy Lewis, at the Oberlin Conservatory of Music, at different times. They became acquainted and friends when they served in leadership positions in the American Harp Society.

Paul Knoke



Paul Knoke began his harp studies with Marie Goossens, OBE, while he was living in London on an internship with the musical instrument collection at the Victoria & Albert Museum. He continued studying with Nan Gullo Richmond at the Eastman Community Music School. He is a charter member and past president of the Historical Harp Society, coordinator of the Single Action Harp Association, and has been principal harpist with the Brighton Symphony Orchestra since 1991. His primary field of study is the single-action pedal harp and its history, repertoire and technique. His editions of music for the instrument are available through the Historical Harp Society. Residing in his native Rochester, New York, Paul is a harp technician providing regulations, restringing and other maintenance for all makes, models and ages of pedal and lever harps.

Yolanda Kondonassis



Yolanda Kondonassis is celebrated as one of the world's premiere solo harpists and is widely regarded as today's most recorded classical harpist. Hailed as "an extraordinary virtuosa" and "sheer luminescence at the harp," she has performed around the globe as a concerto soloist and in recital, appearing with numerous major orchestras such as The New York Philharmonic, The Cleveland Orchestra, the English Chamber Orchestra, and the Hong Kong Philharmonic, to name a few. With fifteen albums and well over 100,000 recordings sold worldwide, Ms. Kondonassis' extensive discography includes her recent Grammy-nominated release of music by Takemitsu and Debussy entitled *Air*, as well as the world-premiere recording of Bright Sheng's *Harp Concerto*, written for Ms. Kondonassis. In addition to her active performing and

recording schedule, Ms. Kondonassis heads the harp departments at The Cleveland Institute of Music and Oberlin Conservatory and has presented master classes around the world. For more information, visit www.Yolandaharp.com.

Lowell Liebermann



Lowell Liebermann is one of America's most recorded and internationally performed composers. His *Gargoyles for Piano* and *Sonata for Flute and Piano* have achieved repertoire status for their respective instruments: these and other works can be heard on over 80 compact discs to date. This year will see the release of several new all-Liebermann discs on the Albany and Blue Griffin labels. Upcoming premieres include works for the Emerson Quartet, Trio Solisti and the Gaudete Brass Quintet, as well as a song cycle for mezzo Sasha Cooke, clarinetist David Shifrin and the piano quartet Opus One, among other commissions. Mr. Liebermann is also active as a pianist and conductor. His works are published exclusively by Theodore Presser Company.

Karen Lindquist



Karen Lindquist received her Bachelor and Master of Music degrees from the Juilliard School with Marcel Grandjany. Other teachers were Suzanne Balderston and Eileen Malone. Karen has played at the Marlboro, Music from Angel Fire, Vail Valley, Manchester and White Mountains Music Festivals. She has also performed with the Chamber Music Society of Lincoln Center and the Theater Chamber Players of the Kennedy Center. Formerly a member of the Baltimore Symphony, Karen is the Principal Harp of the Brooklyn and Long Island Philharmonics and Canta Libre – a quintet for flute, harp and string trio. She has toured the United States with Speculum Musicae and the Aurora Trio. She was a featured performer with the members of the Chicago Symphony. She has been heard as soloist with major orchestras across the United States and in Europe including the National Symphony and Long Beach Symphony, St. Paul Chamber Orchestra, New York Philharmonic, Brooklyn Philharmonic and the Vienna Austria Symphony. Miss Lindquist can be heard on Varese, Sarabande, Orion, Music Masters and Bridge records.

Sivan Magen



Sivan Magen is the only Israeli to have ever won the prestigious International Harp Contest in Israel, a winner of the Pro Musicis International Award and the 2012 Award Winner of the Borletti-Buitoni Trust – the first harpist to have been awarded that honor. Recent performances include recital debuts in Carnegie's Weill Hall and London's Wigmore Hall, and solo appearances in the US, South America, Europe and Israel including the world premiere of Haim Permont's "Aviv" concerto with the Israel Philharmonic. A founding member of the Israeli Chamber Project, Mr. Magen is an avid chamber musician and has appeared in Paris (Salle Gaveau), New York (Alice Tully Hall, the Metropolitan Museum, Bargemusic), with Musicians from Marlboro, and at the Marlboro, Kuhmo, Giverny, and Jerusalem International Chamber Music festivals. The 2011-12 season marks the debut of his new trio with flutist Marina Piccinini and violist Kim Kashkashian. He has recorded for the Koch, Avie and Azica labels, Israeli Radio and Television, New York's WQXR, APM's Performance Today and the French television channel Mezzo. His performance of Ravel's *Introduction and Allegro* is featured on Marlboro's 60th Anniversary CD.

The Metro Harp Ensemble



The Metro Harp Ensemble is a group of enthusiastic students and professionals of all ages from the New York Metropolitan area. The group specializes in performing concert arrangements that include performers of all levels, and repertoire from a wide variety of styles and cultures. The ensemble was organized to promote a greater sense of community and support amongst harpists, and for the enjoyment of playing with others.

Diane Michaels



Diane Michaels received a Bachelor of Music degree from Oberlin College as a student of Alice Chalifoux, graduated from Interlochen Arts Academy where she studied with Joan Raeburn Holland, and attended National Music Camp, the Salzedo Harp Colony, and the Royal Irish Academy of Music in Dublin. A free-lance harpist in the New York metro area, Ms. Michaels has been a member of the Orchestra of St. Peter by the Sea since 1993, played on Broadway for the show “Thoroughly Modern Millie,” aboard the QE2 and the Seven Seas Navigator and regularly plays at many New York metropolitan hotels and restaurants. The President of the North Jersey Chapter of the AHS, she resides in Bloomfield, NJ with her husband, bassist Kevin Brown and a standard poodle named Bentley. The North Jersey Chapter Harp Ensemble is open to students, amateurs and professionals of all levels and has had the honor of performing at the Somerset Folk Harp Festival in 2010 and 2011 in addition to performances in New Brunswick, Wyckoff, Morristown and New Providence.

John Miller



John Miller is musical coordinator known for his work on over 100 Broadway shows, films, records, commercials and concerts. As a musical coordinator, he not only finds and hires musicians, but also musical directors, orchestrators, and copyists for productions. He also provides the same service to film companies when they hire out of New York City. In his spare time, he is a free-lance bass player. John especially loves to hire harpists.

Samuel Milligan



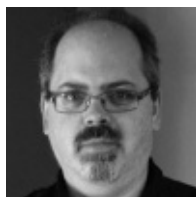
The founder of the group *Ars Musicae Hispaniae*, Samuel Milligan was first encouraged to investigate early music in the 1950's by his graduate faculty adviser, Helen Hewett, a now legendary authority on music of the Middle Ages and Renaissance. She also taught him early music notation, specifically assigning him the works of the early French *trouvère* Blondel de Nesle to transcribe. In those pre-photocopy days, she hand copied a chanson by Loyset Compère for Sam, with which he made his early music “debut,” playing on a Clark Irish harp, that being the closest thing to a Renaissance harp available at the time. Since the 1950's he had been a fan of Spanish music, and so took readily to the suggestion made by the virtuoso Nicanor Zabaleta that he research the place of the harp in the Hispanic world. The field being immense, his interest settled in two areas—secular music involving the harp in medieval Spain and in the Colonial Period in the Spanish New World. He formed the first *Ars Musicae Hispaniae* group in Texas in 1980. While the name remains the same, the personnel and instrumentation will vary, depending on the period of the music involved and availability of players. He was appointed by the American Harp Society to serve as a liaison between that group and the Historical Harp Society.

Emily Mitchell



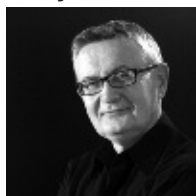
Emily Mitchell's 30-year career includes her popular recordings for RCA Victor, teaching on the artist faculty of New York University, master classes taught at the Royal College of Music, London, Eastman School of Music, Juilliard, Berklee College of Music, Madrid Conservatory and as an established name in the television, motion picture and recording studios of NYC. Recently relocated to Houston, Ms. Mitchell is newly appointed to teach at Stephen F. Austin State University. Azica Records released her new CD, *Garden in Harp*, compositions by Gary Schocker, in early 2012. Ms. Mitchell has served on the AHS Board of Directors and as Chair of the AHS 50th Anniversary, 40th National Conference. She is a graduate of the Eastman School of Music with a Performer's Certificate and an Associate of the Royal College of Music, London having studied with Julia Herrmann Edwards, Eileen Malone, and Marisa Robles. Ms. Mitchell was awarded First Prize at the 7th International Harp Contest, 1979. In the words of The Washington Post, “Mitchell commands a vivid palette of colors and uses them with imagination.” “A marvelous harpist” The New York Times.

Mark Mitchell



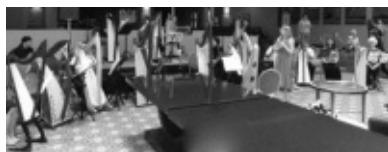
Mark Mitchell grew up in Ottawa and Prince Edward Island, making his first attempts in composition at age nine. Through church he gained experience in performing, accompanying, organ playing, and began a life-long love of choral singing, conducting and writing. Mark graduated from the University of Ottawa and has a doctorate in composition from UBC. He has worked as a teacher, choral conductor, and in the computer game industry. His compositions include choral works, vocal and piano solos, a musical, a book of original hymns and pop songs and he has been laboring for the past several years on an oratorio. He currently resides in Ottawa, Ontario with his wife and two of their six children.

Marjan Mozetich



Marjan Mozetich is a Canadian composer. He was born in Italy to Slovenian parents and has lived in Canada since 1952. He is currently an Adjunct Lecturer in Composition at Queen's University in Kingston, Ontario and has won several prestigious awards, including the first prize in the CAPAC (SOCAN)-Sir Ernest MacMillan Award. His major compositions include *Fantasia... sul linguaggio pertuto*, and *Postcards from the Sky*.

The North Jersey Chapter Harp Ensemble



The North Jersey Chapter Harp Ensemble is open to students, amateurs and professionals of all levels and has had the honor of performing at the Somerset Folk Harp Festival in 2010 and 2011 in addition to performances in New Brunswick, Wyckoff, Morristown and New Providence.

Tom Olcott



Tom Olcott, is a representative from the Local 802 Executive Board. He is an AFM Convention Delegate and a NY Central Labor Council Representative. He holds degrees from Yale, Juilliard and Cardozo School of Law. A trombonist, he performs with the American Ballet Theatre, Radio City and Long Island Philharmonic Orchestras, and many other organizations. He is an attorney, licensed in NY and NJ, with considerable negotiation experience.

Alfredo Rolando Ortiz



With a multicultural repertoire that covers folk, classical and popular music from many countries, as well as his original compositions, Alfredo Rolando Ortiz has performed for audiences of all ages and backgrounds. He has recorded over forty albums and is the winner of a Gold Record in South America. He has lectured on a variety of subjects at universities, colleges and schools, is the author of several harp music books and articles, and his compositions have been performed and recorded by classical and folk harpists in many countries. His "*Venezolana for Five Pedal Harps*" has become a favorite of harp ensembles around the world.

Robert Paterson



Composer Robert Paterson's richly colorful, wildly eclectic and intensely rhythmic music is influenced by visual art, nature, machines, and more. *Muso* describes his work as, "spectacularly varied and colorful." In 2011, Paterson received the Composer of the Year Award from the Classical Recording Foundation for his album, *The Book of Goddesses*. From 2009, he has been the Music Alive composer-in-residence with the Vermont Youth Orchestra Association, sponsored by Meet The Composer and the League of American Orchestras. The residency will culminate in a commission for a major new work for orchestra.

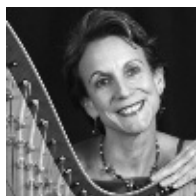
and chorus. Entitled *A New Eaarth*, Paterson drew his inspiration from the book *Eaarth* by author and environmentalist Bill McKibben. Other recent honors include winning the Cincinnati Camerata Composition Competition, the Copland Award, Louisville Orchestra Composition Competition, Brian Israel Prize, two ASCAP Young Composer Awards, and grants from Meet The Composer, the American Music Center, the American Composers Forum and ASCAP, as well as fellowships to Yaddo, the MacDowell Colony, the Aspen Music Festival, and the Atlantic Center for the Arts.

Alexandra Perdew



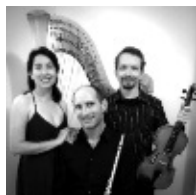
Alexandra Perdew received her Bachelor's Degree from DePauw University majoring in Music and Anthropology with a minor in Chemistry. Her Master's Degree is from Roosevelt University and she has completed post-graduate work at the University of Southern California. Alexandra's harp teachers include: Sarah Bullen, Sally Maxwell, Edward Druzinsky, JoAnn Turovsky, Harriet Thompson Moore, Kara Ber-shad, Faye Seeman, Joy Andreasen, and Neva Lydiard. She has performed extensively throughout the country and has appeared on ABC. Alexandra has been teaching harp for twelve years through her studio in Chicago, at the University of Southern California as a Teaching Assistant, at the Salvi Showroom and in Palos Verdes at Amuse Music. Alexandra utilizes the ABRSM program in her teaching as well as molding programs to fit young adults and adult beginners. Alexandra has written for *The American Harp Journal* and is currently the Vice President of the Orange County Chapter. She has also served as one of the main directors of the Anne Adams Awards and has helped to run the National Competitions.

Felice Pomeranz



Felice Pomeranz has been performing in the Greater Boston area since 1978. She holds degrees from New England Conservatory in both classical and jazz and is Professor of Harp at Berklee College of Music in Boston, Massachusetts. Ms. Pomeranz has been a clinician and performer at festivals around the United States, Europe, and the Caribbean. Her classical and popular arrangements for harp are available widely through harp outlets, as are her teaching DVD, *Jazzy Beginnings* and CD/workbook, *Harp in the Band, Vol 1*. Ms. Pomeranz directs the popular harp referral network, *The Gilded Harps*, organizing events throughout New England and beyond. She is New England Regional Director for the American Harp Society and currently serving as Chairman of the Board.

Anna Reinersman



Anna Reinersman, began her harp studies at the age of 7, holding her first position as Principal Harp for the Rocky Mountain Symphony in Utah at the age of 14. Praised by *The New York Times* as "an elegant harpist", she performs extensively throughout New York and Boston. Ms. Reinersman was the harpist for the entire run of the Broadway smash hit "The Producers", and has performed with the Metropolitan Opera Orchestra, the Orchestra of St. Luke's, the Mostly Mozart Music Festival, and the Boston Pops. She maintains an active career as a chamber musician with the Locrian Chamber Players, the Chameleon Arts Ensemble, a Boston based chamber group and the Larkspur Trio, a NYC based chamber group. Comfortable in a variety of musical settings, she has performed with such contemporary pop artists as Joni Mitchell, Diana Krall, and Alicia Keyes. Ms. Reinersman is also cofounder and Artistic Director of the Carolina Chamber Music Festival, and can be heard on the soundtrack of the recent "The Producers" movie.

Alyssa Reit



As a harpist, Alyssa Reit has performed with artists ranging from the famous vocal quartet Anonymous 4 and the renowned choreographer Martha Clarke to contemporary music groups and traditional Irish bands. She has played in such well known, diverse venues as Carnegie Hall, Merkin Hall, Tully Hall, BAM, the Public Theater, and the Kitchen. As a composer, her music has been performed by artists including the Eastern Brass Quintet, acclaimed trombone soloist Paul Pollard, and the Greenwich Symphony Orchestra, and in countries ranging from South America to Japan. Upcoming projects include collaboration with filmmaker and translator Zahra Partovi based on the poetry of Rumi. She is founder,

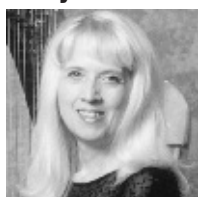
artistic director, and resident composer for Singing Harp, an arts troupe that presents fairy tales, myths, and classic stories in dramatic and musical forms. The Company has received numerous grants, and has performed internationally, as well as at such esteemed venues as the Caramoor Center for Music and the Arts.

Jennifer Sayre



Jennifer Sayre has appeared and recorded with such groups as Apollo's Fire, Chanticleer and the New York Ensemble for Early Music, and has also appeared with Chatham Baroque, the Los Angeles Baroque Orchestra and the Magnificat Baroque of San Francisco. Solo recitals span from Trinity Cathedral, San Jose, California, to the Fundación Juan March, Madrid, Spain. She has performed at the Salou International Baroque Festival, Salou, Spain, the symposium *Renaissance and Baroque Spanish Poetry and Music*, Denver, Colorado, and was a featured soloist and panelist at the *Simposio del arpa español* in Toledo, Spain. Ms. Sayre has researched 16th and 17th Century harp techniques and music at the Biblioteca Nacional, Madrid, and at El Escorial, San Lorenzo. Her radio broadcasts include *Artists in Concert* on WQXR, New York, and the nationally broadcast *Millennium of Music* on WETA, Washington D.C. Her solo recording, *Harp Music of the Americas*, is issued by the Musical Heritage Society. She is currently harp instructor at Cal Poly, San Luis Obispo, California.

Lucy Scandrett



Lucy Scandrett is Principal Harp of McKeesport Symphony and former Principal Harp of the Pittsburgh Opera/Ballet Orchestras. A graduate of Oberlin Conservatory of Music and Converse College, she is Adjunct Professor of Harp at Indiana University of Pennsylvania, Chatham and Seton Hill Universities and CAPA 6-12. Lucy served as President of AHS. The Three of Harps is composed of Jan Bishop, Ruth Papalia and Lucy Scandrett. Since 2004 they have been performing concerts throughout the eastern United States and London, England. The harpists were all students of Lucy Lewis, at the Oberlin Conservatory of Music, at different times. They became acquainted and friends when they served in leadership positions in the American Harp Society. Marissa Knaub is replacing Ruth Papalia who is unable to attend the 2012 conference.

Gary Schocker



Flutist-composer-pianist Gary Schocker has composed sonatas and chamber music for most instruments of the orchestra. He is a prolific writer for the harp: harp solo *Garden in Harp* and harp chamber music recently recorded and released by Azica Records, on *Garden in Harp*, *Compositions by Gary Schocker*. He also has written several musicals, including *Far From the Madding Crowd* and *The Awakening*, which can be heard on Original Cast Recordings. Both shows were winners of the Global Search for New Musicals in the UK and were performed in Cardiff and at the Edinburgh Festival, as well as in New Zealand. In New York, they were winners of the ASCAP music theatre awards. Schocker has won the International Clarinet Association's annual composition competition twice and the National Flute Association's annual Newly Published Music Award numerous times. Among artists who have played his compositions, James Galway gave the American premier of *Green Places* with the New Jersey Symphony.

Kristi Shade



Duo Scorpio is a New York City based harp duo on a mission to promote and expand the duo harp repertoire by commissioning new works and arranging existing repertoire. In 2011, harpists Kathryn Andrews and Kristi Shade began searching for music and realized this particular part of the harp repertoire had yet to be fully explored in a contemporary setting. Duo Scorpio was awarded a grant from The American Harp Society, which they used to commission composer Robert Paterson. His piece, *Scorpion Tales*, was recorded on their debut album in 2012. Duo Scorpio has performed with Florence + The Machine at the Met Gala, for Metro Harp New York and has performed together orchestrally in Carnegie Hall and Alice Tully Hall. Coincidentally, Katie and Kristi were both born on November 5, 1982. They met in New York City where they received their Master's degrees studying with Susan Jolles at the Manhattan School of Music. They have embraced their Zodiac alignment by using their talent and passion to team up and form this unique duo.

Stacey Shames


As soloist, chamber musician, and orchestral principal, Stacey Shames has appeared throughout the United States, Europe, Canada, and the Far East. Recent concerto engagements include those with The Riverside Symphony, The Munich Chamber Orchestra, The Saint Louis Symphony, The National Chamber Orchestra in Washington, DC, and the West Side Chamber Orchestra. Winner of the Young Professional division of the AHS competition, she also took 5th prize in Israel (1992), and toured as AHS Concert Artist. A former acting principal of the Saint Louis Symphony, Ms. Shames has held the solo chair with the Chamber Orchestra of Europe under Claudio Abbado, The Mostly Mozart Festival Orchestra, and the Orpheus Chamber Orchestra, with whom she currently performs and records. She is busy in all of the recording studios of New York, adding her distinctive and luxurious sound to film scores and current major artist's records. Ms. Shames concertizes extensively with Aureole, her trio of flute, viola and harp. The group has released nine recordings, championing new works and is in summer residence at the Monadnock Music Festival.

Bright Sheng


Born in Shanghai, Bright Sheng is respected as one of the foremost composers of our time, whose stage, orchestral, chamber and vocal works are performed regularly throughout North America, Europe and Asia. Sheng's music is noted for its lyrical and limpid melodies, a Shostakovich sense of breath in music phrases, a Bartokian sense of rhythmic propulsion, and dramatic and theatrical gestures. Many of Sheng's works have strong Chinese and Asian influences, a result of his diligent study of Asian musical cultures for over three decades. Sheng's music has been recorded on Sony Classical, BIS, Delos, Koch International, New World, and Naxos labels. 2009 saw three new discs of Sheng's music released including Telarc's "Never Far Away, Music of Bright Sheng, Yolanda Kondonassis, Harp." Sheng has been teaching composition at the University of Michigan since 1995, where he is the Leonard Bernstein Distinguished University Professor of Music. Bright Sheng's music is published exclusively by G. Schirmer.

Laura Sherman


Laura Sherman enjoys an eclectic and well-traveled career. Currently the harpist with "Wicked" on Broadway, Laura has performed, recorded and/or toured with such diverse groups as the New World Symphony, the Philharmonia Hungarica Orchestra, both Spoleto Festivals, three Broadway shows, and Barbra Streisand, among many others. Laura's life-long love of Johann Sebastian Bach's music led her to study with Rosalyn Tureck at her Bach Research Institute in Oxford. The end result, an urtext transcription for harp of the complete *Lute Suites* by Bach, became her doctoral dissertation at the University of Michigan. They have recently been published by Gotham Harp Publishing (www.wickedharp.com). In 1999, she gave a lecture-recital on her transcriptions at the World Harp Congress in Prague, Czech Republic. A graduate of Queens College (CUNY), Yale and the University of Michigan, Laura holds four degrees, three in harp performance and one in music theory. She has studied with Lynne Aspnes, Nancy Allen, Gloria Agostini, Susan Jolles, Mary Brigid Roman, and Elisa Dickon. She thanks all of her Bach-harp angels for their invaluable assistance.

Robert Sherman


Broadcaster, writer, teacher and radio personality, Robert Sherman is probably best known for his work at WQXR, where he has been Program Director, Executive Producer and Senior Consultant. For twenty-three years, he presided in "The Listening Room," and "The McGraw-Hill Companies' Young Artists Showcase" for the station. His multiple award-winning folk series "Woody's Children" is now heard in New York on Public Radio's WFUV.

R. Murray Shafer



R. Murray Shafer's music education theories are followed around the world. He started soundscape studies at Simon Fraser University in the 1960s. In 1987 he was awarded the first Glenn Gould Prize in recognition of his contributions. In 2005 he was awarded the Walter Carsen Prize, by the Canada Council for the Arts, one of the top honors for lifetime achievement by a Canadian artist. In 2009, he received the Governor General's Performing Arts Award for Lifetime Artistic Achievement.

Jack Stamp



Jack Stamp, the founder and conductor of the Keystone Wind Ensemble, is Professor of Music and Conductor of Bands at Indiana University of Pennsylvania where he conducts the Wind Ensemble, Symphony Band, and teaches courses in undergraduate and graduate conducting. Dr. Stamp received his Bachelor of Science in Music Education degree from Indiana University of Pennsylvania, a Master's in Percussion Performance from East Carolina University, and a Doctor of Musical Arts Degree in Conducting from Michigan State University where he studied with Eugene Migliaro Corporon.

Park Stickney



While attempting to live simultaneously in Brooklyn and on a farm in Switzerland, harpist Park Stickney is constantly in motion, giving concerts throughout Europe and the U.S., solo, or in various constellations, including his duo with German electro-celtic harpist Rudiger Oppermann, his jazz trio "The Lion, the Wolf, and the Donkey," or his classical group "The Leo Trio" with Kenji Bunch and Immanuel Davis. An active teacher, he is visiting professor of jazz harp at the Royal Academy of Music, London, an assistant professor at the Conservatoire National Supérieur de Lyon, and teaches a yearly jazz class at the Lausanne Conservatoire, Switzerland. He has given workshops at Juilliard, the conservatories of Paris, Lucerne, Warsaw, Torino, Barcelona, Madrid, Berlin, Zaragoza, Cardiff, Manchester, Glasgow, Munich, Trinity College (London), and the Berklee College of Music, among others, as well as at countless harp festivals worldwide. Stickney has four solo CDs, including "Surprise Corner" (2011), and has recently discovered that skill at the harp doesn't immediately translate to prowess on the alphorn. His neighbors likewise agree.

The Strings of St John's



The Strings of St John's Chamber Orchestra presents an annual series of concerts exploring a broad repertoire of classical and modern music for string orchestra with professional musicians as guest soloists. Founded in 1998, the 22-member string orchestra is conducted by Gordon Johnston.

Jessica Suchy-Pilalis



Jessica Suchy-Pilalis has performed extensively both in the United States and abroad as recitalist and soloist with orchestra. Born and raised in Milwaukee, she holds advanced degrees in performance and theory from the University of Wisconsin, The Eastman School of Music, and Indiana University. She was awarded a master fellowship by the Indiana Arts Commission/National Endowment for the Arts, was represented on the artist roster of the Pennsylvania Performing Arts on Tour, and has toured Greece under the auspices of the U.S. Department of State. She represented the U.S. at the international music festival *Diethnis Mousikes Hmeres*, and gave performances for Greek National Radio/Television. Her articles on Madame Delaval appear in *The American Harp Journal* and Grove Music Online. Dr. Suchy-Pilalis is professor of harp at the Crane School of Music, where she also directs the Crane Harp Ensemble. She currently serves as vice-president of the Historical Harp Society.

Tim Sullivan



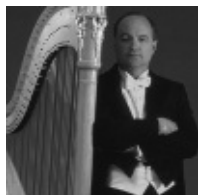
Tim Sullivan's compositions have received performances via the Colorado Symphony, American Opera Projects, 2008 NASA conference, ALEA III, Etcetera Festival of New Music, World Saxophone Congress XIII, Society of Composers conferences, and the University of Nebraska New Music Festival. He has received awards from ACO/Earshot, ASCAP, ALEA III, and Downbeat magazine. Sullivan was the co-founder of the Re-Source Ensemble, a composer's collective based in Ann Arbor, Michigan. Also an accomplished jazz drummer, he has several recordings as a member of the Boulder Creative Music Ensemble, and has performed with Ron Miles at jazz festivals throughout the U.S. He holds a Ph.D. in Composition and Music Theory from the University of Michigan, a dual M.M. in Music History and Music Theory/Composition from the University of Northern Colorado, and also a B.M. in Music Theory and Composition from UNC. His composition teachers include Bright Sheng, Andrew Mead, William Bolcom, Betsy Jolas, and Karen Tanaka. He currently teaches at the Crane School of Music, SUNY, Potsdam.

Tomoko Sugawara



Tomoko Sugawara, born in Tokyo, Japan, began playing the Irish harp at the age of 12 and toured Ireland with it four years later. She took up the concert harp at 16 and it was her main instrument when she graduated from Tokyo University of Fine Arts. Since 1991 she has also played on reconstructions of the *kugo* and has given solo recitals on the *kugo* at the World Harp Congress (in Prague, Amsterdam and Vancouver), the British Museum, the Louvre, and at Columbia, Harvard and Princeton Universities. A number of major grants have supported her quest to bring attention to the *kugo*, including a touring grant from the Japan Foundation (2011-12) and a study grant from the Asian Cultural Council (2007). She has recorded three CDs: *Spring* on the concert harp; *East Meets West*, duo improvisations for harp and saxophone; and the first *kugo* CD ever, *Along the Silk Road* (Motema Music). A portrait of Ms. Sugawara and her *kugo* was published in *Early Music America* in the summer of 2011.

Carl Swanson



Carl Swanson has been involved with the harp for 50 years. In addition to two degrees in harp performance and studies in France, he has published many articles in the *The American Harp Journal* and *Harp Column*, and has also published several transcriptions and an edited version of Fauré's *Une Chatelaine en sa Tour*... His book, *A GUIDE FOR HARPISTS*, is the authoritative manual on maintenance and small repairs for pedal harpists. He has made his living for 35 years rebuilding and restoring all makes of harps, and founded a company to make concert grand harps.

Temple Music Prep Harp Ensemble



The Temple Music Prep Harp Ensemble, under the direction of Kimberly Rowe, was founded in 2008 as part of the Music Preparatory Division of Temple University and includes talented young harpists from throughout the Philadelphia, Central, and Southern N.J. region. The group performs winter and spring harp concerts at Temple University, including featured performances with Temple's Youth Chamber Orchestra under the direction of Luis Biava. Members also collaborate with the harp studio of Temple's Boyer College of Music and Dance, under the direction of Elizabeth Hainen, in monthly masterclasses and joint studio performances. The ensemble has performed by invitation at the Mid-Atlantic Harp Festival in McLean, Va., the Festival de la Harpe, in Princeton, NJ., the Festival International de Harpe, in Ancenis France, and at Commonwealth Plaza of the Kimmel Center, in Philadelphia. Individually, members have been top prize winners at local and national competitions, are members of regional youth orchestras, and have appeared as soloists on the renowned stages of the Kimmel Center (Philadelphia), Weill Recital Hall (N.Y.), and Carnegie Hall (N.Y.).

Michael Torke



With his two best known early pieces, *Ecstatic Orange* and *Yellow Pages*, written in 1985 while still a composition student at Yale, Michael Torke practically defined post-Minimalism. At 23, Torke cut short his graduate study to begin his professional career in NYC, where he was soon signed by Boosey and Hawkes, became an exclusive recording artist with Argo/Decca Records, and began his five-year collaboration with Peter Martins and the NYC Ballet. Highlights since then include: *Color Music* (1985–89); *Javelin*, recorded both for Argo and for John William's *Summon the Heroes*, the official 1996 Olympics album; *Four Seasons*, commissioned by the Walt Disney Company to celebrate the millennium; *Strawberry Fields*, whose "Great Performances" broadcast was nominated for an Emmy Award; and two evening-length story ballets, *The Contract*, and *An Italian Straw Hat*, for James Kudelka and the National Ballet of Canada. In 2003 Torke founded Ecstatic Records and acquired the rights to re-issue the Decca/Argo catalog of his works. Most recently the label has released *Tahiti*, with the Royal Liverpool Philharmonic's 10/10 Ensemble. His opera, *Pop-pea*, commissioned by Théâtre du Châtelet in Paris, was premiered there May 29, 2012.

Louise Trotter



Combining a love for music with performing, Texan Louise Trotter is a versatile entertainer on pedal and lever harp. She plays a varied repertoire, from classical to Broadway, swing, Latin, rag, sacred, jazz, and is one of the few harpists who specializes in country western. She is a nationally recognized performer, workshop leader, and panelist at harp conferences. These include the American Harp Society, World Harp Congress, Canadian Folk Harp Society, Edinburgh Scotland Harp Festival, and International Society of Folk Harpers and Craftsmen. The latter group awarded Louise its Lifetime Achievement Award at the 2003 Conference for her promotion of the folk harp. She has also been a featured performer and workshop teacher at the Lyon and Healy Harp Pop and Jazz Summer Harpfests, Somerset and Big Sky Montana Folk Harp Festivals. Louise began musical training at age 6, gave her first solo concert in piano and harp at 17. More advanced studies came at Texas Women's University and with Mildred Dilling in New York City. Pop and jazz training came at the Salvi Summer Seminars and Lyon Healy Pop and Jazz Harpfests. She plays in Houston with a jazz quartet of harp, flute, string bass and percussion.

Brandee Younger



Brandee Younger, a versatile artist who has been proven to defy genres and labels, has created a unique niche in both traditional and non-traditional harp arenas. She has been the featured soloist with various ensembles and is a member of the Soulful Symphony and The Harlem Chamber Players. She has worked & recorded with a number of jazz luminaries including Jack DeJohnette, Ravi Coltrane, Charlie Haden, Reggie Workman and Kenny Garrett, as well as a host of New York City's top, young jazz musicians. In hip-hop, she has worked with several artists including Common, Ryan Leslie, Talib Kweli and Drake. A native of Long Island, Ms. Younger resides in NYC where she maintains a rigorous performing and teaching schedule. In addition to performing, she is on the harp faculty at Adelphi University in Garden City, NY; The Hartt School Community Division in West Hartford, CT; and The Greenwich House Music School in Manhattan. She is the Symphonic and Jazz Harp Artist in Residence at the Cicely Tyson School of Performing Arts and is the Vice President of the Long Island Chapter of the American Harp Society.

Jessica Zhou



Jessica Zhou has been Principal Harpist of the Boston Symphony Orchestra since 2009. Prior to joining the BSO, Ms. Zhou was Principal Harpist of the New York City Opera from 2004-2009. She was Second Prize winner at the 14th International Harp Contest in Israel where she was also awarded the A. Z. Propes Prize of the best performance of the required Israeli Composition. As soloist with orchestra, Ms. Zhou has performed with the Israel Philharmonic, the Mainly Mozart Festival Orchestra, the New York City Opera Orchestra, and the Geneva Chamber Orchestra. In 2011, Ms. Zhou was featured on the Boston Symphony Chamber Players new recording of the Ravel's *Introduction et Allegro* which is released under BSO Classics. Currently, Ms. Zhou is on the faculty of the Boston University, the New England Conservatory of Music and the Tanglewood Music Center. She is a graduate of the Juilliard School where she studied with Ms. Nancy Allen.

Laurel Zucker



As a concerto soloist Laurel Zucker has performed with the American Symphony Orchestra, Erkel Chamber Orchestra of Budapest, The Orchestra of New York, Gold Country Orchestra, Merced Symphony, Sacramento Philharmonic, Arlington Symphony, & toured with Sumara Orchestra of Russia. As a chamber artist she performed with Marlboro Festival & Tour, Harvard Chamber Players, Music Fest of Arizona, Music in the Mountains, Wet Ink Festival & Chamber Music Alive! An active performer/supporter of the flute community, Ms. Zucker has performed & conducted master classes at New York Flute Club, Portland Flute Society, Houston Flute Society, Los Angeles Flute Club, Dallas Flute Festival, North Carolina School of the Arts and the National Flute Association Convention.



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Check-In Kiosk
Check-in: 4:00 PM
Check-out: 12:00 PM
Express Check-In and Express Checkout
Video Review Billing , Video Checkout

High-Speed Internet

The New York Marriott Marquis now features free wi-fi in the 8th floor lobby and ground level Starbucks for all of our hotel guests.

For a daily rate of 16.95 USD, the following features are available in your guest room:

- High-speed Internet access
- Unlimited local phone calls
- Unlimited long distance calls (within the country), not available in all markets

Parking

Valet only-very limited spaces.

\$55 Car
\$65 SUV/Minivan
\$80 Oversize SUV -- Height 6ft 2in.
Rates are per 24 hrs

Off-Site Parking Lots/Garages
Rates Vary - Many garages within easy walking distance of the hotel.

Street Parking
For the more adventurous, free street parking is possible only a few blocks west of the hotel. If you do decide to do this, be sure to adhere to the rules as per the street signs.

Smoke-free Policy

This hotel has a smoke-free policy. There is no smoking anywhere inside the Marriott Marquis.

Pet Policy

Pets allowed; contact hotel for details

TRANSPORTATION INFORMATION

Area Airports

This hotel does not provide shuttle service.

LaGuardia Airport/New York - LGA

Hotel direction: 9.5 mile(s) W
AIRLINK 1-877-599-8200; on request
Estimated taxi fare: 35 USD (one way)

John F. Kennedy International Airport/New York - JFK

Hotel direction: 18.5 mile(s) NW
AIRLINK 1-877-599-8200; on request
Estimated taxi fare: 45 USD (one way)

Newark Liberty International Airport - EWR

Hotel direction: 16.5 mile(s) NE
AIRLINK 877-599-8200; on request
Estimated taxi fare: 60 USD (one way)

Bus Station

Port Authority Bus Terminal
9th Ave. and 42nd Street

Subway Stations

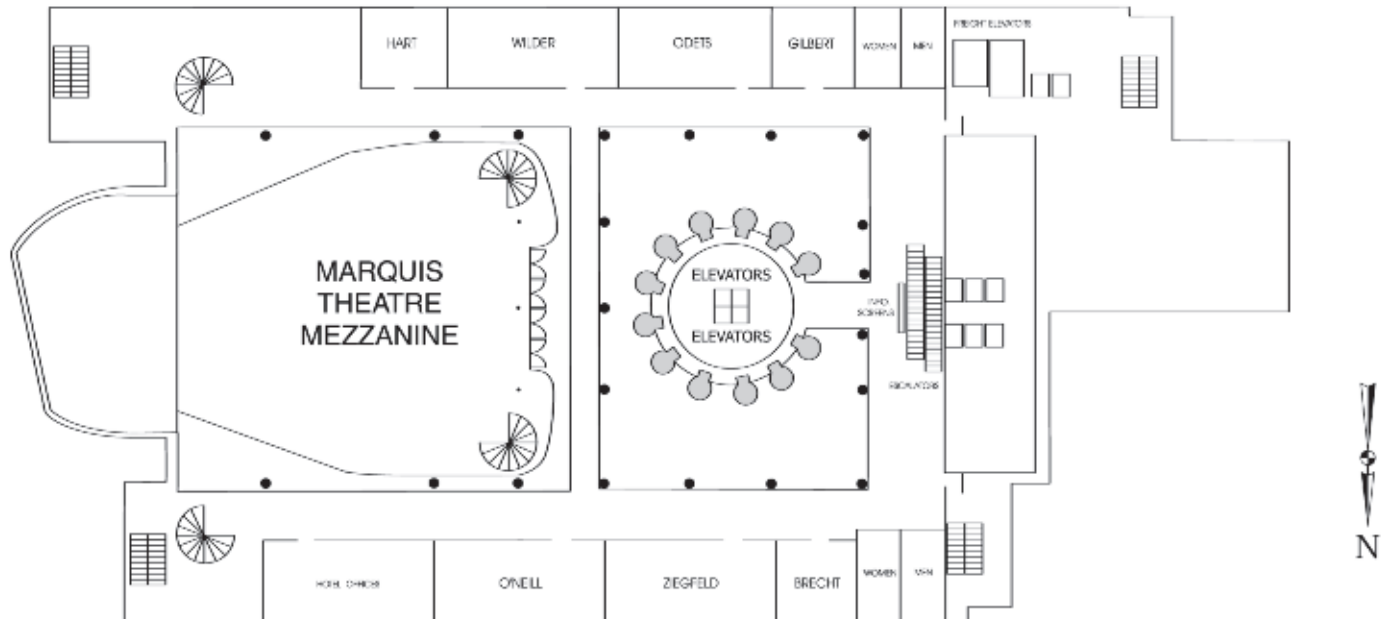
Times Square (1,2,3,7,N,Q,R,S)
49th Street (N,Q,R)
Port Authority (A,C,E)
42nd Street - Bryant Park (B,D,F,M)

Train Stations

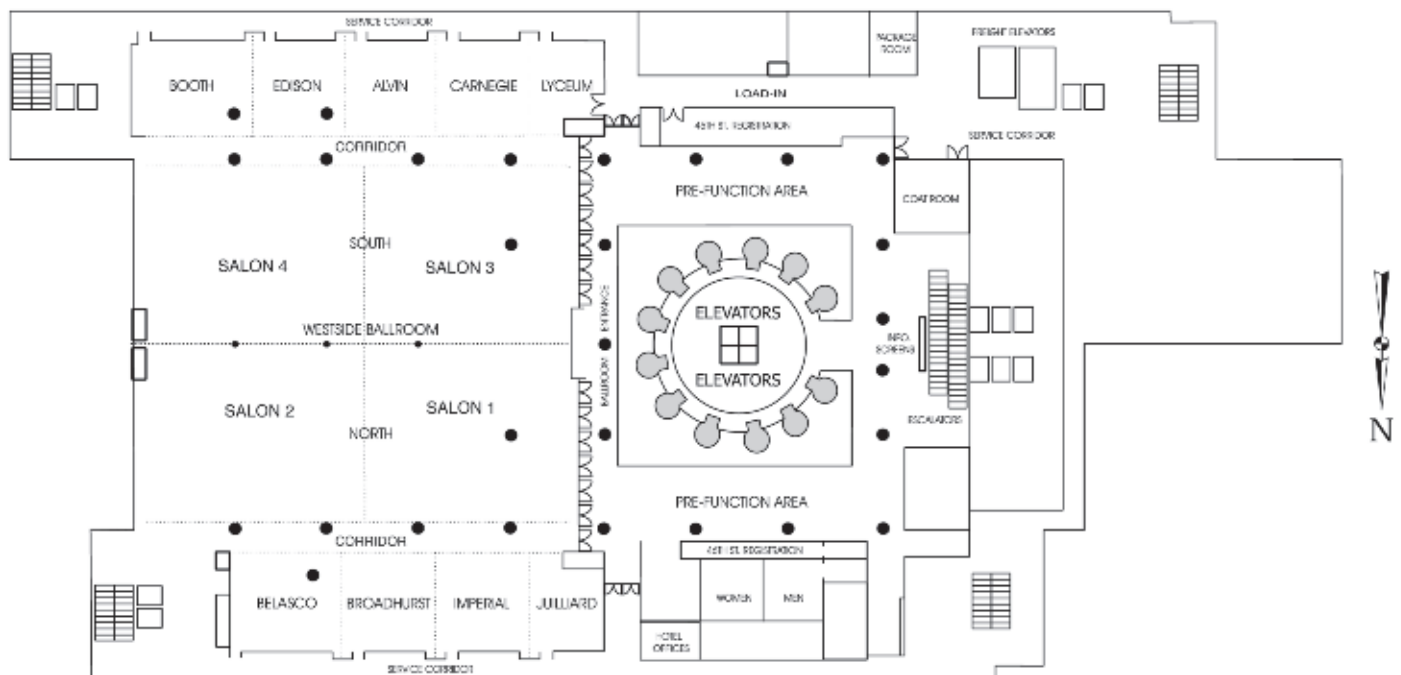
Grand Central
42nd St. (between Madison/Lexington Ave.)

Penn Station
7th Ave. (between 32nd/33rd St.)

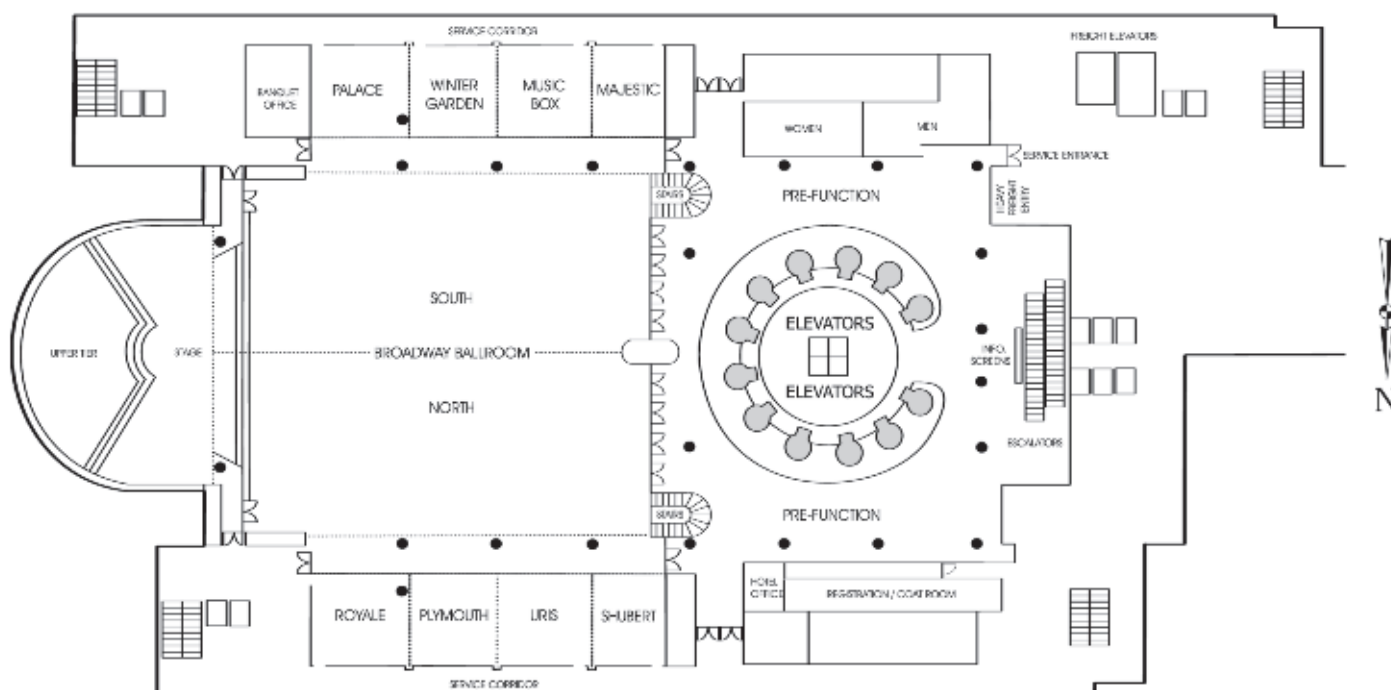
FOURTH FLOOR



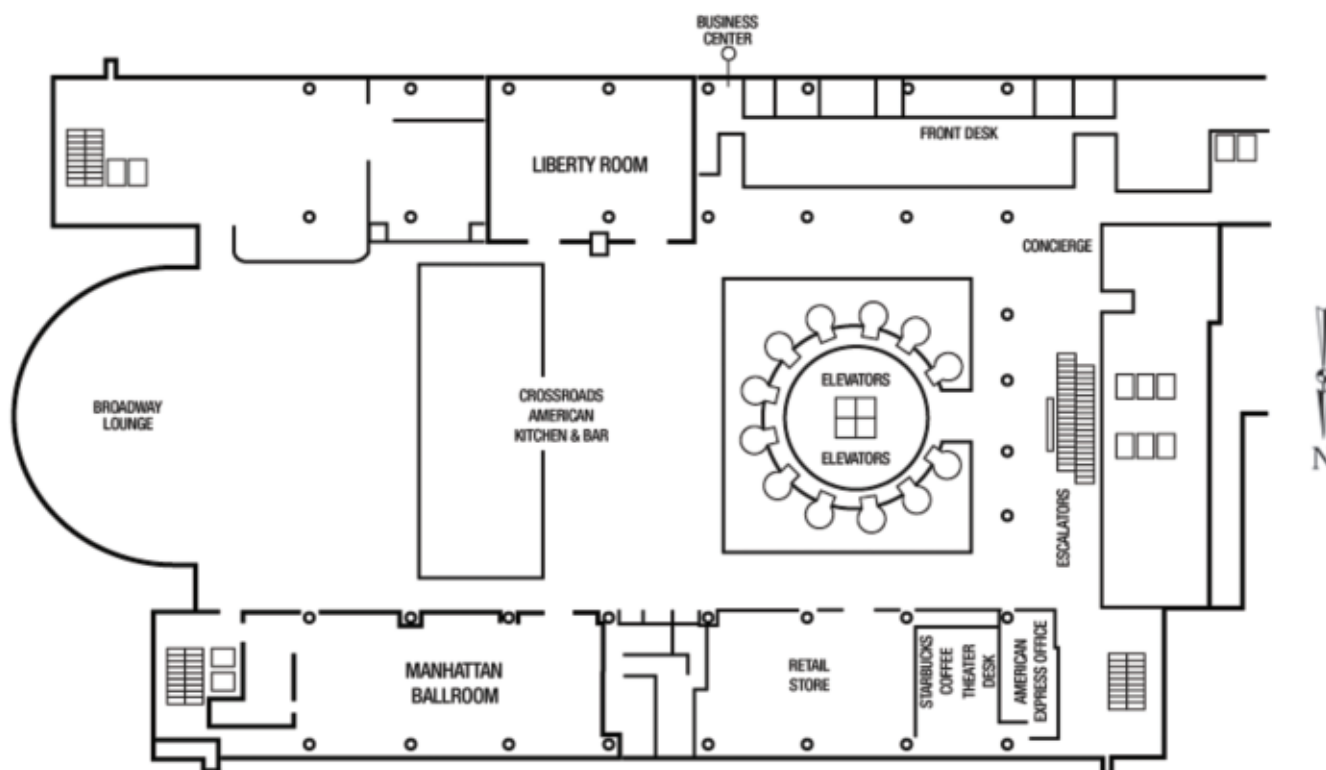
FIFTH FLOOR



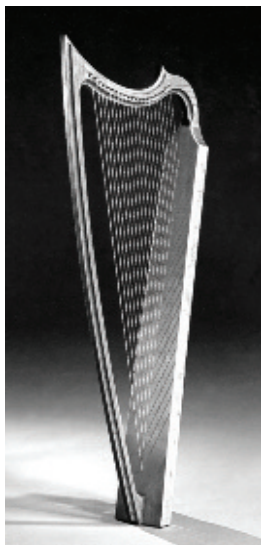
SIXTH FLOOR



EIGHTH FLOOR



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