

TABLE OF CONTENTS

AHS Officers	3
Past Presidents	4
Welcome Letters	5
Conference Committees	10
Thanks to Sponsors and Donors	11
General Information	12
Salzedo Studio Exhibit Information	13
Exhibitors	15
Bicentennial Pavilion Floor plan	16
Anne Adams Awards	17
Daily Schedules and Programs	
Wednesday and Thursday	18
Friday	19
Saturday	25
Sunday	38
Monday	46
Performers Bios and Pictures	55
Advertisements	73



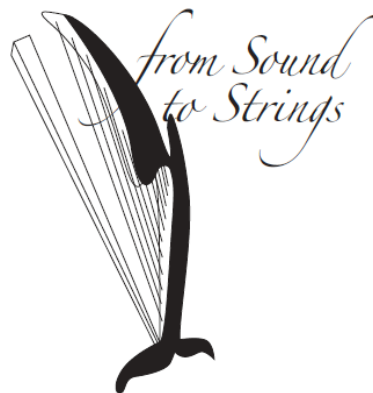


Marcel Grandjany

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With over 3,000 members from all 50 states and 20 countries, the American Harp Society is the largest national organization of harpists in the world. Members include leading soloists, orchestral players, commercial, jazz and popular performers, freelancers, harp therapists, college and university professors, adult amateurs, and students of all ages. Founded in 1962, its mission is:

***"To promote and foster the appreciation of the harp as a musical instrument,
to encourage the composition of music for the harp and
to improve the quality of performance of harpists."***



39th National Conference
JULY 2 through JULY 5, 2010
Tacoma, Washington

CELEBRATE THE DIVERSITY OF THE HARP



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Catherine Gotthoffer, 1972-76

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Greetings from the Governor
July 2 – 5, 2010

I am pleased to extend warm greetings to all of those attending the 39th National Conference of the American Harp Society, *From Sound to Strings*. For those of you visiting us, it is a special privilege to welcome you to the beautiful Evergreen State.

This forum is a wonderful opportunity for harpists of all styles to participate in master classes, workshops, and Aficionados sessions for youth and adults, as well as enjoy daily concerts in nearby locales. This year's full schedule of activities is sure to have something for everyone, and I trust you will all find the next few days to be a memorable time of music, celebration, and fellowship.

I am truly delighted that your conference is being held in Washington, and I hope you will all have the opportunity to explore some of the exciting sights and traditions that make Tacoma and the surrounding Puget Sound area a destination to remember.

Thank you for coming, and please accept my best wishes for a successful event.

Sincerely,

A handwritten signature in cursive script that reads "Chris Gregoire".

Christine O. Gregoire
Governor



City of Tacoma

Office of the City Council

May 22, 2010

Welcome to the City of Tacoma:

As Mayor of Tacoma, it is with great pleasure that I welcome attendees of the American Harp Society's 39th National Conference on July 2-5, 2010.

This 39th National Conference will be celebrating diversity of the harp with concerts featuring harp and brass, harp and flute, voice, choir, strings, handbells, narration, dance, chamber music, harp concerti, pop and jazz. Late afternoon and evening concerts will take place in the Pantages Theater and the Rialto Theater and are open to the public.

In 1996, the World Harp Congress was held in Tacoma with over 1,000 harpists from 32 countries attending.

On behalf of the City Council and the citizens of our community, please accept our best wishes for a successful and enjoyable conference.

Sincerely,

Marilyn Strickland
Mayor

G R E E T I N G S



Welcome, American Harp Society:

It is a great pleasure for me to welcome so many wonderful harpists to the Pacific Northwest. As you see from the Hotel Murano, our region is known for extraordinary glass artists, and luckily we have many wonderful concert venues including the Rialto and Pantages Theaters. We are also a region that is known for its support of the arts and the incredible position that the arts have in our community. I'm so happy that the American Harp Society is in Tacoma this year as I have such fond memories of the Congress in 1996. I hope everyone has a very enjoyable and productive time, and will return often to our beautiful part of the world.

All best wishes,
Gerard Schwarz
Music Director, Seattle Symphony



As the music director of the Tacoma Symphony Orchestra I would like to welcome you to Tacoma. My organization is thrilled that our city was selected to host your conference and hope you will find your stay here enjoyable.

As you will find, Tacoma has a distinct and unique personality. We proudly combine rustic charm with modern elegance, offering something for all tastes. Our vibrant arts community touches the lives of the people of Tacoma in countless ways. Our renowned glass museum, two professional orchestras, opera and ballet companies, and musical theater all contribute to the richness of Tacoma. During your brief stay here it is my hope that you will have an opportunity to enjoy the breathtaking natural beauty of the area as well as our city and its many offerings.

Here's wishing you a tremendous and enjoyable conference.
Harvey Felder
Music Director, Tacoma Symphony Orchestra



It is with great pride that the Northwest Sinfonietta lends its talent and "savoir-faire" to the 2010 Harp Conference in Tacoma. This project is of particular interest to me personally as I have developed a great fondness for the harp which I had the opportunity to explore in depth during the Sixth World Harp Congress in 1996. It is no mystery that the harp is particularly favored by French composers including yours truly. I very much look forward to exploring the fascinating repertoire for this program which is entirely new for most of our members and myself. To all our visitors this week, a warm welcome to the Pacific Northwest. May this conference be a great success!

Warm regards,
Christophe Chagnard
Music Director, Northwest Sinfonietta

G R E E T I N G S



As President of the American Harp Society, it is my pleasure to welcome you to the 39th AHS National Conference held at the engaging Hotel Murano. Superb surrounding concert venues for the conference in Tacoma, Washington are all within walking distance. The scenic setting near Puget Sound enhances the conference logo “From Sound to Strings”. The wide range of programs, recitals, panel discussions, workshops, Master Classes and harp “activities” highlight the theme - “Celebrate the Diversity of the Harp”.

The diversity of the harp offerings is endless. The Opening Recital by world-renowned French harpist Catherine Michel, the concerts with Harp and Choir and Harp and Dance, the Wurlitzer Manor Program, the Chamber Music program, the Concerto Concert, the Celtic Concert, the Latin American Concert, the Winners of the Anne Adams Awards and the AHS Concert Artist are a gourmet feast of harp recitals equally matched by workshops, panel discussions and After Hours Jazz. The celebration of the 125th anniversary of Carlos Salzedo’s birth is especially poignant with the tribute to Lynne Wainwright Palmer. We are indebted to each performer and presenter for inspiring performances and excellent work for this conference. We especially thank all our exhibitors and sponsors for their outstanding contribution for the success of this conference.

Our AHS National Conference is a time for celebration of the harp and the American Harp Society. We congratulate the AHS 39th National Conference Chair Patricia Wooster and her incredible team for a fabulous conference and celebration! The members of the AHS Greater Seattle Chapter warmly welcome us to an unforgettable visit to the Pacific Northwest. We extend our deep gratitude to Pat and all involved for their amazing work for this conference!

Thank you for a fabulous celebration of the harp and the American Harp Society. Our nation celebrates its birth during the time of the conference. We also celebrate the diversity of the harp and we congratulate all involved in the fantastic AHS 39th National Conference!

Lucy Scandrett
American Harp Society President

G R E E T I N G S



Welcome, everyone!

The Conference Committee of the American Harp Society's 39th National Conference extends hearty greetings to each of you.

We've worked together for many months to create what we're confident you will agree is an outstanding program. Consistent with our motto: "Celebrate the diversity of the harp", you'll find our instrument in a wide variety of settings during these four days. The performers, lecturers, and teachers here in Tacoma for this Conference are among the world's best – they provide all of us a real opportunity to expand our knowledge and appreciation of the harp.

I know you will want to spend time in our Exhibit Hall, which offers a rare opportunity for you to compare and purchase harps, accessories, printed music, and recordings. Seize that opportunity!

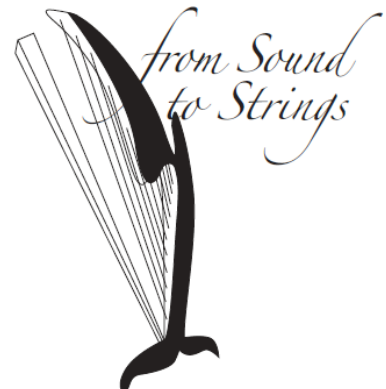
You'll notice that the city of Tacoma is very convenient for gatherings like ours, with excellent performance venues within easy walking distance of our Conference Center, the Hotel Murano. Also nearby are three first-rate museums – Tacoma Art Museum, the Museum of Glass, and the Washington State History Museum.

Finally, you are now within easy driving distance of some of America's most spectacular tourist attractions – Puget Sound, the Olympic and Cascade mountains, Pacific seashore, national parks, river gorges, vibrant cities. We natives of the Pacific Northwest are quite proud of our corner of the country. We invite you to enjoy it while you're here.

So, renew old friendships, make new friends, soak up all the harp excitement, and enjoy the Puget Sound region.

Warmest regards,

Patricia E. Wooster, Conference Chair
American Harp Society 39th National Conference



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John Carrington, Pat Wooster. Front: Janet (Palmer) Urias
Lynne Palmer, Rae (Palmer) Terpenning

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SILVER: BROADWAY CENTER FOR THE PERFORMING ARTS

ASSOCIATE: CAMAC HARPS, DUSTY STRINGS

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Julie and Peter Spargo
South Sound Strings Harp Ensemble
Donald Byrd, Artistic Director, Spectrum Dance Theater
Lily & Jack Warner

GENERAL INFORMATION

REGISTRATION / HOSPITALITY DESK

Located in the Hotel Murano Rotunda

Hours:	Thursday	12:00 – 5:00 p.m.
	Friday	9:00 – 6:00 p.m.
	Saturday:	9:00 – 6:00 p.m.
	Sunday	9:00 – 4:00 p.m.
	Monday:	9:00 – 6:00 p.m.

NAME BADGES

Your name badge serves as admission to all concerts and workshops. Please have it with you at all times.

CONCERT TICKETS

Concert tickets may be purchased at the door of each concert venue. All venues are within walking distance of the Hotel Murano. See the Conference Packet for directions to the Broadway Center for the Performing Arts (BCPA), Pantages Theater, Rialto Theater, Urban Grace Church and Pacific Lutheran University – Mary Baker Russell Music Center.

EXHIBITS

Make sure to visit the Exhibitor booths, special Salzedo Studio re-creation and Lynne Palmer Tribute exhibit all located in the Hotel Murano Bicentennial Pavilion.

The Tacoma Visitors Center is open seven days a week to help people plan outings or trips. They are located at the Marriott Courtyard Hotel, 1515 Commerce, one block south and one block east of the Hotel Murano, or can be reached at 253-284-3254. They have some coupons for tourist attractions at www.traveltacoma.com.



5

Celebrating Salzedo

125 years



Cover image: © Lyon & Healy Harps, Inc., Chicago. Use with permission only

CELEBRATING SALZEDO • 125 YEARS

Carlos Salzedo was one of the leading and influential figures in the harp history in the 20th century. Born in France, he graduated from the Paris Conservatoire at the age of 16 and moved to New York in 1909, where he was engaged as the first harpist of the Metropolitan Opera orchestra under Toscanini for four years. In 1913 he founded the Trio de Lutèce and in 1917 the Salzedo Harp Ensemble. A champion of contemporary music, he assisted Varèse in organizing the International Composers' Guild (1921). He established the harp department at Curtis Institute of Music (1924), and founded the Salzedo Harp Colony in Camden, Maine (1931). In 1930 Lyon & Healy (Chicago) began to produce the first Salzedo Model Harps. His technical approach to harp playing is often referred to as the "Salzedo method". Through extensive experimentation he invented symbols to notate new sounds and introduced terms or phrases to describe them.



2010 marks the 125th Anniversary of the birth of legendary harpist Carlos Salzedo. In choosing how to recognize this milestone and the many contributions Salzedo made to the musical world, it was decided to focus on his teaching studio in Camden, Maine where he established "The Summer Harp Colony of America" from 1931 until his death in 1961 (where it was continued as "The Salzedo School" under the directorship of Alice Chalifoux until 2002). This workspace was

where countless students were instructed every summer, many of his compositions were written, and where his love of architecture, design and photography were expressed. I vividly remember my first visit to the house in 1987 as a summer harp student of Alice Chalifoux. I had only imagined the room from black and white photographs but to walk into the studio designed in Art Deco style by French designer Jules Bouy with its symphony of yellows, triptychs of grays and the multicolored tapestry above the fireplace was a revelation.

I was later saddened to learn of the sale of the school and the dispersion of its contents. Something of the preservationist in me doesn't want to let some things go, especially those moments and experiences which had a profound impact on me. I have revisited that studio and wandered in it through the corridors of my mind many times. The idea of being able to recapture the Camden Studio and bring it to life once again captured my imagination as a fitting tribute for the 125th Anniversary and hopefully to prove informative and educational for the future, especially for all the harpists that never had a chance to attend or experience this piece of harp history.

Patricia Wooster, chairman of the Salzedo Committee and the 2010 Conference caught the vision immediately and agreed to proceed with the project. Many of the original artifacts created for the studio by Jules Bouy were generously offered on loan for the exhibit. We are indebted to David Day and the International Harp Archives for the generous loan of the Bouy tapestry, a centerpiece of the exhibit. Professional set designer Sandy Burke, who also happens to be a harpist, volunteered to build the replica of the studio. Vision soon became a reality. The exhibit contains a photo display of the life and times of Carlos Salzedo, his LP recordings will be heard, a group of our talented local harp students will be featured performing his works July 2-4, and hopefully a glimpse of the past will be present to inspire the future!

~John Carrington

SPECIAL THANKS

to the following for their generosity, contributions, and assistance in making this exhibit possible:

Keri Armendariz
Big Stills, Cleveland
Catherine Case Barrett
Sandy Burke
Rodger Burnett
Ellie Choate
Sara Cutler
David Day
Cami Davis
Sarah Schuster Ericsson
Gerald Goodman
Donald Hilsberg
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Olalla, WA 98539
www.magicalstrings.com

The Music Toolbox
1324 N. Liberty Lake Rd. #146
Liberty Lake, WA 99019
www.themusictoolbox.com

Pacific Harp Institute
7300 139th Place NE
Redmond, WA 98052
www.pacificharpinstitute.org

Pax Harp Music
424 South 5th East
Rexburg, ID 83440
www.paxharpmusic.com

Salvi Harpa
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Anaheim, CA 92805
www.salviharpsinc.com

W&W Musical Instruments
3868 West Grand Avenue
Chicago, IL 60651
www.venusharps.com



BICENTENNIAL PAVILION



1. American Harp Society 2010 Conference
2. International Artists
3. Kolacny Music / Harps Nouveau
- 4.
5. W&W Musical Instruments / Venus Harps
6. Harpa LLC, Beth Kollé
7. Little Miracles Music
8. David Kortier, Harpmaker
- 9.
10. International Music Service
11. The Boston Conservatory
12. ClarNan Editions
- 13.
14. Lyon & Healy

15. Enchanted Harp
16. Lyon & Healy
17. Dusty Strings
18. Lyon & Healy
19. Hugh Jones Instruments
20. Alfredo Rolando Ortiz
21. Pax Harp Music
22. Anderson Group International
23. Magical Strings
24. Harps Unlimited International
25. Salvi Harps
26. Jackye's Enterprises
Pacific Harp Institute
The Music Toolbox

A N N E A D A M S A W A R D S

WEDNESDAY, JUNE 30

7:00 p.m.

Anne Adams Awards Drawing - Pacific Lutheran University

THURSDAY, JULY 1

9:00 – 6:00 p.m.

Anne Adams Awards Competition - Pacific Lutheran University

FRIDAY, JULY 2

1:30 p.m.

Winner's Concert – Hotel Murano, Venice Ballroom



Established in 1990 by Burton Adams honoring his wife, Anne Adams, this fund makes it possible to present three awards of \$2,000 each for fulltime study of harp at a college or university. The awards are enhanced by Lyon & Healy with a \$500 gift certificate and a specially designed award for each winner. There is a permanent plaque in the Lyon & Healy showroom engraved with the winners' names. The three winners will be featured in concert following the official opening of the AHS Conference. The Escosa Award winners will also be announced.

REQUIRED REPERTOIRE

Pierick Houdy - *Sonate pour harpe*

Bach/arr. Grandjany - *Andante* from *Sonata No. 2 in a minor for unaccompanied violin*

Orchestral Excerpt: Richard Wagner - *Tristan und Isolde: Liebestod*

2010 FINALISTS

Sophie Baird - Daniel

Grace Browning

Heidi Van Hoesen Gorton

Emily Levin

Naomi Hoffmeyer

Kathryn Harms

Constance Koo

Rachel Miller

Caroline Nelson

Abigail St. Pierre

Natalie Salzman

Danyi Xia

Joy Yeh

JUDGES

Beatrice Kaufman was born in Seattle. She studied bassoon at the University of Washington with Arthur Grossman and played in the National Orchestra of Costa Rica and the Hong Kong Philharmonic. She has played with many groups in Washington State, including the Seattle Philharmonic, Philharmonia Northwest, Rainier Chamber Winds, the Amber Ridge Woodwind Quintet, the Wenatchee Symphony, and the Bremerton Symphony. She has played in the Port Angeles Symphony Orchestra as principal bassoonist for the past eleven years.

Carrie Kourkoumelis is a native of Seattle and student of Lynne Wainwright Palmer, Pamela Vokolek, Suzanne Balderston, Marilyn Costello, and Bernard Zighera. She studied at the Curtis Institute of Music, the University of Washington, the Music Academy of the West, and the Tanglewood Music Center, where she won a Leonard Bernstein Fellowship. She has taught at the New England Conservatory, Smith and Mt. Holyoke Colleges, is a lifelong volunteer for the American Harp Society and American Harp Foundation, and a former Cultural Council chair. She now works independently with various arts and civic organizations to bring music to all.

Dr. Jeff Parsons, distinguished harpist, scholar and teacher, was a graduate of the University of Oregon with the honor of "Phi Beta Kappa Senior Six". He studied with Sally Maxwell in Oregon and finished his studies at Texas Tech with Gail Barber. His studies were diversified. Not only was he a specialist in music and history of the harp, but also his studies took him to the history of music, philosophy and the arts. He is also an essential long-standing member of the Editorial Board of the *American Harp Journal*, the scholarly international journal of the harp world. Dr. Parsons' doctoral dissertation, "Marcel Grandjany's Harp Transcriptions and Editions" is a great contribution to existing literature regarding the harp.

CREW

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Liaison/Auditions Coordinator - Gwen Lyons Baker

Assistants - Alexandra Perdew, Penny Beavers

Technicians - Steve Moss, John Papadolias

W E D N E S D A Y , J U N E 3 0

4:00 – 10:00 p.m.
Executive Committee Meeting

Hotel Murano
Torcello/ Burano

7:00 p.m.
Anne Adams Awards Drawing

Pacific Lutheran University
Mary Baker Russell Music Center

T H U R S D A Y , J U L Y 1

9:00 – 6:00 p.m.
Anne Adams Awards Competition

Pacific Lutheran University
Mary Baker Russell Music Center

9:00 – noon
Executive Committee Meeting

Hotel Murano
Torcello/ Burano

noon – 5:00 p.m.
REGISTRATION / HOSPITALITY DESK OPEN

Hotel Murano
Rotunda

1:00 – 3:00 p.m.
Regional Directors Meeting

Hotel Murano
Torcello/ Burano

3:00 – 4:00 p.m.
Presidential Advisory Meeting

Hotel Murano
Torcello/ Burano

4:00 – 5:00 p.m.
Group Coordinators Meeting

Hotel Murano
Torcello/ Burano

7:00 – 10:00 p.m.
Board of Directors Meeting

Hotel Murano
Torcello/ Burano

FRIDAY, JULY 2

9:00 – 6:00 p.m. REGISTRATION / HOSPITALITY DESK OPEN	Hotel Murano Rotunda
9:00 – noon Board of Directors Meeting	Hotel Murano Torcello/ Burano
10:30 – noon AHS Foundation Board of Directors Meeting	Hotel Murano Pavilion C
noon – 1:30 p.m. Welcoming Ceremony, & Opening of Exhibits <i>“Flight of the Raven” World Premiere by Meg Mann</i>	Hotel Murano Rotunda, Pavilion
noon – 6:00 p.m. EXHIBITS and Salzedo studio replica open	Hotel Murano Pavilion
12:30 – 1:30 p.m. Students Performing in Salzedo Exhibit	Hotel Murano Pavilion F
1:30 – 2:30 p.m. Anne Adams Awards Winners’ Recital	Hotel Murano Venice Ballroom
3:00 – 3:45 p.m. Annual Membership Meeting	Hotel Murano Venice Ballroom
4:00 – 4:45 p.m. AHS Concert Artist Recital <i>Heidi Van Hoesen Gorton</i>	Hotel Murano Venice Ballroom
4:45 – 6:15 p.m. Board of Directors Meeting (<i>seating of new Board</i>)	Hotel Murano Torcello/Burano
5:15 – 6:30 p.m. Celtic Concert <i>Harper Tasche, Laura Zaerr, Susan Gillespie, Janet Witman, Dale & Judith Cummings, Lynn Andersen, Mark Andersen, Joyce Rice, Beth Kollé, Phil & Pam Boulding</i>	Hotel Murano Venice Ballroom
8:00 p.m. Opening Concert <i>Catherine Michel</i>	Rialto Theater
10:00 p.m. After Hours Pop & Jazz <i>Kippy Lou Scott</i>	Hotel Murano

Welcome Ceremony & Opening of Exhibits

Hotel Murano Rotunda
Friday, July 2 • 12:00 p.m.

Flight of the Raven by Meg Mann (*World Premiere*)

Meg Mann, Native American wooden flute
Emily Rostykus, harp
Sandy Greenbaum, percussion

The piece begins with a crash of thunder on the harp and drum. The cry of the birds is trilled high on the flute. The sound of the thunder rumbles and the gusts of stormy winds are heard in the harp glissandos. The dissonant, atonal pedal configuration in the harp finally settles into F-sharp minor after the flute and harp echo each other in a frantic race to reach a safe haven from the storm. The drum begins like a heart beat as the rhythm depicts the hooves of running animals.

The music travels through various tonalities as the Raven soars through the rainy skies. He is in a dance that moves through a 2-beat pattern repeated again and again as the flute carries the bird's song over the changing harmonies. Eventually the winds die down, the tempo slows to a swaying 6/8 as the trees bend and sway in the shifting winds. The harp then introduces a plaintive, Aeolian modal melody like a ballad that is echoed by the flute after a peaceful quiet harp solo. The music swells and recedes like the ocean surf with rising and falling arpeggios in the harp and a soaring melody in the flute. The soft cymbal rolls ride the swelling sea along with the harp and flute until remnants of the stormy opening return and draw the piece to a close.

The Raven flies away, becoming smaller and smaller until he disappears from view as the harp arpeggio rises from the deep register and fades into the distant high strings. The piece ends with the deep-throated voice of the Raven heard in the shell rattle and one last chirp of the bird's song heard on the flute.

AHS Concert Artist Recital

Hotel Murano – Venice Ballroom

Friday, July 2 • 4:00 p.m.

Heidi Van Hoesen Gorton, harp

Mendocino (2009) (World Premiere - chamber version)
for Harp Solo, Flute, Clarinet and Strings

Robert Litton

Sicilienne Variée

Jean-Michel Damase

‘John Riley’ from Every Lover Is A Warrior (2006)

Kati Agócs

Ballade, Op. 28

Carlos Salzedo

Introduction and Allegro (1906)
for Harp, Flute, Clarinet and String Quartet

Maurice Ravel

*Douglass Hjelm, flute, Jennifer Nelson, clarinet, Tom Dziekonski, violin,
Eugene Bazhanov, violin, Shari Link, viola, Virginia Dziekonski, cello*

Celtic Concert

Hotel Murano – Venice Ballroom

Friday, July 2 • 5:15 p.m.

Selections to be Announced

Harper Tasche

Adrift
Two to Tangle
Some Rain
Standing in the Dark

Laura Zaerr

Laura Zaerr, celtic harp, Susan Gillespie, flute

Twinkle, Twinkle Billion Stars!
Swan LK 243
Moondance
Emily's Calling

Janet Witman
Catriona McKay
Van Morrison, arr. Witman
Savourna Stevenson

Janet Witman, harp

Celestial Winds
The Wild Irishman
Barbara's Cottage
The Fairy Wind

Phil Boulding

Phil and Pam Boulding, Magical Strings

Comptine d'un autre été l'Après Midi
from the motion picture "Amelie"

Yann Tiersen, arr. M. Andersen

Joyce Rice, harp, Lynn Andersen and Mark Andersen, handbells

Selections of Scottish Songs and Dances

Judith and Dale Cummings

In an Irish Garden

Mark Andersen

Harper Tasche, harp, Beth Kollé, harp, Lynn Andersen and Mark Andersen, handbells

Harper Tasche on The Small Harp

The small harp has often been considered inferior to the pedal harp, best suited for beginners. This is incorrect; they are similar but different instruments, which require similar but different skills (like pianos and harpsichords). Not only do small harps historically outnumber large harps, but the availability, variety, and quality of small harps has grown exponentially in recent times. Small harps are now found from concert stages to hospital bedsides, as their unique voices and capabilities emerge from the shadow of their larger cousins. The 26-string harp heard on this program was made by Dusty Strings in Seattle. The cross-strung harp has two sets of strings, most commonly tuned to C major and F-sharp pentatonic (like piano keys), affording chromatic facility without levers or pedals in a highly portable instrument. The cross-strung has its roots in 16th century Spain, was reinvented for orchestral use in the 1890's, and now most commonly resembles the nylon-strung "Celtic" harp. The cross-strung has experienced a remarkable revival in the past quarter century, with dozens of builders now producing fine quality instruments throughout North America, Europe and Australia. The 61-string (five octave) harp heard on this program was made by Blessley Instruments, in Vancouver, Washington.

Opening Concert
Sponsored by Salvi Harps

Rialto Theater
Friday, July 2 • 8:00 p.m.

Catherine Michel, harp

Quartet

Franz Joseph Haydn

Sonata in E-flat Major, Op. 34, No. 1

Jan Ladislav Dussek

Allegro brillante

Andantino

Rondo – Allegro moderato

Sonata in B-flat Major, Op. 34, No. 2

Jan Ladislav Dussek

Allegro con spirito

Rondo

Concerto di Camera

Robert Nicolas-Charles Bochsa

for the Harp, with Accompaniments for Two Violins, Viola and Cello

Allegro con spirito

Adagio ma non troppo: Irish Air

Rondo: Moderato grazioso

Prelude, Valse et Rigaudon

Reynaldo Hahn

Medley

Michel Legrand

Svend Ronning, violin, Janis Upshall, violin, Thane Lewis, viola, Amy Windus, cello

Franz Joseph Haydn (1732 - 1809)

This Quartet was discovered at the Public Library from the city of Bordeaux in France over the title: "*6 quartettes for 2 violins, cello and cembalo whose last can be accompanied with the harp*".

Jan Ladislav Dussek (1760 - 1812)

Bohemian composer Jan Ladislav Dussek was a fortepiano virtuoso who found favor in the courts of Catherine the Great and Marie Antoinette. His compositions for piano anticipated the requirements of volume and range characteristic of the Romantic period, and he influenced the development of the Broadwood piano used by Beethoven. Married to harpist Sophia Corri, Dussek wrote four harp concerti and a variety of works for harp and piano and harp alone.

Robert Nicolas-Charles Bochsa (1789 - 1856)

This Concerto da camera (chamber concerto) is an important addition to the harp's repertoire. The style of this small concerto is not completely defined, but oscillates between classicism and pre-romanticism with the last movement approaching the style of ballet music of the 19th century.

Reynaldo Hahn (1874 - 1947)

The Prélude, Valse et Rigaudon was written in 1913 for chromatic harp. With no such instrument available at the present time, Ms. Michel performs the work without changing the notes but by making use of enharmonics.

Michel Legrand (b. 1932)

This Medley of Michel Legrand gives you an outline of the works that the famous composer wrote for Catherine Michel. They are themes extracted from the "Umbrellas of Cherbourg", the "Young Ladies of Rochefort" and "Summer of '42".

*Don't Forget!
After Hours Pop & Jazz at the Hotel Murano
with Kippy Lou Scott*

SATURDAY, JULY 3

7:30 a.m.

Pilates (Beginning & Intermediate) with Judy Jones

Fun and exhilarating, authentic Pilates is a form of physical and mental conditioning which builds strength and flexibility. It helps you strengthen weak muscles and build a strong, supple core.

Hotel Murano

Pavilion C

8:15 a.m.

Pilates (Novice) with Judy Jones

Hotel Murano

Pavilion C

9:00 – 6:00 p.m.

EXHIBITS and Salzedo studio replica open

REGISTRATION / HOSPITALITY DESK OPEN

Hotel Murano

Pavilion

Rotunda

8:00 – 9:00 a.m.

Executive Committee Meeting

Hotel Murano

Torcello/Burano

9:00 – 10:00 a.m.

Workshop Sessions

Stage Presence: Heidi Lehwalder

It's all about the posture! Projecting charisma and confidence and polishing your image to match your performance.

Harp in Films: Gayle Levant

A Hollywood insider's look at playing harp in the film industry.

Teaching Musicality: Mary Kay Waddington

Every student can learn to play with great musical sensitivity. Are you skeptical about that statement? Come to this presentation where we will share many tools to help coax beautiful music out of even your most challenging student.

Hotel Murano

Pavilion C

Venice Ballroom 1

Venice Ballroom 3 & 4

9:00 – 10:20 a.m.

Youth Aficionados

Robbin Gordon-Cartier and Leslie McMichael (For participants only)

BCPA

Studio 1, Ground Level

10:30 – 11:30 a.m.

Workshop Sessions

Dalcroze: Margaret Brink

Let's get physical in this movement workshop! Dalcroze Eurhythmics is used by music educators to foster music appreciation, ear-training and improvisation in students of all ages while improving musical abilities. This approach connects music, movement, mind and body.

Pop & Jazz Harp: Ellie Choate and Paul Baker

Hotel Murano

Pavilion C

Venice Ballroom 3 & 4

SATURDAY, JULY 3

10:30 – noon

Harp Master Class: Catherine Michel

Students: *Charissa Barger, Brianna Vlach, Julia Schorn, Gracie Forthun,*

BCPA

Studio 3, Third Floor

10:40 – noon

Adult Aficionados

Alison Austin and Janet Witman (For participants only)

BCPA

Studio 1, Ground Level

11:30 – 1:00 p.m.

Executive Luncheon

Officers, Chapter Presidents, former Chairmen of Board & former Presidents

Hotel Murano

Gallery

1:00 – 2:00 p.m.

Lynne Palmer Tribute Concert and Reception

Heidi Lehwalder, MC; Judy Loman, John Carrington, Virginia Crumb, Patti Warden, Paul Baker

Reception hosted by AHS Greater Seattle Chapter and Sigma Alpha Iota to follow concert

Urban Grace Church

2:30 – 3:30 p.m.

Noel Concert

“Christmas in July” features the multi-instrumental NOEL Ensemble performing delightful carols interwoven with heart-warming poetry.

Urban Grace Church

2:30 – 3:30 p.m.

Students Performing in Salzedo Exhibit

Hotel Murano

Pavilion F

4:00 – 5:30 p.m.

Harp and Choir Concert

PLU Choral Union, Richard Nance, Alison Austin, Rosalind Simpson, Elizabeth Blakeslee, Gayle Levant, Tomoko Numa, Tealah Hill, Adrienne Fletcher, Brianna Spargo, Margaret Shelton, Leigh Stringfellow

Rialto Theater

7:30 p.m.

Harp and Dance Concert

Valerie Muzzolini Gordon, Calista McKasson Kavin, Catherine Case Barrett, Maria Luisa Rayan-Forero, Juliet Stratton, Naomi Kato, Ruth Mar, Bethany Man, Deborah McClellan, Melissa Walsh, Alexis Odell

Pantages Theater

9:30 p.m.

After Hours Pop & Jazz, Reception sponsored by Lyon & Healy

Ellie Choate and Paul Baker

Hotel Murano

Lynne Wainwright Palmer Tribute Concert

**Urban Grace Church
Saturday, July 3 • 1:00 p.m.**

Heidi Lehwalder, Master of Ceremonies

Classical Suite for Harp Alone

Prelude
Allemande
Sarabande
Courante
Menuet
Gavotte
Gigue

Judy Loman, harp

Sonata for Flute and Harp

Declamando/Moderato/Scherzando

Andante calmato
Allegro con spirito

Wendy Wilhelmi, flute, John Carrington, harp

R.S.N.F. Waltz

Virginia Crumb, harp

Procession for Rae

Virginia Crumb, harp

Trivilenade

Patti (Palmer) Warden, harp, Wendy Wilhelmi, flute

Shades of Blue, A Snatch of Jazz

Paul Baker, harp

Ragtime Chimes

Harpists: Virginia Crumb, Paul Baker, John Carrington, Patti (Palmer) Warden

Lynne Wainwright Palmer (1918 – 2010)

Lynne Wainwright Palmer was born in 1918 to a family of accomplished musicians. She studied both piano and harp, and at age 16 was hired to teach harp at LSU. The following year she went to the Curtis Institute of Music to study with Carlos Salzedo. She played with the Philadelphia Orchestra, performed at Carnegie Hall, and gave a debut recital in New York. She was appointed as first harp in the Philadelphia Orchestra, where she received public accolades from such giants as Igor Stravinsky and Leopold Stokowski. Initiated into Sigma Alpha Iota at LSU in 1936, Lynne was subsequently awarded the Sword of Honor in 1962, while active in the Seattle Alumnae Chapter, and honored again as a Member Laureate in 1979. After marrying in 1942 and while raising five children, she taught harp at the University of Michigan and then at the University of Washington in Seattle. She studied composition at the UW with Gerald Kechley, and performed many of her pieces as the opening concert soloist at the AHS Conference in 1984. Her works range from solo harp to orchestral pieces in classical, jazz, and pop styles, and have been published, recorded, nationally broadcast, and extensively performed. Nine of her works were published this year as part of a special project of the AHS Greater Seattle Chapter, whose members, along with her family, were greatly saddened when she passed away unexpectedly on April 22.

Classical Suite for Harp Alone (1972)

The need for more opening works for harp recitals characterized by classical style and with a deliberate beginning was the impetus for the *Classical Suite*. The seven sections are a variant of the baroque dance suite which reached its height in the French and English suites of Bach. The *Prelude* has its warm beginning in a seemingly straightforward way with an ascending G major scale, but its enharmonic spelling and use of imitation are hints of rich textures and complexities ahead. The *Allemande* is typical of the form, with its short, upbeat and running figures. The persistent cross-rhythms, which are heard in the left hand accents, echo back to earlier versions of the allemande in 3/4 meter. Traditionally the courante comes next, but for the sake of program interest and contrast, the *Sarabande* follows instead. In a slow, dignified triple meter it soon reveals lavish harpistic embellishments and a sensuous quality that might have accounted for the suppression of the sarabande in 16th century England. The jumping, light figures of the *Courante* with its free contrapuntal character clearly illustrate that in this dance “the left hand chases the right hand all over the place!” The optional dances, *Menuet* and *Gavotte*, follow. The *Menuet*, with its graceful restraint makes a convincing case for the composer’s love of the Lydian mode. The *Gavotte* is grace personified, with an arching middle section whose imitative lines expand to its harmonically rich peak, only to return disarmingly to the opening theme. The concluding *Gigue*, again Lydian mode, is marked by energetic wit, charm and repeated imitative figures that swirl through delightful modulations to a most satisfying conclusion. The *Classical Suite* was first performed by the composer in Seattle at the Festival of Northwest Composers in 1973.

© Pamela Vokolek

Sonata for Flute and Harp (1979)

The *Sonata for Flute and Harp* was premiered at Seattle Pacific University on March 2, 1980, by the composer and her daughter, Rae Terpenning, to whom the work is dedicated. After the opening statement, the first movement is characterized by a persistent ostinato in the harp underlying the flute’s melodic lines. This is interrupted by a playful scherzando which presents the harp in canonic imitation of the flute. The return of the ostinato is shared by the flute, as the harp assumes the melodic role. The lyrical second

movement is written in 7/4 meter, but the pedal line persists in 4/4, as does the high octave “bell” line, although both are spaced in such a way as to lend a pleasant rhythmic ambiguity to this section. The last movement, although very rhythmic, is unmeasured, highly spirited, and heavily spiced with chromaticism.

R.S.N.F. Waltz (1968)

It was in 1939 that the theme for the *R.S.N.F. Waltz* was first put on paper, but it was not until 1968 that it was finally developed. It is purely romantic, frankly sentimental, more than a little nostalgic, and flavored with French influences - four adjectives which were suggested by Palmer’s children when she asked them to help her in naming the piece. There seemed to be only one way to include all those factors into a title - with the initials.

Procession for Rae (1966)

Bright and majestic, *Procession for Rae* climbs proudly through several major keys. This work was composed as an alternative to “Here Comes the Bride” for the wedding of Palmer’s eldest daughter. As such processions are often unpredictable in their timing, Palmer’s intent was to structure the piece so the performer could make a smooth transition to an ending at almost any point.

Trivelenade (1957; revised 1972)

In 1957, two of Palmer’s daughters wanted to play in a junior high school talent show. Harpist Patti was fresh to her instrument, and flutist Rae had been playing a little longer, so there was little existing repertoire appropriate for their two ability levels. As she often did when an occasion called for it, Palmer created a suitable piece. *Trivelenade*, meaning “a little triviality” is, as its style-marking indicates, “spirited”. At its debut performance, the two young musicians pranced onto the stage in matching outfits. Then, in keeping with the animated mood of the piece, one stagehand brought out the harp single-handedly while a group of four others made a show of struggling to carry the flute.

Shades of Blue, A Snatch of Jazz (1980)

A wish to write something light and frothy but useful accounts for the existence of *Shades of Blue* and *A Snatch of Jazz*. *Shades of Blue* is a short atmospheric piece of only 13 measures. It features extended harmonies and over 65 pedal slides. *A Snatch of Jazz* is a fun juxtaposition of ever-changing jazz harmonies and special effects for the harp. These effective pieces could only have been written by a fine harpist/composer.

Ragtime Chimes (arr. 1991)

Harp is not usually associated with ragtime! The atypical musical style is part of the allure of this two-harp adaptation, which is full of chromatics and rhythmic effects characteristic of classic two-step ragtime. Though the arrangement is light-hearted and playful, it is not necessarily simple to play, so it is recommended for harpists at an intermediate level or above.

*Reception immediately following in the parlor, hosted by members of the
AHS Greater Seattle Chapter and members of Sigma Alpha Iota Music Fraternity*

Harp and Choir Concert

Rialto Theater

Saturday, July 3 • 4:00 p.m.

Pacific Lutheran University Choral Union

Richard Nance, director

The First Day for Harp, Clarinet and Baritone (2006)

John David Earnest

Alison Austin, harp, Craig Rine, clarinet, Charles Robert Stephens, baritone

Come, Love We God! (1994)

Lynne Wainwright Palmer

Commissioned by the Santa Fe Women's Ensemble, dedicated to harpist Rosalind Simpson

Come, Love We God!

The Herdmen Came With Their Offering

Three Kings Came From The East Country

They Turned Again Full Merrily

Rosalind Simpson, harp

Night Pieces (2004)

J.A.C. Redford

for SATB Choir, English horn, Horn, Harp, Viola and Cello; poems by William Wordsworth

How Beautiful the Queen of the Night

A Night-piece

The Sun Has Long Been Set

Meagan Hovis, English horn, Gina Gillie, horn, Gayle Levant, harp,

Betty Agent, viola, Amy Windus, cello

Intermission

Procession and Carols for Women's Chorus and Harp (2005)

James T. Bingham

(West Coast Premiere)

Processional "Qui creavit celum"

I Sing of a Maiden

Hodie

Lullaby (Harp Solo)

A Boy was born in Bethlehem

Dormi, Jesu!

What Cheer?

Elizabeth Blakeslee, harp

Light of the Silent Stars (La luce delle tacite stelle) (1999)

Valeri Kikta

Oratorio for Soprano, Tenor, Mixed Choir and Orchestra of Harps

Sereno

Seme

Fulmine

Inno

Jennifer Gorham, soprano, Karlene Miles, mezzo-soprano, John Carlsen, tenor. Harpists: Tomoko Numa,

Tealah Hill, Adrienne Fletcher, Brianna Spargo, Margaret Shelton, Leigh Stringfellow

John David Earnest (b. 1940)

American composer John David Earnest has composed extensively for orchestra, chamber ensembles, chorus, solo voice and opera. Mr. Earnest teaches composition privately in New York City and is also composer-in-residence and visiting professor at Whitman College, Walla Walla, Washington. He has taught at Lehman College, City University of New York and Rutgers University in New Jersey. His music is published by E.C. Schirmer Music Company, Boston, a division of ECS Publishing. Born in Texas and educated at the University of Texas in Austin, Mr. Earnest currently lives in New York City, where he has been since 1968.

Poem by Robert Bode

Will Heaven, like love, also take me by surprise?
On this gentle hill, as I breathe the piñoned air, the trees hold the sky.
On sunwashed mornings when the coyotes bark clear, I listen for God.
On this gentle hill, as I trace an ancient path, the trees hold the sky.
I smile to the sunwashed mornings.
As I breathe the piñoned air, I listen for God.

I walk beside a stream in a green valley.
The air passes gently from tree to tree, and I know I am the first to walk here.
I am Adam to this Eden.
I feel the earth, breathe, shining beneath my feet.

I look up, and beating its wings, in time with my singing heart,
a hawk pushes by me in the air.
And suddenly, with flashing beat, and piercing cry,
a rush of ravens' wings thrums coldly by,
and the brazen sun falters and shakes in the summer sky.
A clearing opens, I walk among the low-slung pines green and shining,
like the sea,
and the valley flows before me,
and I weep for the sheer joy and unexpected grandeur of it,
remembering my very own nature.
Will Heaven, like love, also take me by surprise?

Lynne Wainwright Palmer (1918 – 2010)

Commissioned by the Santa Fe Women's Ensemble and dedicated to its harpist, Rosalind Simpson, *Come, Love We God!* is a Christmas hymn in four parts. Based on a 16th century carol from the Oxford Book of Carols, with verses compiled by Sir Richard Shanne, the words alternate between old English and Latin. Writing for both chorus and harp incorporates frequent key modulations and lyrical melodic lines, as well as unusual sonic effects. Rosalind Simpson says of the work: "In my recollection, the Santa Fe Women's Ensemble and I had been guests at the 1992 AHS conference in San Diego, presenting another work for Women's Chorus and Harp that had been commissioned by them in 1990, the *With This Child* of Michael Mauldin. At that conference the Ensemble's director, Linda Raney, and I had become acquainted with the music of Lynne Palmer. A year or so later I was asked to suggest a composer who was familiar with writing for harp for a new commission and recommended Lynne. The work was delivered by October of 1994 and programmed (along with other works, including John Rutter's *Dancing Day*) at the Ensemble's Christmas concert. Lynne and her husband came to Santa Fe for the occasion and attended both a rehearsal and the first performance, held at the historic Loretto Chapel in Santa Fe. *Come, Love We God!* was subsequently performed again by the Ensemble a few years later."

Come, Love We God!

Come, love we God! of might is most
The Father, The Son, The Holy Ghost,
Regnante jam in aethera; (Now reigning in the sky)

The which made man, both more and les,
Creating him to his likeness
O quanta sunt haec opera. (O how great are these works.)

The Herdmen Came With Their Offering

The herdmen came with their offering
For to present that pretty thing
Cum summa reverentia. (With utmost reverence)

They gave their gifts that child until;
They were received with ful goodwill;
Quam grata sunt haec munera! (How welcome are these gifts.)

Three Kings Came From The East Country

Three Kinges came from the east country,
Which knew they by astronomy,
Et Balam vaticinia; (And by the prophecy of Balaam.)

They offered him gold, myrrh, incense;
He took them with great diligence;
Quam digna est infantia! (How worthy is the infancy.)

They Turned Again Full Merrily

They turned again full merrily,
Each came unto his own country:
O Dei mirabilia, (O wonderful works of God.)

They had heaven's bliss at their ending,
The which God grant us old and young.
Deo Patri sit Gloria. (Glory be to God the Father.)

J.A.C. Redford (b. 1953)

Night Pieces was commissioned by the Utah Chamber Artists and premiered on May 3, 2004 in Salt Lake City by the Utah Chamber Artists with Barlow Bradford, Artistic Director, conducting. The allure of night proves and endless delight when Wordsworth's words are married to Redford's music in this probing triptych. Like a dark sea whose calm surface belies a rolling

depth, these Night Pieces reflect the brilliance of their “struggling moon” with soaring melodies, while underneath, the water conspires, dashing the rocks only to recede in a wash of foam. The music serves the poetry in deliberate tones. Now surging wildly, now ebbing gently. Unisons blossom into counterpoint, and harmonies signal a wavering between stable hues and changing moods. Rhythm follows suite between static stillness and ecstatic pulsations. This piece, along with others by Redford can be heard on the recording *Evening Wind* by the Los Angeles Chamber Singers.

Text to Poems by William Wordsworth

I. How Beautiful the Queen of Night (1846)

How beautiful the Queen of Night, on high, her way pursuing among scattered clouds, where, ever and anon, her head she shrouds, hidden from view in dense obscurity. But look, and to the watchful eye, a brightening edge will indicate that soon we shall behold the struggling Moon break forth, again to walk the clear blue sky.

II. A Night-piece (1798)

Composed on the road between Nether Stowey and Alfoxden, extempore. I distinctly recollect the very moment when I was struck, as described—“he looks up—the clouds are split”, etc.

The sky is overcast with a continuous cloud of texture close, heavy and wan, all whitened by the Moon, which through that veil is indistinctly seen, a dull, contracted circle, yielding light. So feebly spread, that not a shadow falls, chequering the ground—from rock, plant, tree, or tower. At length a pleasant instantaneous gleam startles the pensive traveler while he treads his lonesome path, with unobserving eye bent earthwards; he looks up—the clouds are split asunder, –and above his head he sees the clear Moon, and the glory of the heavens. There, in black-blue vault she sails along, followed by multitude of stars, that, small and sharp, and bright, along the dark abyss drive as she drives: how fast they wheel away, yet vanish not! –the wind is in the tree, but they are silent, –still they roll along immeasurably distant; and the vault, built round by those white clouds, enormous clouds, still deepens in its unfathomable depth. At length the Vision closes; and the mind, not undisturbed by the delight it feels, which slowly settles into peaceful calm, is let to muse upon the solemn scene.

III. The Sun Has Long Been Set (1804)

The sun has long been set, the stars are out by twos and threes, the little birds are piping yet among the bushes and trees; there’s a cuckoo, and one or two thrushes, and a far-off wind that rushes, and a sound of water that gushes, and the cuckoo’s sovereign cry fills all the hollow of the sky. Who would “go parading” in London, “and masquerading,” on such a night of June with that beautiful soft half-moon, and all these innocent blisses? On such a night as this is!

James T. Bingham (b. 1945)

James Bingham started his choral music career in Geelong, Australia, where he developed his skills as a church organist, singer, and teacher. His work with choral music continues today in his position as director of choirs and chair of the music department at Washington Adventist University, Takoma Park, Maryland. His first published composition for harp appeared in 2003 with “Berceuse”, which subsequently was selected as a requirement for the Intermediate I division of the AHS National Competition in 2007. His *Procession and Carols* was premiered in 2005, and his Sonata for Viola and Harp was written in 2006. In October 2010, Fantasia for Harp and Concert Band, commissioned by the 39th National Conference of the AHS, will be premiered by the Tacoma Concert Band. Each of these compositions was written for performance by Elizabeth Blakeslee, a freelance musician in the Washington, DC area, who appears on the roster of the National Symphony Orchestra as second harp.

Procession and Carols, set for harp and women’s choir, consists of seven movements, each of which is based on a Christmas text dating from a different time and tradition. The opening *Procession*, a 14th century song of the nuns of Chester, begins with a simple, soaring line of soprano monody. Through five verses celebrating the birth of Jesus and his mother’s love, the musical texture becomes progressively more complex, only to pause for an extended harp solo on the same thematic material – itself spun out in progressively more elaborate treatments. The choir returns, this time in interplay with the harp, for the last verse: “Throughout the ages/To eternity and beyond/May he give us joy.” The second movement, *I Sing of a Maiden*, is based on a 15th century English text. It is a hymn-like setting, its simplicity set off by subtle metric shifts and given direction by a flowing harp accompaniment. The third movement, *Hodie*, takes the Latin “Hodie Christus natus est” antiphon and an English text about Adam’s fall from paradise, again from the 15th century. In this setting, almost the full range of the harp is used to punctuate the two superimposed texts. The fourth movement, *Lullaby*, is a harp solo that explores the shades of color available on the instrument. Starting with a straightforward berceuse melody, the piece winds its way through a series of distant modulations to end up, very delicately, in the relative major key. The fifth movement, *A Boy was Born in Bethlehem*, (on a traditional German text translated into English by Percy Dreamer) builds an imitative texture over a pulse supplied by the harp. The canonic quality of the choral writing suggests a “buzz” of excitement amongst the crowd at the news of the birth. The sixth, *The Virgin’s Cradle Song*, is a Latin text from the German folk tradition. It alternates treatment of the text as a single line (traded between soprano and mezzo-soprano soloists) with presentation by the full chorus and with phrases interjected by the harp. The final segment, *What Cheer?*, is from a text that appears in a sixteenth-century “commonplace book.” The movement presents an appropriately rollicking view of the happiness of the Christmas season, ending with the joyous exclamation “Christ is Born!”, bringing the set to a satisfying close.

Procession—Song of the Nuns of Chester (English 14th century)

Qui creavit celum, lully, lully, lu	He who created the sky,	Lactat mater Domini, byby . . .	The mother of the Lord gives milk,
Nascitur in stabulo, byby, byby, by,	Is born in a stable,	Osculatur parvulum, lully . . .	She kisses her little Baby,
Regis qui regit speculum, lully, lully, lu.	The King who rules the age,	Et adoratur Dominum, byby . . .	And worships the Lord.
Joseph emit panniculum, byby . . .	Joseph buys a swaddling cloth,	Roga, mater, Filium, lully . . .	Mother, ask your Son,
Mater involvit Puerum, lully . . .	The mother wraps the Child,	Ut det nobis gaudium, byby . . .	To grant us joy,
Et point in presepio, byby . . .	And places him in the manger,	In perenni Gloria, lully . . .	In eternal glory,
Inter animalia, lully . . .	Among the animals,	In sempiterna saecula, byby . . .	Throughout the ages
Jacent mundi gaudia, byby . . .	Lie the world's joys,	In eternum et ultra, lully . . .	To eternity and beyond,
Dulcis super omnia, lully . . .	Sweet above everything,	Det nobis sua gaudia, byby . . .	May he give us joy.

I Sing of a Maiden (English 15th century)

I sing of a maiden	He came all so still	Mother and maiden
That is makelless; (<i>matchless</i>)	To his mother's bowr,	Was never none but she;
King of all kings	As dew in April	Well may such a lady
To her son she ches. (<i>chose</i>)	That falleth on the flower.	Gode's mother be.
He came all so still	He came also still	
Where his mother was,	Where his mother lay,	
As dew in April	As dew in April	
That falleth on the grass.	That falleth on the spray.	

Hodie (Antiphon for Vespers Christmas Day (15th century English))

Hodie Christus natus est;	Today Christ is born;	Adam lay bounden,	That apple taken was
hodie Salvator apparuit;	Today the Saviour has appeared;	Bounden in a bond;	Blessed by the time
hodie in terra canit Angeli	Today the Angels sing	Four thousand winter	Written in their book.
hodie in exultant justis, decentes:	Today the righteous rejoice, saying:	Thought he not too long.	As clerkes (<i>clergy</i>) finden (<i>find</i>)
Gloria in excelsis Deo, Alleluia.	Glory to God in the highest, Alleluia.	All was for an apple,	Therefore we moun (<i>must</i>)
		An apple that he took,	singen (<i>sing</i>);
			Deo gracias! Alleluia Deo!

Lullaby (Harp solo)

A Boy Was Born in Bethlehem

A Boy was born in Bethlehem,	He let himself a servant be,	Then praise the Word of God who came
Rejoice for that, Jerusalem!	That all mankind he might set free:	To dwell within a human frame:
Alleluya!	Alleluya!	Alleluya!

Ein Kind geboren zu Bethlehem (tr: Percy Dearmer) - Dormi Jesu - The Virgin's Cradle Song

Dormi, Jesu! Mater ridet,	Sleep sweet babe!	Si non dormis, mater plorat.	If thou sleep not,
Quae tam dulcem somnum videt,	My cares beguiling;	Inter fila cantans orat:	mother mourneth,
Dormi Jesu blandule!	Mother sits beside thee smiling;	Blande veni somnule!	Singing as her wheel she turneth,
	Sleep my darling, tenderly.		Come, soft slumber, lullaby.

Schluss, German folk poems (tr: Samuel Taylor Coleridge, 1811)

What Cheer? From Richard Hill's Commonplace Book, 16th century (alt.)

What cheer? Good cheer!	Now the King of heav'n his birth hath take,	'What cheer?'
Be merry and glad this good New Year!	Joy and mirth we ought to make;	I tell you all with heart so free:
	Say each to other, for his sake:	Right welcome, welcome, ye be to me;
'Lift up your hearts and be glad	'What cheer?'	Be glad and merry, for charity!
In Christ's birth', the angel bade,		
Say each to other, if any be sad:		What cheer? Good cheer!
'What cheer?'		Christ is born!

Valeri Kikta (b. 1941)

Valeri Kikta was born in the Ukraine. In 1951 he started his music education at the Moscow choir secondary school. He then studied composition at the Moscow Conservatory. Kikta has written works in a wide variety of genres, including symphonic music, compositions for various instruments, ballets (eleven) chamber music, choir and vocal music. *La luce delle tacite stele* was commissioned by Victor Salvi and was composed in 1999. The work was given its premiere performance by the PLU Choral Union and an international ensemble of professional harpists at the 2002 World Harp Congress, held in Geneva, Switzerland. Kikta describes the essential idea of the oratorio (actually more of a cantata): "there is nothing eternal in our reality except the

World created by the Lord.” The texts of the four movements come from Italian poets and Kikta himself. The accompaniment is for an “orchestra” of six harps (twelve were used in the premiere). In the first movement, the harps play sweeping glissandos in contrary motion and strike dissonant chords that give way to gentle consonant chords that are hummed by the male voices. Over this is a gentle soprano solo. The accompaniment becomes arpeggiated toward the end of the movement, eventually falling away completely, leaving the chorus alone. Movement two is set in a lush and magical style. Here the harps share the arpeggiated accompaniment underneath the mezzo soprano soloist. The chorus joins later in the movement, at first just the female voices with hummed chords that fill out the harmony, then with full voices as the altos, tenors and basses hold sustained chords while the sopranos pick up the theme from the harp accompaniment. The soprano soloist also joins in an ecstatic duet with the mezzo. Movement three is an unusual spoken chorus. The text here depicts a vigorous thunderstorm, accented by harsh, dissonant lightning effects played by the harps. The storm eventually dissipates, and the lightning moves away into the distance. The final movement is a joyous song of praise, featuring soprano and tenor soloists. The chorus sings strong, homophonic phrases that Kikta presents in augmentation toward the end of the piece, with the soloists singing above. The harps are presented in a vigorous accompaniment and the piece ends with sweeping glissandos.

Sereno (Serene) (text by Giuseppe Ungaretti)

After the fog, the stars appear one by one.

I breathe the cool breeze which reveals the color of the sky.

I feel like a fleeting image involved in an everlasting circle.

Seme (Seed) (text by Salvatore Quasimodo)

Shade trees

islands drowning in vast aquariums,

sick night on the awakening world;

the sound of the cloud's wings unfold upon my heart;

nothing dies which does not live in me.

You can see that I am so light,

so involved in things that I walk along with the sky:

that whenever you want, you can sow me like a seed,

already tired of the sleeping burden.

Fulmine (Lightning) (text by Giovanni Pascoli)

The day was full of lightning.

After the gloomy turmoil,

after the harsh storm,

what remains is only a sweet sob in the humid evening.

O rest, tiring pain!

The blackest cloud of the day is to me like the pinkest one in the last evening.

The day was full of lightning,

but now the stars, the silent stars will come.

Inno (text by Valeri Kikta)

Glory to the stars which shine,

which shine in the sky!

Glory to the miracle,

to the miracle of the liberation!

Glory to the miracle of healing, of healing!

Glory to the miracle of life!

Pacific Lutheran University Choral Union
Richard Nance, director

Soprano

Susan Byrd

Debbie Dion

Caryl D. Dowd

Carly Gillis

Jennifer Gorham

Joan Harstad

Helen Hovis

Debbie Hushagen

Julie Johnson

Christy Lutterloh

Jillian Lynch

Patti Nance

Barbara Olson

Amy Onstot

Lori Roy

Michelle Short

Marie Wutzke

Bree Yancey

Alto

Angelia Alexander

Deborah Anderson

Jaina Cunningham

Lorraine Hamilton

Marilyn Henderson

Meagan Hovis

Barbara Howard

Cindy Luebke

Kaye Lysen

Karen McDougall

Anna McLeod

Karlene Miles

Shirley Nelson

Lynn Ostenson

Angela Owen

Holly Slack

Anne Urtie

Leslie Watts

Tenor

Tom Cameron

John Carlsen

Alan Davis

Eric Faris

Dwight Griswold

Tom Henderson

Linsey Hinand

Matt Horner

Chris McCafferty

Nicholas Pharris

Roland Robinson

Roger Slack

Bass Van Soest

Joel Wippich

Bass

James D. Bales

Mike Byrd

Bill Giddings

Nathan Gorham

Vic Hansen

John Harstad

Gordon Hilstad

Jim Hushagen

Christian Jaeger

Ted Johnstone

Todd Kelley

Josh Luebke

Ken Lysen

Doyle Nelson

Sean Nelson

Phil Nesvig

Norm Seidel

Jeff Stuart

Joel Wippich

Larry Wiseman

Jonathan Young

Harp and Dance Concert

Sponsored by Lyon & Healy Harps



Pantages Theater

Saturday, July 3 • 7:30 p.m.

Donald Byrd, Spectrum Dance Theater Artistic Director

Chanson de Bilitis, L. 96

Claude Debussy

Incidental Music for Narrator, Two Flutes, Two Harps and Celeste

Chant pastoral	Le tombeau sans nom
Les comparaisons	Les courtisanes égyptiennes
Les contes	L'eau pure du bassin
Chanson	La danseuse aux crotales
La partie d'osselets	Le souvenir de Mnasidica
Bilitis	La pluie du matin

*Valerie Muzzolini Gordon, narrator, Mary Jensen, flute, Jennifer Rhyne, flute,
Calista McKasson Kovin, harp, Catherine Case Barrett, harp, Anne Herfendahl, celeste*

Histoire du Tango

Astor Piazzolla

for Harp and Flute

Bordel 1900
Café 1930
Night Club 1960
Concert d'aujourd'hui

*Maria Luisa Rayan-Forero, harp, Mary Jensen, flute
Tango Dancers: Chelsea Eng, Gregory Phillips*

Bolmimerie (1919)

Carlos Salzedo

for Seven Harps

*Adam Stern, conductor. Harpists: Naomi Kato, Bethany Man, Ruth Mar,
Deborah McClellan, Alexis Odell, Juliet Stratton, Melissa Walsh
Dancers: Ty Alexander Cheng, Kylie Lewallen, Joel Myers, Tory Peil*

Conte Fantastique after Mask of the Red Death

André Caplet

for Harp, String Quartet and Four Dancers

*Valerie Muzzolini Gordon, harp, Mikhail Shmidt, violin, Emma McGrath, violin, Julie Whitton, viola,
Mara Finkelstein, cello. Dancers: Ty Alexander Cheng, Kylie Lewallen, Joel Myers, Tory Peil*

Claude Debussy (1862 – 1918)

This version for Narrator, Two Flutes, Two Harps and Celeste is the lesser known of the two works Debussy composed under this title. The *Chanson* is a series of musical fragments, weaving among twelve poems about the fictional ancient Greek poetess, Bilitis. Debussy's close friend, Pierre Louys, published an extensive poem cycle by an anonymous Sapphic poet that was widely accepted. Soon after, the Parisian intellectual community exposed it as a literary hoax and revealed, in fact, that Bilitis had never existed. The vast popularity of the work withstood the disclosure and in 1900 Louy planned a theatrical production. For the event, Louy persuaded Debussy to compose incidental music for a selection of poems from the cycle. Only one private performance took place during Debussy's lifetime which included "tableaux vivants" of scantily clad Parisian young ladies. Scandalous for the audience; tantalizing for the critics; the music was put away, resulting in the loss of the original score and celeste part.

Pastoral Song

We must sing a pastoral song, invoke Pan, god of the summer wind. I watch my flock and Sélénis watches hers, in the round shade of a trembling olive tree. Sélénis is lying in the meadow. She rises and runs, or searches for grasshoppers, or gathers flowers with grasses, or washes her face in the cool water of the brook. And I, I tear the wool from the blond backs of the sheep to fill up my distaff, and I spin. The hours pass too slowly. An eagle passes in the sky. The shade turns, let us move the basket of figs and the jar of milk. We must sing a pastoral song, invoke Pan, god of the summer wind.

Comparisons

Little Sparrow, bird of Kypri, sing with our first desires! The fresh bodies of the young girls are covered with flowers like the earth. The night of all our dreams is approaching and we talk of it amongst ourselves. Sometimes, we compare together our beauties so different, our hair already long, our young breasts still small, our puberties round like quails and hidden under the nascent down. Yesterday, I fought this way with Melanthô my elder. She was proud of her breasts which had grown in a month, and, pointing to my flat tunic, she called me Little Child. Not a single man could see us, we got naked in front of the girls, and, if she won on one point, I won by far on the others. Little Sparrow, bird of Kypri, sing with our first desires!

The Tales

I am beloved of the little children; as soon as they see me, they run to me, and clutch my tunic, and take my legs in their little arms. If they have gathered flowers, they give them all to me; if they have caught a beetle, they put it in my hand; if they have nothing, they caress me and make me sit down in front of them. Then they kiss me on the cheek, they put their heads on my breasts; they plead with me with their eyes. I know well what that means. That means: "Dear Bilitis, tell us [again] because we are nice, the story of the hero Perseus or the death of little Hellé."

Song

"Shade of the woods where she was to come, tell me where did my mistress go?"

"Plain, where did my mistress go?" -

"Beautiful river, who saw her pass, tell me, is she near here?"

"Path, do you see her still?" -

"O white road, road to the city, tell me, where did you lead her?" -

"O, road of light, do you touch her bare feet?" -

"O palace, splendor of the earth, give her back to me!" -

"Look, she has collars on her breasts and tassels in her hair, a hundred pearls along her legs, two arms around her waist."

"She went down onto the plain." -

"She followed the banks of the stream."

"She left me for the path." -

"She left me for the road."

"To the golden road which enters Sardis." -

"She went into the palace of the king."

The Game of Jacks

Since we both love him, we played jacks with him. And it was a famous game. Many young girls watched it. First, she cast the throw of the Kyclôpes, and I, the throw of Solon. But she, the Kallibolos, and I, feeling I'd lost, I prayed to the goddess! I played, I had the Epiphénôn, she the terrible throw of Khios, me the Antiteukhos, she the Trikhias, and I the throw of Aphrodite which won the disputed lover. But, seeing her grow pale, I took her by the neck and I told her everything in her ear (so that she alone could hear me): "Do not cry, little friend, we will let him choose between us."

Bilitis

One woman envelops herself in white wool. Another clothes herself in silk and gold. Another covers herself in flowers, green leaves and grapes. I, I can only live naked. My lover, take me as I am: without dress or jewels or sandals, here is Bilitis alone. My hair is black with its blackness and my lips are red with their redness. My curls float around me free and round like feathers. Take me just as my mother made me in a night of love long ago, and if I am pleasing to you thus, do not forget to tell me so.

The Nameless Tomb

Mnasidika having taken me by the hand led me outside the gates of the city, to a small uncultivated field where there was a marble stele, and she said to me: "This was my mother's lover." Then I felt a great shiver, and without letting go of her hand, I leaned on her shoulder, in order to read the four verses between the hollow cup and the snake: "It is not death that took me away but the Nymphs of the springs. I am resting here beneath the light earth with Xanthô's cut hair. May she alone weep for me. I do not tell my name." We remained standing for a long time, and we did not pour the libation. For how should we call an unknown soul from amongst the throngs in Hades?

The Egyptian Courtesans

I went with Plango to the Egyptian courtesans, way up at the top of the old city. They have earthenware amphorae, copper platters and yellow mats where they squat without effort. Their bedrooms are quiet, without angles or corners, so much have the successive layers of blue stucco blunted the capitals and rounded the base of the walls. They stand motionless, their hands resting on their knees. When they offer the soup, they murmur: "Happiness." And when you thank them, they say: "Thanks to you." They understand Hellenic and pretend to speak it badly in order to make fun of us in their language; but we, tooth for tooth, we speak Lydian and suddenly they become uneasy.

The Pure Water of the Basin

"Pure water of the basin, motionless mirror, tell me my beauty." "Bilitis, or whoever you are, Thetys perhaps or Amphitrite, you are beautiful, know it. Your face is tilted beneath your thick hair, swollen with flowers and perfume. Your soft eyelids are scarcely open and your flanks are weary from the movements of love. Your body tired from the weight of your breasts bears the fine marks of the fingernail and the blue stains of the kiss. Your arms are red from the embrace. Every line of your skin was loved."

"Clear water of the basin, your coolness gives rest. Receive me who am indeed weary. Take away the color from my cheeks, and the sweat from my belly and the memory of the night."

The Dancer With Krotales

You attach to your light hands your resounding krotales, Myrrhinidion, my dear, and barely naked out of the dress, you stretch your nervous limbs. How pretty you are, arms in the air, loins arched and breasts red! You begin: you place your feet one in front of the other, hesitate, and slide softly. Your body bends like a scarf, you caress your skin which shivers, and voluptuousness floods your long faint eyes. Suddenly, you strike the krotales! Arch yourself up on your raised feet, shake your loins, throw your legs and your hands full of noise call all the desires in a band around your spinning body. We applaud with great cries, whether, smiling over your shoulder, you shake with a shiver your convulsive and muscular behind, or you undulate almost extended, to the rhythm of your memories.

The Memory of Mnasidika

They danced one in front of the other, with a rapid and fleeing movement; they seemed always to wish to enlase each other, and yet they never touched, except with the tips of their lips. When they turned their backs in dancing, they looked at each other, heads on their shoulders, and the sweat shone on their raised arms, and their fine hair flowed across their breasts. The languor of their eyes, the fire in their cheeks, the seriousness of their faces, were three ardent songs. They grazed each other furtively, they bent their bodies on their hips. And suddenly, they fell, to finish the supple dance on the ground ... Memory of Mnasidika, it was then that you appeared, and everything, other than your image, was unwelcome.

The Morning Rain

Night is ending. The stars are fading away. Now the last courtesans have gone in with their lovers. And I, in the morning rain, I am writing these verses in the sand. The leaves are loaded with shining water. Streams across the paths carry the earth and the dead leaves. The rain, drop by drop, is making holes in my song. Oh, how sad and alone I am here! The youngest do not look at me; the oldest have forgotten me. It is good. They will learn my verses, and the children of their children. There is what neither Myrtalé, nor Thaïs, nor Glikéra will say to each other, the day when their beautiful cheeks are hollow. Those who love after me will sing my stanzas together.

Astor Piazzolla (1921 - 1992)

In *Histoire du Tango*, written originally for flute and guitar, Astor Piazzolla traces for the tango a trajectory similar to that of the Baroque suite of dances: an origin in popular dance rhythms followed by a development into a music of ideas. The first movement, *Bordel 1900*, recalls tango's origin as a dance popular in Argentine red-light districts, made unacceptable in polite society by its overt eroticism. In the next movement, *Café 1930*, Piazzolla recalls the more gentrified "traditional tango" that he heard as a boy in Buenos Aires. Movement three, *Nightclub 1960*, written after a stay in the U.S., imports jazz elements to create *Tango Nuevo*, the revitalization of a tango that had lost its edge to predictability. The final movement, *Concert d'aujourd'hui*, reveals a tango transformed by the energies of Piazzolla's long study and meditation into a music that reaches beyond the phases of tango history to become a new concert form.

Carlos Salzedo (1885 - 1961)

Bolmimerie was written as music for a film-pantomime composed for the great Russian dancer and friend of Salzedo, Adolf Bolm and was premiered by the Salzedo Harp Ensemble. Though the original choreography has been lost, the fantastical titles of the tableaux and the incorporation of many of Salzedo's new sound effects of the time, which he did not just invent but masterfully incorporated and demonstrated in his compositions, speak volumes to the imagination. It is one of Salzedo's great harp ensemble pieces, full of texture and colors, including a fugue, an extended section of pedal buzzes, *con sordino* (mutes) and xylophonic sounds. Tonight's performance has been choreographed by Donald Byrd.

A gathering at the royal court

Entrance of the magicians

Magical feats

Electric convulsions

The wall panels detach themselves and dance a fugue (a la Brahms)

A noisy country fair

A corpse-less funeral at which a large fantastic bird appears

A noisy country fair

The monarch congratulates the magicians

The magicians dissolve as the curtain tumbles

André Caplet (1878 - 1925)

While he has long been known for orchestrating and completing unfinished works by his friend Claude Debussy, including "Clair de Lune" from the *Suite Bergamasque*, Caplet was a very original composer, writing in the Impressionist style of the late 1800s. This is clearly demonstrated in the *Conte Fantastique* with its advanced harmonies and many unusual (for the time) harp effects. This rare, moving, exquisite work was first performed in 1909, a year after its composition, at the Concert Colonne, conducted by Gabriel Pierné, under the title *Etude symphonique d'après "Le Masque de la Mort rouge d'Edgar Poe pour la harpe chromatique principale et orchestre"* (the work was based on Poe's story the Masque of the Red Death and, as this title indicates, was originally intended for the chromatic harp). Towards the end of his life, in 1923, the composer again took it up, this time under its definitive title and with the diatonic instrument. This version was first performed on 18 December at the Salle Erard by Micheline Kahn and the Poulet Quartet. Listening to Caplet's work, one notices a difference in register between the terrifying aspect of the written text and its sublimation through the music. Though Caplet's music in no way erases the "fantastic" element of the original tale, it contains sequences of infinite gentleness and which are even overflowing with consolation.

Don't Forget!

***After Hours Pop & Jazz and Reception at the Hotel Murano with Ellie Choate and Paul Baker
sponsored by Lyon & Healy.***

SUNDAY, JULY 4

7:30 a.m.

Pilates (Beginning & Intermediate) with Judy Jones

Hotel Murano

Pavilion C

8:15 a.m.

Pilates (Novice) with Judy Jones

Hotel Murano

Pavilion C

9:00 – 4:00 p.m.

EXHIBITS and Salzedo studio replica open

REGISTRATION / HOSPITALITY DESK OPEN

Hotel Murano

Pavilion

Rotunda

9:00 – 10:00 a.m.

Panel: Salzedo Students Remember

Personal stories and anecdotes from Salzedo's students.

Joan Ceo, Susi Hussong, Heidi Lehwalder, Jude Mollenhauer,

Ruth Papalia, Pat Wooster, moderator

Hotel Murano

Venice Ballroom I



Vintage photos: Heidi Lehwalder & CS; Susi Hussong; Camden 1942; Jude Mollenhauer & CS; CS, Jude Mollenhauer & Ruth Papalia

9:00 – 10:00 a.m.

Panel: Orchestra Auditions

Pearls of wisdom from principal harpists who have lived to tell the tale. Q and A follows.

Valerie Muzzolini Gordon, Jessica Zhou, Elizabeth Volpé Bligh, Calista McKasson Kavin

Hotel Murano

Venice Ballroom 3&4

9:00 – 10:20 a.m.

Youth Aficionados

Robbin Gordon-Cartier and Leslie McMichael (For participants only)

BCPA

Studio I, Ground Level

9:00 – 11:00 a.m.

Advanced Harp Maintenance: Steve Moss

“Open Harp Surgery”- Would you like to know more about what goes on “under the hood” of your harp? Learn about the tools and skills that should go into your “harp first aid kit.” Go home with a bag of tricks that will help you be prepared for any situation.

Hotel Murano

Pavilion C

SUNDAY, JULY 4

10:30 – 11:30 a.m.

“The Golden Age of Flute and Harp”

Lillian Lau, harp and Ellen Huntington, flute - There is a large selection of original repertoire for flute and harp from the 18th and 19th centuries of which harpists should be aware. Various types of compositions and styles from this time period will be performed and discussed.

Hotel Murano

Venice Ballroom 3&4

10:30 – noon

Harp Master Class: Alice Giles

Students: *Jennifer Ellis, Hannah Chute, Tiffany Chen, Elizabeth Steiner*

BCPA

Studio 3, Third Floor

10:40 – noon

Adult Aficionados

Alison Austin and Janet Witman (For participants only)

BCPA

Studio 1, Ground Level

1:00 – 2:30 p.m.

Chamber Music Concert

Kathy Kienzle, Ruth Mar, John Carrington, John Wickey, Elizabeth Volpé Bligh

Rialto Theater

2:30 – 4:00 p.m.

OPEN TIME TO VISIT EXHIBITS

Hotel Murano

Pavilion

2:30 – 3:30 p.m.

Students Performing in Salzedo Exhibit

Hotel Murano

Pavilion F

4:00 p.m.

EXHIBITS Close

Hotel Murano

5:00 p.m.

Board buses for **Excursion to Wurlitzer Manor**

(Tickets Required – cost is not included in the registration fee)

Hotel Murano

5:30 p.m.

July 4th Celebration

Deborah Henson-Conant, Susi Hussong, Meg Mann, Emily Rostykus, Genevieve Picard, Casey Pinkney, Janelle Nadeau, Clara Frederickson, Mark Andersen, Christa Grix

Wurlitzer Manor

10:30 p.m.

Board buses for return to Hotel Murano

Wurlitzer Manor

11:00 p.m.

Arrive at Hotel Murano

Hotel Murano

The Golden Age of Flute and Harp

Hotel Murano – Venice Ballroom 3 & 4

Sunday, July 4 • 10:30 a.m.

Lyrebird Ensemble • Lillian Lau, harp and Ellen Huntington, flute

There is a large selection of original repertoire for flute and harp from the eighteenth and nineteenth centuries that harpists should be aware of. This presentation will introduce many of those works, most of which were composed by leading harpists and flutists of the time. Attendees will learn about the social, political, and technological influences that led to the growth of the genre at the end of the eighteenth century, as well as the influences that led to the genre's virtual disappearance during the second half of the nineteenth century. Various types of compositions and styles from this time period will be performed and discussed. A list of works will be provided, which harpists can use to knowledgeably expand their duo repertoire.

Sonata for flute and harp

I. Andante

Joseph Boulogne, chevalier de Saint-George

(1745-1799)

Sonata, op. 8, no. 1

I. Allegro

Johann Baptist Krumpholtz

(1742-1790)

Sonata in F Major for harp and flute

I. Allegro

Franz Anton Hoffmeister

(1754-1812)

Lieber Augustine: a favorite waltz with variations (excerpts)

Johann Wilhelm Wilms

(1772-1846)

Sonata Facile

II. Andante con Variazioni

Johann Georg Heinrich Backofen

(1768-1839)

Nocturne sur la Tyrolienne de *Guillame Tell*

François-Joseph Naderman

(c.1773-1835)

Jean-Louis Tulou

(1786-1865)

Fantasia on themes of Bellini

Joseph Fahrback

(1804-1883)

Elias Parish-Alvars

(1808-1849)

Chamber Music Concert

Rialto Theater

Sunday, July 4 • 1:00 p.m.

O bell' alma

for Harp and Flute

Gaetano Donizetti

Kathy Kienzle, harp, Michele Frisch, flute

Les Horloges de Maurice Ravel

for Harp and Flute

Daniel Sturm

Kathy Kienzle, harp, Michele Frisch, flute

Trio for Violin, Cello and Harp

Allegro tranquillo

Andante sostenuto

Scherzando con moto

Jacques Ibert

Patrick Austin, violin, Roberta Downey, cello, Ruth Mar, harp

Seven Spanish Songs by Manuel de Falla

transcribed for Mezzo-Soprano and Two Harps by Carlos Salzedo (1932)

El Paño Moruno

Seguidilla Murciana

Asturiana

Jota

Nana

Canción

Polo

Carlos Salzedo

Melissa Plagemann, mezzo-soprano, John Carrington, harp, John Wickey, harp

Cuban Overture

arranged by Geoffrey Bergler for Harp and Brass Quintet

George Gershwin

*Elizabeth Volpé Bligh, harp, Lyric Brass Quintet: Zachary Lyman, trumpet, Matthew Swihart, trumpet,
Gina Gillie, horn, Keith Winkle, trombone, Paul Evans, tuba*

Gaetano Donizetti (1797 – 1848)

Based on, and in the style of Donizetti's opera, *Lucia di Lammermoor*, the *O bell' alma* includes the Act One harp cadenza and the Act Three "Mad Scene" connected by some of the most glorious melodies of the *bel canto* genre.

Daniel Sturm (b. 1951)

Maurice Ravel's one-act opera, *L'Heure espagnole*, provides a departure point from which Sturm was able to create a musical 'thank you' to a composer who inspired him greatly. Ravel left an enormous catalogue of music, one that has enabled Sturm to learn much about orchestration generally, and much about how to write for flute and harp specifically.

Jacques Ibert (1890 – 1962)

French composer Jacques Ibert composed his *Trio for Violin, Cello, and Harp* in 1944. It was written for his daughter, a harpist, in exchange for a ration of cigarettes (difficult to obtain in wartime!). This three-movement work is full of coloristic contrast, taking advantage of the unusual mix of instruments. The lively first movement, *Allegro tranquillo*, is in sonata form and showcases the harp in introducing the second theme. Following this is the *Andante sostenuto*, a lyrical and passionate movement full of beautiful lines for the strings. The final movement, *Scherzando con moto*, is full of energy and virtuosity for each player.

Carlos Salzedo (1885 – 1961)

De Falla's *Siete Canciones Populares Espanolas* (Seven Spanish Songs) (1914-15) are rich in the sensuous rhythms, exotic melodies, and brilliant tonal colors of the music of Spain. These brief songs span an emotional range as varied as the Iberian landscape - from the fierce passions of the joys and pains of love, to the tender intimacy of a mother's lullaby. The work is, as well, a travelogue, representing the various regions of Spain. The songs were composed during a period of intense creative activity, following de Falla's return to Spain (at the outbreak of W.W.I), after a seven-year stay in Paris. They feature songs from different regions of Spain, and while the texts are authentic folk material, the melodies are often varied and the accompaniment treated even more freely - in the "Impressionist" style of the time.

The first two songs, *El Pano Moruno* and *Seguidilla Murciana* are from the Murcia region in Southeast Spain. A Seguidilla is a moderately fast dance of Southern Spain in triple meter, with a text based on four line poems. In performance, these lines can be broken up and freely repeated, and are often interspersed with guitar passages. The sad third song, *Asturiana*, is from the Asturias region of Northern Spain, while in contrast, the lively fourth song *Jota*, typifies the music of the Aragon Region of Northeastern Spain. The jota is a rapid dance in triple time performed by one or more couples and accompanied by castanets. This song seems a forerunner to the famous jota in de Falla's "Three-Cornered Hat". The fifth song, *Nana*, a traditional lullaby, is said to have been sung to de Falla as an infant by his mother and his wet nurse. The sixth song, *Canción*, is based on a melody known throughout Spain, while the seventh song, *Polo*, comes from Andalusia and evokes flamenco music of the Andalusian gypsies.

In 1931 Carlos Salzedo heard these songs performed by long time friend Nina Koschetz who was accompanied by solo guitar, seeking to enhance their Spanish flavor. Later Salzedo commented that the guitar did not properly support her wonderfully rich voice. Mme. Koschetz asked if harp accompaniment would be more suitable, and Salzedo replied that, "Not one but two would be not only adequate but altogether appropriate!" They were premiered in New York's Town Hall on October 24, 1932 with Salzedo and Lucile Lawrence playing the two harps with Mme. Koschetz as the soloist.

Translations for de Falla's *Seven Spanish Songs*

1. El Paño Moruno

Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay!

2. Seguidilla Murciana

Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
¡Puede que en el camino
Nos encontremos!

Por tu mucha inconstancia
Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y creyéndola falsa
¡Nadie la toma!

3. Asturiana

Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.

Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

4. Jota

Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mío
Se lo pueden preguntar.

Ya me despido de tí,
De tu casa y tu ventana,
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Aunque no quiera tu madre...

The moorish cloth

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value.
Alas!

Seguidilla Murciana

Who has a roof
of glass
should not throw stones
to their neighbor's (roof).
Let us be muleteers;
It could be that on the road
we will meet!

For your great inconstancy
I compare you
to a [coin] that runs
from hand to hand;
which finally blurs,
and, believing it false,
no one accepts!

Asturiana

To see whether it would console me,
I drew near a green pine,
To see whether it would console me.

Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

4. Jota

They say we don't love each other
because they never see us talking
But they only have to ask
both your heart and mine.

Now I bid you farewell
your house and your window too
and even ... your mother
Farewell, my sweetheart
until tomorrow.

5. Nana

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Naninta, nana,
Naninta, nana.
Duérmete, lucerito
De la mañana.

6. Canción

Por traidores, tus ojos,
voy a enterrarlos;
No sabes lo que cuesta,
Del aire«
Niña, el mirarlos.
»Madre a la orilla
Madre«

Dicen que no me quieres,
Y a me has querido...
Váyase lo ganado,
»Del aire«
Por lo perdido,
»Madre a la orilla
Madre«

7. Polo

¡Ay!
Guardo una, ¡Ay!
Guardo una, ¡Ay!
¡Guardo una pena en mi pecho,
¡Guardo una pena en mi pecho,
¡Ay!
Que a nadie se la diré!

Malhaya el amor, malhaya,
Malhaya el amor, malhaya,
¡Ay!
¡Y quien me lo dió a entender!
¡Ay!

Nana

Go to sleep, Child, sleep,
Sleep, my soul,
Go to sleep, little star
Of the morning.
Lulla-lullaby,
Lulla-lullaby,
Sleep, little star
of the morning.

Song

Because your eyes are traitors
I will hide from them
You don't know how painful
it is to look at them.

"Mother I feel worthless,
Mother"

They say they don't love me
and yet once
they did love me
"Love has been lost
in the air
"Mother all is lost
It is lost Mother"

Polo

Ay!
I keep a... (Ay!)
I keep a... (Ay!)
I keep a sorrow in my breast,
I keep a sorrow in my breast
Ay!
that to no one will I tell.

Wretched be love, wretched,
Wretched be love, wretched,
Ay!
And he who gave me to understand it!
Ay!

George Gershwin (1898 – 1937)

Geoffrey Bergler's arrangement of Gershwin's *Cuban Overture* for Harp and Brass Quintet was premiered by Heidi Lehwalder with the Annapolis Brass in 1987. Ms Lehwalder and the ABQ first collaborated in 1982. They performed regularly as HARP & BRASS, winning three Emmy's for their Italian Embassy concert produced by WETA-TV. Their work inspired composers such as Mr. Bergler to create several pieces combining brass and harp. A graduate of Juilliard, Geoffrey Bergler has been playing second trumpet of the Seattle Symphony since 1989 and has arranged a great deal of music for brass ensembles such as the Canadian Brass. This arrangement requires some multi-tasking on the part of the harpist, who has to wield maracas as well as play the harp.

July 4th Celebration

Wurlitzer Manor
Sunday, July 4 • 5:30 p.m.

"In the Wings", a new musical by Deborah Henson-Conant
With a Singing Dancing, Harp-Plucking Chorusline
Harpists: Deborah Henson-Conant, Susi Hussong, Meg Mann, Emily Rostykus,
Casey Pinkney, Janelle Nadeau, Clara Frederickson, Genevieve Picard.
Mark Andersen, organ, Lynn Andersen, actor

"A Salute to America"

Shenandoah
76 Trombones
The Battle Hymn of the Republic
Americana Medley
Simple Gifts
George M. Cohan Medley
The Stars and Stripes Forever

Trad. American Ballad
Meredith Wilson
William Steff
Mark Andersen
Joseph Brackett
Mark Andersen
John Philip Sousa

Mark Andersen, organ

July 4th Celebration • NW Salmon Barbeque Dinner

Days of Wine and Roses
Cheek to Cheek
Serenade to a Cuckoo
Waltz of the Flowers
Love in Bloom, a Fantasy on Two Celtic Airs
Sea Journey

Henry Mancini
Irving Berlin
Rahsaan Roland Kirk
Pyotr Ilyich Tchaikovsky, arr. C. Grix
arr. C. Grix
Chick Corea

Christa Grix, harp, Eric Samse, drums, Quila Doyle, bass

July 4th Celebration • Fireworks Across the Harbor

The pipe organ in Wurlitzer Manor is the original Mighty Wurlitzer from the Fox Theater in Brooklyn, New York, which has been fully restored and preserved as a historic monument to a uniquely American style of organ building. These instruments were created by the genius of Robert Hope Jones and Rudolph Wurlitzer (who also built the famous Wurlitzer harps) for the accompaniment of silent films in the great movie palaces of a bygone era. Very few of these instruments are left in their original homes (the Seattle Paramount being one of only a small handful left) and thousands of them were trashed as theaters across American upgraded to "talking pictures." The fact that this majestic instrument stands today is due to the care and generosity of our hosts Barbara Hammerman and Raymond Lavine. Playing these instruments is an art unto itself. In addition to the normal skills of an organist, one must also be an arranger, mechanic, and orchestrator to manage the resources of four keyboards, pedals, and over 300 stops, sounds and effects controlled by the console. It is literally a symphony of sounds under the direct control of one person. Playing these instruments is also a dying art due to the fact that there are so few of them left in the world upon which to learn and practice. Our own Mark Andersen is one of the few remaining artists who have a full understanding of the operation of these instruments. All of the musical arrangements in this program were done by Mark.

MONDAY, JULY 5

7:30 a.m.

Pilates (Beginning & Intermediate) with Judy Jones

Hotel Murano

Pavilion C

8:15 a.m.

Pilates (Novice) with Judy Jones

Hotel Murano

Pavilion C

9:00 – 1:00 p.m.

EXHIBITS and Salzedo studio replica open

REGISTRATION / HOSPITALITY DESK OPEN

Hotel Murano

Pavilion

Rotunda

9:00 – 10:00 a.m.

Workshop Sessions

Chamber Music Coaching: Heidi Lehwalder

The initial process of preparing a chamber work, using the “Interlude” from Debussy’s Sonata for Flute, Viola and Harp.

Emily Levandowski, flute, Jonathan Ip, viola, Brianna Spargo, harp

BCPA

Studio 3, Third Floor

“Do Something Different”: Bonnie Blanchard

Every lesson should have a bit of the unexpected. Keep a watch out for the fun and crazy teaching tools such as the gravestone, the police siren, the composer action figures and the ever-popular screaming chicken! *Do Something Different* will give teachers creative, practical, and fun ideas to motivate and inspire their students and themselves.

“Island Music for the Harp”: Philip Boulding

Philip Boulding of Magical Strings draws upon his Jamaican/Malagasy/Hawaiian slack key experiences, giving participants some tools for improvisation as well as notation for his pieces like ‘Warm Island’ and ‘Ohana Kai’.

Hotel Murano

Venice Ballroom 1

Venice Ballroom 3 & 4

9:00 – 10:20 a.m.

Youth Aficionados

Robbin Gordon-Cartier and Leslie McMichael (For participants only)

BCPA

Studio 1, Ground Floor

MONDAY, JULY 5

10:30 – 11:30 a.m.

Hotel Murano

Workshops

Making DVDs: Lynn Andersen

Torcello/Burano

Lights! Camera! Action! This workshop will cover the necessary steps for recording and making your own harp DVD. During the workshop we'll actually record a short song, edit it, and burn it to DVD so that you can see the entire process from beginning to end.

Dalcroze: Margaret Brink

Pavilion C

Let's get physical in this movement workshop! Dalcroze Eurhythmics is used by music educators to foster music appreciation, ear-training and improvisation in students of all ages while improving musical abilities. This approach connects music, movement, mind and body.

10:30 – noon

BCPA

Harp Master Class: Heidi Lehwalder

Studio 3, Third Floor

Students: *Margaret Mackenzie, Melody Tai, Charles Overton, Alicia Petrone*

10:40 – noon

BCPA

Adult Aficionados

Studio 1, Ground Level

Alison Austin and Janet Witman (For participants only)

1:00 – 2:00 p.m.

Rialto Theater

Are We Having Fun Yet?

Pat Wooster, Ellie Choate, Paul Baker, Louise Trotter, HarpCore 4

4:00 – 5:30 p.m.

Rialto Theater

Latin American Harp Concert

Mercedes Gómez, Janet Paulus, Gerardo Tamez, Celso Duarte (padre), Celso Duarte (hijo)

7:00 p.m.

Pantages Theater

Harp Concerto Concert

Northwest Sinfonietta, Christophe Chagnard, conductor. Harpists: Jana Bouskova, Alice Giles, Sivan Magen, Ina Zdorovetchi, Jessica Zhou

9:30 p.m.

Hotel Murano

Final After Hours Pop & Jazz

Gwen Lyons Baker

Are We Having Fun Yet?

Rialto Theater
Monday, July 5 • 1:00 p.m.

“A Concert Harpist’s Guide to Proper Stage Decorum”
Pat Wooster and Jim Wooster

Kiss the Spanish Cupid
Ellie Choate and Paul Baker

Steel Guitar Rag
Medley: Crazy and On the Road Again
Louise Trotter

To be announced onstage
HarpCore 4

An exciting, entertaining and innovative harp quartet performing unexpected, edgy
(and often humorous) arrangements of popular music.

Claire Happel, Julia Kay Jamieson, Charles William Lynch III, Molly McKenzie

Latin American Harp Concert

Rialto Theater

Monday, July 5 • 4:00 p.m.

Nezahualcóyotl (Vals Elegante)

Vals Poético

Canto de Amor

Músicas Menores, suite sobre juguetes mexicanos (2007)

Carritos de madera

El balero

La muñeca de trapo

El trompo

Melesio Morales

Felipe Villanueva

Ricardo Castro

José Enrique Guzmán Marín

Silenter, para dos arpas (1993 version; Revised 2005)

Tierra Mestiza (1976)

José Enrique Guzmán Marín

Gerardo Tamez

SONDOS, dúo de arpas

Mercedes Gómez and Janet Paulus

Concerto Dos Dalias

Gerardo Tamez

for Two Harps, String Quintet and Guitar (*World Premiere*), commission by Jim & Pat Wooster

Son

Pirecua

Zapateado

Mercedes Gómez, harp, Janet Paulus, harp, Patrick Austin, violin, Betty Agent, viola,

Amy Windus, cello, Anna Jensen, bass, Gerardo Tamez, guitar

Cascada (Paraguay)

El Despertar de mi Aldea (Paraguay)

Digno García

Enrique Samaniego

El Zapateado Motivo Popular (México)

Celso Duarte Lopez, harp

Promesa (Paraguay)

Pedro Gamarra

Celso Duarte Gonzalez, harp

A mi Arpa Asunceña (Paraguay)

Papi Galán

El Cascabel Motivo Popular (México)

Celso Duarte Lopez, harp

El Tren Lechero (Paraguay)

Félix Pérez Cardozo

Celso Duarte Gonzalez, harp

Santiago H. de Roca (Paraguay)

Prodencio Jiménez

Carreta Guy (Paraguay)

El Pájaro Campana (Paraguay)

Félix Pérez Cardozo

Melesio Morales (1838-1913)

Melesio Morales was the most important Mexican opera composer of the 19th Century. He was a disciple of Cenobio Paniagua, Antonio Valle and Felipe Larios. Thanks to a scholarship given him by Antonio Escandón, he traveled to Florence to study with Teódulo Mabellini and upon his return to Mexico, took control of the Composition Department at the Conservatory of Music where he made Italian opera a requisite role model. His students Ricardo Castro, Gustavo E. Campa and J. Hernández Acevedo, among others, rebelled against his radicalism and Morales had to put up a long and hard struggle with the younger generation. He wrote various methods of solfège, harmony and music theory which served for some time as texts at the Conservatory of Music. Morales composed more than 280 works. Some of these are his operas *Romeo & Juliet*, *Ildegonda* (premiered in Florence), *Carlo Magno*, *La Tepestad*, *El Judío Errante* and *Anita*. On November 24, 1869 he gave homage to the Aztec poet Netzahualcōyōtl at the Conservatory of Music to celebrate the Presidential Decree by then President Benito Juárez. At the ceremony which named Chapultepec as a national park and the Chapultepec Castle as a historic landmark, Melesio Morales was placed in charge of all music performed and thus, his *Vals Nezahualcōyōtl* was premiered.

Felipe Villanueva (1862-1893)

Felipe Villanueva was born in Tecámac in the State of Mexico where he received his first musical education. He moved to Mexico City to study at the Conservatory of Music where he stayed for only one year, as he was not considered to have enough talent. He was a disciple of Antonio Valle and Julio Ituarte. He later became the most popular piano teacher, an activity he combined with his position as violinist in various orchestras around the city. He joined the group of Melesio Morales disciples (Gustavo E. Campa, Carlos J. Acevedo) who opposed the prevailing conventionalism at the Conservatory of Music and who tried to change its method of music instruction. Only a third of Villanueva's works are still kept and it is worthy to mention his 3 mazurkas, 6 *Danzas humorísticas*, the *Romance* from his very unappreciated opera *Keofar*, a minuet, and his waltzes *Amor*, *Causerie* and his most famous work *Vals Poético*.

Ricardo Castro (1864-1907)

Ricardo Castro is the most notable Mexican composer of the 19th Century. Originally from Durango, he enrolled in the Conservatory of Music when his family moved to Mexico City where he studied with Juan Salvatierra, Julio Ituarte and Melesio Morales. After making his first concert tour in the United States, Castro joined a young group of Mexican composers which included Gustavo E. Campa and Felipe Villanueva. In 1895 he formed the Mexican Philharmonic Society with the goal to promote chamber music. In 1903 received a scholarship from then President Díaz in order to go to Europe and continue his studies. Early in 1907, back from Europe, he was named Director of the Conservatory of Music but died just months after being given this position. The "official" funeral was headed by Justo Sierra and three days of national mourning were declared. Besides his well-known *Vals Capricho*, it is worthy to mention his two string quartets, a cello concerto, a piano concerto, and his operas *Atzimba* and *La Leyenda de Rudel*.

José Enrique Guzmán Marín

As is the case with *Silenter*, *Músicas Menores* is also dedicated to Mercedes and Janet. It consists of four movements and was composed specifically with these two women in mind. Of a playful nature, its movements are a recreation of the images that these traditional Mexican toys evoke. Popularly inspired rhythms have deliberately been employed, without ignoring the rich possibilities (in terms of harmony, color, and melody) that the use of two harps implies.

*This top that spins lesser music
Moves without end, on its thin cord,
This seven-colored top,
Is it not a heart, then?*

Silenter, is characterized by its jazz-inspired idioms, idioms which explore the combination of percussive attacks, with sounds more traditionally associated with the harp. In its central section, a simple counterpoint is established, in contrast with the improvisational character that predominates the rest of the piece. This work allows both interpreters to generate improvisational motives, eventually returning to the main motive, in the best of jazz traditions.

Gerardo Tamez (b. 1948)

Tierra Mestiza has become one of the most performed and well-known pieces within the repertoire of Los Folkloristas, an ensemble of which Tamez was, for many years, a member. Since its first performance, it has been interpreted in different versions and it now figures within didactical programs in Mexican music schools.

Gerardo Tamez, a classical guitarist and composer, performs in several guitar and string ensembles in Mexico City, where he lives and works. His most noted work, *Arpatlán* (Land of the Harp) was written for the Second Latin American Harp Encounter in 1995. After hearing *Arpatlán* and several of Tamez' other works that include harp, Pat and Jim Wooster commissioned him to write a chamber work suitable for harp ensemble and strings. This pleasing Concerto Dos Dalias is the result. The title refers to the dahlia, a flower for which Mexico City is renowned. Mr. Tamez has dedicated this work to two of that city's outstanding harpists and frequent collaborators with him – Mercedes Gómez Benet and Janet Paulus. They, of course, are the "two dahlias" the composer had in mind. We are fortunate that Mercedes and Janet are performing today's premiere of this concerto.

The Duarte - Padre and Hijo

Both Celso Duarte Gonzalez (Celso padre) and Celso Francisco Duarte Lopez (Celso hijo) have achieved worldwide acclaim as exponents of Latin American Music. Harp – the national instrument of Paraguay – is in the soul of both father and son. Pat Wooster recalls, "At the Second Latin American Harp Encounter in Mexico City in 1995, I noticed the respect paid by all present to Celso Duarte [padre]. When I had the chance to see and hear him play, even though I was standing only about five feet away from his harp, I could not believe my eyes and ears. Since then I've seen both Celsos in concert - both separately and together - several times, and my reaction is always the same." Both men have pursued their careers by presenting to the world the folk harp traditions of all Latin America – traditions both have absorbed over their lifetimes. These are basically simple melodies, but they are delivered with drive, with highly developed technique, and with the complex rhythms found throughout Latin American folk music. The resulting music is so infused with life that the listener cannot escape being caught up in the ambience of the cultures that produced them. For the most part, this is happy music – the music of celebration – almost exclusively dance music.

Concerto Concert

Pantages Theater
Monday, July 5 • 7:00 p.m.

Northwest Sinfonietta
Christophe Chagnard, conductor

Petite Symphonie Concertante

Frank Martin

Adagio – Allegro con moto

Adagio – Allegretto alla marcia

Jessica Zhou, harp, Cristina Valdés, piano, Duane Hulbert, harpsichord

Concerto for Harp and Seven Winds (1926)

Carlos Salzedo

Prelude – Cadenza – Allegro vivo

Nocturne

Quatre Danses: Menuet, Faradole, Pavane, Gaillarde

Alice Giles, harp, Darrin Thaves, flute, Noel Burns, oboe, Cindy Renander, clarinet, Terri Garret, clarinet, Francine Peterson, bassoon, Ryan Stewart, horn, Judson Scott, trumpet

Concertino

Mario Castelnuovo-Tedesco

for Harp and Chamber Orchestra

Moderato (quasi Passacaglia)

Andante – quasi Recitativo

Finale Spagnolo. Ritmo di Jota

Ina Zdorovetchi, harp

Intermission

Colores Magicos: Variations for Harp and Chamber Orchestra

José Serebrier

Invocation

Estudio

Tema

Estudio

Variacion en gris

Improvisacion

Variacion Interrumpida

Para las percusiones

Para los metales

Conclusion

Sivan Magen, harp

Double Concerto (2007)

Emil Viklický

for Harp, Flute (Oboe) and String Orchestra (*US Premiere*)

Allegro moderato

Blues

Con moto

Jana Bouskova, harp, Darrin Thaves, flute

Frank Martin (1890 – 1974)

Petite Symphonie Concertante, op. 54 by the Swiss composer Frank Martin was commissioned in 1944 and completed the following year. It received its premiere in Zürich on May 27, 1946, under the direction of Paul Sacher, who is also the work's dedicatee. Sacher's commission prompted Martin to assume the unusual ensemble of harp, harpsichord, piano and string orchestra divided into two groups, though all accounts suggest the final choice of instruments was the composer's own. Martin wanted to use the harp, harpsichord and piano not as accompanying, or 'basso continuo' instruments (as is often their role), but as solos, thus being a distant echo of J S Bach's *Brandenburg Concerto No. 5*, and justifying the work's title of *Symphonie Concertante*. The *Petite Symphony Concertante* is in two movements. The first comprises a slow introduction of forty-six bars out of which the following *Allegro* derives all of its motivic material; the second begins with an *Adagio* which showcases the three solo instruments (harp, piano, then harpsichord) before breaking into a lively march.

Carlos Salzedo (1885 – 1961)

Carlos Salzedo gave the following notes on his *Concerto for Harp and Seven Wind Instruments*:

"Like other works of mine in which the harp plays a leading part (*The Enchanted Isle, Symphonic Poem* for harp and orchestra; *Préambule et Jeux* for harp and chamber orchestra; *Sonata for Harp and Piano*), sonorously, this *Concerto* is based upon the new orchestral balance which can be obtained by taking advantage of all the resources of the harp, which today can produce thirty-seven tone colors and effects, as described in my *Modern Study of the Harp*. I have chosen the concerto form for this work because the contemporary literature of the harp did not possess a concerto. This work, however, does not adhere strictly to the traditional form of the concerto any more than my *Sonata for Harp and Piano* adheres to the traditional sonata form. My *Concerto* is in three movements. The first movement is divided into three connected parts: *Prelude, Cadenza, Allegro vivo*. The second movement is a *Nocturne*. The third movement is made up of four dances on the same theme: *Menuet, Farandole, Pavane, Gaillarde*. The *Gaillarde* is written in its usual 6/8 time. The *Menuet*, The *Farandole* and the *Pavane*, which are traditionally in $\frac{3}{4}$, $\frac{2}{4}$ and $\frac{4}{4}$ time respectively, are all written in $\frac{5}{4}$ time. I have written these dances in a rhythmical medium which I have employed in most of my works since 1917. The character of a dance is to be determined by its rhythmical motion and not by the number of beats contained in between two measure bars. The rhythmical motion of these dances is in absolute accord with their respective characters represented by the old titles.

"This *Concerto* is scored for harp, flute (alternating with piccolo), oboe, 2 clarinets, bassoon, horn and trumpet. It was composed in 1926, and is dedicated to Lucile Lawrence. It was played for the first time at a concert of the International Composers' Guild (Edgar Varèse, founder) at Aeolian Hall, New York, April 17, 1927, by the composer and the first wind players of the Philadelphia Orchestra, Artur Rodzinski, conducting, and has since been played by other contemporary music societies as well as by leading symphony orchestras. It is published by New Music Edition.

"The recording of this *Concerto* was made under the most favorable conditions. The composer entrusted the solo part to Lucile Lawrence who has played it several times with the most important societies of the United States. Miss Lawrence's pre-eminence as a harp virtuoso has not been equaled by any other woman, and no one could have transmitted more faithfully the minutest intention of the composer. The part of the wind instruments was entrusted to the Barrère Ensemble of Wind Instruments which includes: Georges Barrère, flute; Carlos Mullenix, oboe; Fred van Amburgh and James Collis, clarinets; Angel del Busto, bassoon; Rudolph Puletz, horn; Williams Vacchiano, trumpet. The composer conducted the recording."

Mario Castelnuovo-Tedesco (1895 – 1968)

Mario Castelnuovo-Tedesco was born in Italy in 1895, where he composed and performed until 1938. Of Sephardic stock, he fled to the U.S. just before the outbreak of the war to escape ethnic persecution. From 1940 to 1956 he composed music for over 250 films while continuing to write more classical instrumental and vocal music, including many works for guitar. His pupils included Henry Mancini, John Williams and Andre Previn. He died in 1968. The original instrumentation of the *Concertino* is for string quartet, two clarinets and bass clarinet; but to accommodate the touring needs of Clelia Aldrovandi, to whom the work was dedicated, Castelnuovo-Tedesco also made a second version for harp and chamber orchestra.

José Serebrier (b. 1938)

For the 1968-69 and 69-70 seasons, George Szell named José Serebrier Composer-in-Residence of the Cleveland Orchestra under a special grant from the Rockefeller Foundation. While in that position, he wrote a harp concerto entitled *Colores Magicos* for the Inter American Music Festival in Washington. It combines light and sound and is based on a row of 10 note tone-clusters and tone-clouds. Serebrier, a first-rate conductor, uses orchestral colors in much the same way a child uses finger-paints; he lays about him with a fine fury, and achieves something of the stagy horror of a tale by Edgar Allan Poe. In *Colores Magicos*, the orchestra usually sits in the pit, with the soloist on stage alone, dressed in white with colored lights projected onstage. The element of surprise and drama is an important part of Serebrier's appeal.

Emil Viklický (b. 1948)

Speaking of the inspiration leading to the composition of the Double Concerto for Harp, Oboe and String Orchestra: "The harpist Ms. Jana Bouskova and the oboist Mr. Jan Adamus asked me some time ago to compose a harp and an oboe concerto for them. They both know that I enjoy playing with my jazz trio, so they expressed a wish for the piece to contain "jazz elements." I was as improvident as to agree. In the meantime, I wrote a great deal of all kinds of other music (operas, music for films and TV), and I managed to learn something from fair harpists about the "royal instrument". Jan Adamus has been playing my "modern" compositions for the oboe since the end of the 80's. In the end, an idea occurred to me to merge the two long promised concertos into one double concerto. But what really made me start working were consultations with Jana Bouskova: the idea of using pedal glissandos in the middle "blues" part was too alluring to resist."

Northwest Sinfonietta Christophe Chagnard, conductor

Violin I
Anne Cady, concertmaster
Gwen Taylor
Janis Upshall
Svend Ronning
Blayne Barnes
Kim Zabelle

Violin II
Mary Manning, principal
Karen Sorensen
Erica Johansen
Pamela Liu
Katrin Groschel
Noelle Oquist

Viola
Heather Bentley, principal
Thane Lewis
Steve Creswell
Eva Sheie

Cello
Mara Finkelstein, principal
Holly Reeves
Gretchen Yanover
Rebecca Evans

Bass
Todd Larsen, principal
Anna Doak

Flute
Darrin Thaves
Wendy Wilhelmi

Oboe
Noelle Burns

Clarinet
Cindy Renander
Terri Garrett

Bassoon
Francine Peterson

Horn
Ryan Stewart
Cindy Jefferson

Trumpet
Judson Scott
Robert Gale

Trombone
Keith Winkle

Tuba
Paul Evans

Percussion
Phil Hanson
Matthew Drumm

Piano
Cristina Valdés

Harpsichord
Duane Hulbert

Mezzo Soprano
Melissa Plagemann

Personnel Manager
Judson Scott

***Don't Forget!
After Hours Pop & Jazz at the Hotel Murano
with Gwen Lyons Baker***

PERFORMERS



Betty Agent is an Affiliate Artist at Pacific Lutheran University, where she teaches viola and is a member of the Regency String Quartet, a faculty ensemble. An active recitalist, chamber player and free-lance musician, Ms. Agent has appeared as a soloist with the PLU Symphony Orchestra and has performed in the Arts West Chamber Music Series and the Governor's Chamber Music Festival. She is currently Principal Violist of the Auburn Symphony, Assistant Principal Viola of the Pacific Northwest Ballet Orchestra and faculty member of the Max Aronoff Viola Institute. She was able to combine her love of chamber music and the great outdoors when she joined the Beau Quartet in 2004 and 2005, presenting concerts for the Canyon Exploration River Rafting Tour of the Grand Canyon.



Born in 1975 in Windsor, Ontario of Hungarian and American background, **Kati Agócs** earned the Doctor of Musical Arts and Masters degrees from The Juilliard School, where her principal teacher was Milton Babbitt. She is also an alumna of the Aspen Music School, Tanglewood Music Festival, Lester B. Pearson College of the Pacific (one of the United World Colleges), and Sarah Lawrence College, all of which she attended on full scholarship. From 2006 through 2008 she taught at the School of Music, Memorial University of Newfoundland. Since 2008 she has been on the composition faculty of The New England Conservatory of Music in Boston where she maintains a full studio of private composition students and teaches orchestration - and maintains a composition studio in Flatrock, near St. John's, Newfoundland, Canada. A prolific composer, she is the winner or recipient of numerous awards, grants, fellowships and recent commissions, and in 2004 she spearheaded a groundbreaking exchange program between Juilliard and the Liszt Academy in Budapest that still continues today. The harp solo *Every Lover is a Warrior*, based on folk tunes from Appalachia, France and Hungary was written in 2005 and premiered by Bridget Kibbey.



Lynn Andersen was born in Glasgow, Montana into a musical family of singers and instrumentalists. He is a graduate of Brigham Young University in Utah where he received a Degree in Humanities and also began his performance career in the folkdance ensemble as a clogger. He frequently performed in dance, singing or at the piano while serving as a Mormon missionary in Vienna, Austria, and later became a member of the *Utah Valley Handbell Choir*. After moving to New York State he performed regularly with *The Buckingham Ringers* and *The Angelus Bell Choir*, and joined forces with composer and concert artist, Mark Andersen, with whom he now plays frequent concerts that include solo English handbells and harp. Today he is heard weekly playing bells on television

and in recordings for International Artist Records where he performs exclusively on Schulmerich bells. Being a soloist and a member of "The Emerald City Ringers" provides a wonderful opportunity to expose his audiences to the beauty of English handbells and the complicated techniques of weaving and four-in-hand ringing. He has been a featured national convention clinician, and is the producer and editor for the television show "Crescendo" heard regularly in cities throughout the USA.

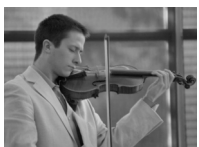
Mark Andersen studied organ, harp, and flute at East Carolina University in North Carolina, did graduate studies in Chicago and the American Conservatory and then had a full scholarship at the Paris Conservatory where he studied harp with Pierre Jamet, organ with Marcel Dupré, and composition with Nadia Boulanger. Then he became organist for the Boston Symphony and Artist in Residence to the John Hayes Hammond Castle Museum in Gloucester, MA where he played weekly concerts on the largest residence pipe organ in the world. International Artists Records signed Mark in 1974 and he moved to New York City to continue his concert and recording career. In 2005 he moved to Seattle where he is the host for the weekly television show, "Crescendo". His musical compositions have twice won the International Composer's Competition (1976 and 1999). He has twice been dean of the American Guild of Organists and is currently the president of the American Harp Society, Greater Seattle Chapter. He has also written the scores for several Broadway and Off-Broadway productions as well as many for movies and television. Today Mark continues to compose, teach harp, and present monthly concerts as Artist in Residence to Daniels Recital Hall in Seattle, WA.

Joyce Rice began studying harp at age four and piano at age six with Gladys and Kenneth Custance of Boston, and continued harp with Bernard Zighera, harpist of the Boston Symphony. She majored in music at Wellesley College and then taught French for several years. She had joined her hometown Hingham Civic Orchestra at age nine and continued free-lancing with all kinds of groups for the next 55 years, including being in the orchestra of a down-under version of "Oklahoma" in Melbourne, Australia! Joyce sang in three Sweet Adelines groups and co-started a community band in Amherst, MA, in which she played percussion. She has composed and arranged several collections and singles mostly for lever harp, including "Petty Larcenies" and "Moonbeams" and the "Teaching the Lever Harp" book, and is the prime mover behind the website Harp Spectrum.



Alison Austin has been living and teaching in the Seattle area for the past thirty years. She studied locally with Lynne Wainwright Palmer, with Lucile Lawrence at the Tanglewood Music Center and went on to study with Marilyn Costello at the Curtis Institute of Music in Philadelphia where she received an Artist's Diploma. Ms. Austin performed regularly with the Seattle Symphony and Seattle Opera from 1980 to 2002 and continues to perform throughout the NW. She was acting principal harpist of Seattle Opera from 1998 to 2002. Her duo Les Harpes with Janet Witman was selected as a Young Artist for the American Harp Society, performed the opening recital at the National AHS Conference in 1979 and toured throughout the Northeast. Alison established the **Pacific Harp Institute** in 2002. PHI is dedicated to

providing aspiring harpists with the resources, learning environment and performance opportunities necessary to advance their harp skills. PHI programs and activities give students many opportunities throughout the year to further their understanding and mastery of the harp. This includes two stellar summer camps for intermediate through advanced college level students who want intense study and chamber opportunities in the relaxed atmosphere of summer with premiere teachers and artists.



Twenty-three year old violinist **Patrick Austin** began his studies with his grandfather, Richard Skerlong, at age 5. He continued his training with renowned musicians Kent Coleman, Ann Setzer, Daniel Philips, Aaron Rosand, Heidi Lehwalder, Elizabeth Volpé Bligh, Faye Seeman, Rita Costanzi, and Emanuel Gruber. Patrick is currently pursuing his Bachelor of Music in New York City. Recent performances include Gustav Leone's *Red Quintet* and *Conte Fantastique* by Marcel Tournier at

the Pacific Harp Institute. Patrick was a finalist in both the Music Teacher's National Association Competition and Summit Music Festival's Concerto Competition. He won the Seattle Philharmonic Orchestra's *Don Bushell Concerto Competition* in 2007. Patrick has performed in many distinguished concert venues including the Isaac Stern Auditorium at Carnegie Hall, Avery Fischer Hall, Symphony Space, Seattle Opera House, and Benaroya Hall.

Gwen Lyons Baker began her professional harp career with weddings and local orchestras at age eleven. Classically trained, she attended Seattle Pacific University and University of Washington. Gwen has played with, among other groups, the Pacific Northwest Ballet, the Spokane Symphony, the Tacoma Ballet, the Tacoma Symphony, and Evergreen Ballet. As a singer/songwriter, Gwen has performed throughout the Northwest region. She has recorded two Celtic solo albums and has collaborated with both harp and voice on numerous other recording projects in jazz and Celtic pop genres.



Paul Baker grew up in Seattle, where he studied harp with Lynne Palmer. He received his Bachelor of Music degree from Seattle Pacific University and his Master of Music degree from the University of Southern California. Twice a prizewinner in the International Pop and Jazz Harp Competition, he has published 20 arrangements of American standard songs arranged for solo harp. The group Pastiche premiered his arrangements for flute, harp and voice, "A Gershwin Sampler," and "Seven Popular Spanish Songs" at Carnegie Hall. Paul's connection to the touch and sound of the Celtic harp has inspired three CD's, one of which, "The Quiet Path," won "Best New Age Album" and "Best New Age Song" in the 8th annual Independent Music Awards. Paul has served the American Harp Society as Pacific Regional Director, as a member of the Executive Committee, and currently as the president of the Los Angeles Chapter. He teaches and plays the concert and Celtic harp in orchestras, theatrical productions, concerts and recordings.

As a newcomer to the Northwest, **Catherine Case Barrett** performs as substitute harpist for the Seattle Symphony, the Pacific Northwest Ballet and the Tacoma Symphony. This season she was a featured soloist with the Vancouver (WA) Symphony performing the Glière Harp Concerto. Catherine has held Principal Harp positions with the Sarasota Orchestra, Dayton Philharmonic, Singapore and Yucatan Symphonies and was Assistant Principal Harp with the São Paulo State Symphony Orchestra. As Assistant Principal Harp with the São Paulo State Symphony Orchestra, she toured South America and recorded works of Villa-Lobos for BIS Records. Catherine received degrees in harp performance from the Oberlin College Conservatory of Music and Rice University, studying with Alice Chalifoux, Yolanda Kondonassis and Paula Page. Before that, Catherine studied with Joan Raeburn-Holland at the Interlochen Arts Academy and with Ann Hobson-Pilot in Boston. As a winner of the Ima Hogg National Young Artists Competition, Catherine made her professional debut in 2001, performing the Ginastera Harp Concerto with the Houston Symphony.



The **Bell Alma Duo**, Michele Frisch, flute and Kathy Kienzle, harp, was founded in 2003 after collaborative concerts with Minnesota Opera, Dale Warland Singers, Minnesota Chorale, Minneapolis Artists Ensemble and the World Choral Symposium. Released first CD, "**O Bell' Alma**" to critical acclaim, including Gramophone Magazine's review as one of Best New Releases in North America (Oct. 2005). Received sponsorships from The Schubert Club and the American Composers Forum, followed by performances with the Minnesota Orchestral Association, University of Minnesota, MacPhail Center for Music, Upper Midwest Flute Association, Schubert Club, Northwestern College, and Minnesota Public Radio. Released second CD, "**La Belle Vie**" in December 2007. Received guest recital invitations to the National Flute Association Convention in Kansas City and the World Harp Congress in Amsterdam, and recently, featured artists at the NFA Convention in New York City, summer 2009.

Kathy Kienzle was named principal harpist of the Minnesota Orchestra after winning an international audition in 1994. She won third prize in Israel's Sixth International Harp Competition in 1976 and was awarded top prize in the AHS National Competition the year before. Ms. Kienzle has performed several new works, including the world premiere of Liebermann's Concerto for Flute and Harp with James Galway and the Minnesota Orchestra. In addition to performing solo recitals throughout the United States, Canada, and Europe, she has been a featured soloist with many of the country's finest orchestras and has appeared with a variety of chamber ensembles. Many of her solo and ensemble performances are broadcast over public radio stations. She was a guest performer at the World Harp Congress in Paris (1990) and Tacoma (1996) and is currently chair of the New Music Committee of the World Harp Congress. Ms. Kienzle has been a soloist and faculty member of the Eastern Music Festival, guest artist with the Oregon Bach Festival, and principal harpist of the Peninsula Music Festival. A graduate of Juilliard with a Bachelor of Music, she also holds a Master of Music from the University of Arizona. Her teachers include such well-known harpists as Mildred Dilling, Susann McDonald and Marcel Grandjany.



Michele Antonello Frisch received her Bachelor of Music degree in Flute Performance from Indiana University. Flute studies have been undertaken with James Pellerite, Julius Baker, Albert Tipton, Emil Opava, and Jean Pierre-Rampal. Ms. Frisch is an active recitalist, chamber musician, clinician, and recording artist. Together with Principal Harpist Kathy Kienzle of the Minnesota Orchestra, "The Bell Alma Duo" was created, and they have recorded two CD's together: "O Bell Alma: Music from the Opera" and "La Belle Vie." They have also performed concerts in New York, Kansas City, Amsterdam, as well as all over Minnesota. Ms. Frisch has served as Principal Flute with the Colorado Philharmonic, Metropolitan Opera Orchestra, St. Paul Chamber Orchestra, Minnesota Orchestra, and Minnesota Wind Soloists. She has also performed extensively in Europe and the Ukraine. Currently, she is Principal Flute with the Minnesota Opera Orchestra and a faculty member of Northwestern College in St. Paul, MN.

Since **Geoffrey Bergler's** first solo appearance at age seventeen with the Boston Symphony, he has appeared as trumpet soloist with numerous groups including four solo appearances with the Seattle Symphony, as well as appearances with the Northwest Chamber Orchestra, Tacoma Symphony, Tacoma Concert Band and the Eastern Switzerland Chamber Orchestra. In addition, Mr. Bergler has written and arranged works for groups as diverse as the Canadian Brass, Chicago Pro Musica, the Pacific Northwest Ballet, and the Charlie Byrd Trio. His highly regarded works have been heard on PBS and CBC radio and television as well as CBS, Musical Heritage and Antigua records and the feature film *The Couch Trip*, and many are published by Cherry Classics and Warner Brothers. Mr. Bergler has been a member of the Seattle Symphony trumpet section since 1989 and holds his Bachelor's and Master's degrees



from The Juilliard School. Since 2006 Geoffrey has worked part-time in the Oregon wine industry in a variety of tasting room and cellar-hand roles. October 2009 marked his fourth harvest working in the Willamette Valley helping make wine, predominately the Pinot Noirs that area is known for.



Elizabeth Blakeslee, second harpist with the National Symphony Orchestra, has also performed many concerti including those of Debussy, Ginastera, Mozart, Piston, and Ravel, and recorded with many Washington-area choral groups. She will be presenting the premiere of “Fantasia” by Rachel Laurin, for organ and harp, at the 2010 American Guild of Organists Convention with French organist Jean-Baptiste Robin. Elizabeth’s passion for teaching has produced student prize-winners in local, state, and national Competitions and acceptances to top conservatories in the nation. She works closely with the American Youth Philharmonic Orchestras, directs the Maryland Classic Youth Orchestra Harp Ensemble, and works with local school ensembles. Additionally, Elizabeth helps composers apply the craft of composition to the harp and has developed a number of transcriptions and teaching pieces. Elizabeth has served in many areas on the boards of the AHS and the Virginia String Teachers Association, and chaired the committee to develop a harp curriculum for the Certificate Achievement Program of the ASTA. She earned a B.A. in Music with Marjorie Tyre at Auburn University, and a Master of Music at Virginia Commonwealth University, completing her studies with Marilyn Costello.

Bonnie Blanchard has long been respected in the Seattle area as a versatile freelance musician and founder of the award winning Silverwood Music Ensembles. She holds music and teaching degrees from the University of Washington, and began playing flute when she was nineteen. Later she broadened her skills with a series of private instruction on piano, violin, viola and voice. A flute instructor for thirty years, Ms. Blanchard’s creative ideas and unbridled enthusiasm for teaching consistently produce students who win top awards, excel at their instrument, *and* love what they are doing. The rapport Bonnie cultivates with her students and her unique teaching techniques create musicians who develop the skill and a lifelong love of music that helps them achieve in other areas of their lives. Bonnie is increasingly becoming well known as a pedagogue and speaker. She has twice addressed the National Flute Association and Music Teachers National Association, as well as many state organizations. Ms. Blanchard is the author of the pedagogy book, *Making Music and Enriching Lives: A Guide For All Music Teachers* and *Making Music and Having a Blast: A Guide For All Music Students* published by Indiana University Press. (musicforlifebooks.com)



Elizabeth Volpé Bligh became the Grammy-winning Vancouver Symphony's Principal Harpist in 1982, after six seasons as the Principal Harpist of the National Ballet of Canada Orchestra. Her career includes concerti, chamber music, soundtracks and recordings such as The Greater Vancouver Album. Her performance of Michael Conway Baker's Harp Concerto with the VSO was recorded by CBC and is on the Canadian Music Centre’s web site. She has taught harp at University of British Columbia, Vancouver Academy of Music, Vancouver Youth Symphony Orchestra, Island Mountain Arts Festival, and Pacific Harp Institute, producing many award-winning students. Her articles have been published in the Teachers’ Forum of the American Harp Journal, New Zealand Harp Association newsletter, Dutch National Harp Journal and are on various internet sites. She has given workshops and master classes in Canada, the U.S., New Zealand and China. She was a panelist at the American Harp Society Conference in Dearborn, Michigan. Six pieces from her *Solos for Lever or Pedal Harp* are in the

Royal Conservatory of Music Harp Syllabus. She is President of the BC Chapter of the American Harp Society and the Chair of the Host Committee for the 11th World Harp Congress in 2011. For further information, see www.elizabethvolpebligh.com.

James Bingham began his musical training in Geelong, Australia, and was strongly influenced by the active music program of his home church and its organist from a young age through high school. It was during this time that his passion for choral music was ignited and as both singer and organist he had opportunity to develop his talents. He studied at Avondale College, N.S.W. and Andrews University in the U.S., where he fell under the spell of composer Blythe Owen and changed his major to musical theory and composition, and received both a master’s and doctoral degree. Bingham has been chair of the music department and director of choral activities at Columbia Union College since 1994. Previously he chaired the music department and directed choirs at both Kingsway College in Canada from 1970-80 and Atlantic Union College from 1985-94. He also directs the Spencerville, Maryland, SDA Church Choir and arranges, orchestrates and composes music for various combinations of instruments and voices. Of particular note is his *Requiem* which was premiered in March 1999. Bingham’s choirs have recorded and toured extensively in the U.S. and throughout the world.



Philip and Pam Boulding have performed on radio and television networks around the country, including “A Prairie Home Companion”, NPR’s Weekend Edition, CNN both at home and in Europe, and prime time TV in Japan. They have placed first in a group Competition in Ireland, have collaborated with Northwest ballet and theatre companies, and performed for Boris Yeltsin when he visited Seattle. In the summer of ‘98 they returned to Ireland where they composed new music as part of an artist residency in a cottage by the sea, awarded to them by the Cil Rialaig Irish arts organization. The Bouldings run the well-known School of Magical Strings, teaching Celtic harp and hammered dulcimer since 1978. They design and manufacture instruments for an international clientele (over 2,000 built to date). Philip and Pam have performed in schools throughout the country, including Waldorf schools where for over ten years they have taught harp, lyre, painting, and orchestra classes. Called by local media the “Von Trapp Family of the Northwest”, their love of music is embraced by all five of their

children ages 20 to 31, who return from colleges and graduate schools across the country to present their annual Celtic Yuletide Concerts in cathedrals and concert halls throughout the region.

Jana Bouskova’s remarkable artistic triumphs have turned her into a much sought-after harpist and a regular guest of the world’s foremost concert platforms and festivals. She studied at the Prague Conservatoire and then pursued her schooling at the Ostrava University with Professor Libuse Vachalova. A Fulbright scholarship grant enabled her to study at the University of Indiana with Professor Susann McDonald. Ms. Bouskova has been victorious in numerous prestigious Competitions; in 1992, she was awarded a gold medal in the USA International Harp Competition and



second prize in the International Harp Contest in Israel. She later sat on the juries of these Competitions, as well as the Lily Laskine Harp Competition in France. She has held the position of principal harpist with the Czech Philharmonic Orchestra since 2005, and has served as a professor at the Prague Conservatoire, Brussels Royal Conservatory and the Academy of Music in Prague. Her extensive repertoire encompasses works of all styles and periods, and a number of contemporary composers have dedicated their new works to her. Her list of world premieres includes works by Ravi Shankar, Benjamin Yusupov, and Jan F. Fischer. She has to her credit over twenty CDs made for Czech and international labels.



Dr. Margaret Brink holds the Certificate in Dalcroze Eurhythmics from the University of Washington and the License from the Juilliard School. Her Dalcroze presentations include for west coast universities and teaching associations. Recently she has been a Dalcroze faculty member for Music Northwest Adult Chamber Camp and Music Northwest Youth Chamber Music Camp, Seattle Conservatory of Music, Wallowa Brass Camp, Lake Wallowa, Oregon, and Dalcroze Institute at Mahidol University, Bangkok, Thailand. Within the Dalcroze work, Margaret is particularly interested in rhythm in performance and enjoys teaching dance forms from Baroque as well as 19th/20th century forms to study a score. She is also a folk dancing and yoga enthusiast. Her degrees are from Northwestern University (Bachelor and Masters of Music) and the U. of Washington (Doctor of Musical Arts) in piano performance with Bela Siki. Her recent piano faculty positions include Washington State University and Seattle Pacific University, with acclaimed performances throughout the west coast as soloist, chamber musician and concerto soloist. Her NYC Carnegie Recital Hall solo recital debut was in 1996.

Hailed by the Seattle Times as “outstanding, brilliant and expressive,” Seattle native **John Carrington** is principal harpist with the Pacific Northwest Ballet Orchestra and the Auburn Symphony. John also appears regularly with the Seattle Symphony and Seattle Opera orchestras where he was Guest Principal Harpist for several seasons. He participated in Seattle Opera’s production of Wagner’s Ring Cycle in 2005 and 2009 and also currently plays with the Fifth Avenue Theatre Orchestra. Summer Festivals have included the Festival at Sandpoint with Gunther Schuller, the National Repertory Orchestra, Tanglewood Music Center Orchestra, and the Salzedo Summer Harp Colony in Camden, Maine. John’s classical background includes performances with such conductors as Seiji Ozawa, Charles Dutoit, Leonard Slatkin, Robert Spano, Gerard Schwarz, Asher Fisch and John Rutter. He received his Master of Music degree from the Cleveland Institute of Music after earning his Bachelor of Music from the University of Washington. His teachers include Pamela Vokolek, Lynne Palmer and Alice Chalifoux.



Ellie Choate’s versatility as a harpist has afforded her the opportunity to touch virtually every area of music making. She is as likely to be found in the opera, symphony orchestra, or chamber ensemble as on stage with show orchestras backing headline artists. She can be heard on an array of major motion picture scores and recordings and has appeared in front of the camera as well on many television and film productions as well as The Ojai Festival with Pierre Boulez, the Baroque Festival in Corona Del Mar, and Ray Charles’ multiple Grammy award winning CD “Genius Loves Company”. Ellie enjoys a variety of genres, always seeking to promote the distinct character of the harp. Ellie is adjunct professor of harp at University of California, Irvine, CSU Fullerton, California Baptist University, Riverside Community College, and Cypress College, and maintains a private studio with students of both lever and pedal harp. She has produced four CDs of her pop and jazz arrangements, as well as writing collections of arrangements for harp ensemble. Her interest in promoting harp education extends to her involvement in the American Harp Society, where she is Pacific Regional Director, Co-Chair of the Salzedo Centennial Fund, and Education Group Coordinator.

Virginia Crumb began harp studies in Seattle with Lynne Wainwright Palmer and continued with Alice Chalifoux at the Cleveland Institute of Music and Ann Hobson Pilot at the New England Conservatory of Music. Virginia has played principal harp in the Hong Kong Philharmonic and the Victoria Symphony (Canada), and has performed in San Juan, Puerto Rico, and toured Europe with several ensembles. She was a Tanglewood fellowship recipient and has played at the Grand Teton, Monadnock, and Berkshire Choral Festivals. She regularly performs with the Springfield Symphony, Boston Modern Orchestra Project, Alea III, New Hampshire Music Festival, and Opera North. In 1994, Virginia was a featured performer at the American Harp Society’s National Convention. She has made numerous recordings of contemporary music and has been on the music faculties of New England Conservatory, Milton Academy and Emmanuel College. She maintains an active private studio and served as president of the AHS Boston Chapter for five years. The influence of Lynne Palmer has been a thread that runs through Ms. Crumb’s relationship with the harp. In practicing, teaching and performances she feels the dedication and high importance that Mrs. Palmer placed on the harp and its repertoire.



Judith Cummings was born in Scotland and started to play the clàrsach (Scottish harp) as a teenager. She studied both concert harp and clàrsach at the Royal Scottish Academy of Music and Drama with Sanchia Pielou and at Trinity College of Music, London with Sioned Williams. After graduation, Judith worked with both traditional and classical music and was much in demand as a teacher. For 17 years she played with one of Scotland’s top traditional bands, The Whistlebinkies, with whom she recorded, broadcast and toured in Europe, China and the USA. The band took part in musical collaborations with Yehudi Menuhin and John Cage. Judith is a fluent speaker of Scottish Gaelic and a fine traditional singer. Her singing has a strong influence on her harp-playing and teaching, and Gaelic music makes up a large part of her repertoire. Judith met her husband, Dale Cummings, a native of Washington State, at a music camp in Scotland. As a guitarist and singer, Dale enjoys many musical styles, including Balkan, classical and rock. He and Judith perform as a duo playing mostly Scottish music. They live in Seattle with their daughters, aged 6 and 3.



Roberta Hansen Downey grew up in Seattle and Tacoma. She studied cello performance with Gabor Rejto at the University of Southern California in L.A. Upon graduating in 1978, she continued studying cello with Cordelia Wikarski-Miedel. She joined the Northwest Chamber Orchestra and has been a member of the Seattle Symphony since 1982. Great musical memories include: soloing with the Symphony in Vivaldi’s Concerto for 2 Cellos, with Bobby McFerrin; The Seattle Cello Society’s annual “Bach Suite Marathon” every March; The “Triple Door Cello Quartet” with Joshua Roman, Walter Gray, and Chuck Jacot (which can be

found on YouTube playing works ranging from arrangements of Strauss' 4 Last Songs to "Stairway to Heaven" and "Teddy Bear's Picnic"). Roberta enjoys life with her two daughters and husband, taking Canine Agility classes with her Australian Shepherd and rehabbing an old house. She recently took up a rowing, both sweep and sculling.

Born in Villarica, Paraguay, **Celso Duarte Gonzalez** is among the most gifted Paraguayan harpists. In his four decade career, he has developed his own techniques and become known for his energy and emotion. Celso began at 16 with first prize in the Paraguayan National Music Competition. He toured throughout Latin America with several musical groups before settling in Mexico City. An acclaimed performer, teacher, and ambassador of Latin American music, he has also toured the USA, Europe, and Asia, appearing in international music festivals, including three Latin American Harp Encounters (Mexico, Venezuela, Brazil) and two World Harp Congresses (Geneva, Dublin). Mexico established in Durango *la Escuela de Arpa Tradicional Celso Duarte* in recognition of his teaching and popularizing the Paraguayan harp in Mexico. In 2006 Celso returned to Asuncion for a solo concert in the Third Paraguay Festival, which featured noted Paraguayan expatriates. He received a new Paraguayan harp as a token of his homeland's appreciation. Each summer in Cuernavaca, he directs an International Seminar in Paraguayan Harp, where students focus on Paraguayan harp technique and repertoire. Recently Celso's interests have included design and construction of Paraguayan harps, seeking improved tone, projection, and durability.



As a child **Celso Duarte Lopez** absorbed his parents' love for the diverse musical traditions throughout Latin America. At 9 he played with a family group led by his father, a renowned master of Paraguayan harp, recording and touring extensively in Latin America, the US, and Japan. He studied several instruments, continuing to tour widely. Celso's musical mastery includes Celtic harp, Mexican *arpa jarocho*, violin, guitar, *jarana*, and *guitarra de son*. Celso joined the company of celebrated singer Lila Downs in 1998, touring world-wide, and has been featured on four of her albums. His debut album as an ensemble leader, "De Sur a Sur", was released in 2007. He has performed at harp festivals in Colombia, Venezuela, México, Portugal, and the US, and has conducted workshops for several distinguished universities, including Boston's Berklee College of Music. In 2007 he appeared in "Noche Latina" (Washington DC Ballet Company) and in "Sounds of LA" (J. Paul Getty Museum in Los Angeles). Celso also has recorded music for movie and television soundtracks. He collaborated with Mexican singer Julieta Venegas for the Academy Award-nominated Colombian movie "Maria Llena de Gracia" and contributed original recording for Guillermo Rios' film, "Una Dia de Suerte".

A lifelong dancer and since 1994 a devotee of Argentine tango, **Chelsea Eng** is a full-time tango professional: performer, improviser, choreographer and teacher. Performance and choreography highlights include Confitería Ideal/Buenos Aires, the International Dance Festival/New York City, national television (*Latin Eyes*), *Diálogos* on Hollywood's theatre row, *Leading Ladies of Tango* at San Francisco's Herbst Theatre, *GlamourTango* at Chicago's Logan Square Auditorium, and numerous shows improvising with the musicians of MonTango, Tango No. 9 and Trio Garufa. Chelsea is a founding member of the all-woman collaborative dance company Tango Con*Fusión (TangoConFusion.com), now in its 7th year. She has taught Argentine tango since the mid-90s at workshops & festivals in many cities, including Buenos Aires. Chelsea holds a Master's Degree in Education – Dance Specialization from Stanford University. As founder & director of the Argentine Tango Program at City College of San Francisco, she regularly teaches credit courses in Argentine Tango through PE & Dance (ccsf.edu). Chelsea recently taught and performed at the 12th Annual Congreso Internacional de Tango Argentino (C.I.T.A.) 2010 in Buenos Aires.



With thirteen years of experience in Argentine tango, **Gregory Phillips** has performed extensively in both Seattle and Northern California, working with such tango orchestras as Tango No. 9 and Diamante. Gregory's dance background also includes Latin and ballroom styles. He spent three years as a member of the jazz dance company, *Velocity*. For the last five years, Gregory has put on the popular tango show at the Buenos Aires Grill in downtown Seattle. He can be seen dancing there every Friday and Saturday night.



Mara Finkelstein, cello, studied at the Gnessin College of Music and the Tchaikovsky Conservatory in Moscow before coming to the United States in 1989. Currently principal cellist of the Northwest Sinfonietta, she has performed with the Seattle Symphony, Seattle Opera, Cornish Chamber Series, Silsbee Piano Trio, Seattle International Music Festival, and Fear No Music Twentieth Century Ensemble. She has appeared regularly with Music of Remembrance since its inaugural year, and is the cellist in Schulhoff's *Five Pieces for String Quartet* recorded on MOR's *Art from Ashes, Vol. 1*, and in Gerard Schwarz's *In Memoriam* on MOR's 2008 recording, available on Naxos records.

Adrienne Fletcher recently graduated from Pacific Lutheran University with a Bachelor of Musical Arts in Harp and French. She has been playing the harp for 9 years. She grew up in Forest Grove, Oregon where she studied lever harp with Ann Cullen. Adrienne competed in the Oregon State Solo Contest for three consecutive years, in 2006 she won first place. Later that year she began her studies with Patricia Wooster on pedal harp. Adrienne has performed with all the major ensembles at PLU, including the University Symphony Orchestra, Wind Ensemble, Harp Ensemble, and the large choirs. She also recently played with the Tacoma Concert Band. She is staying in the Tacoma area next school year to continue her private studies and work as a freelance harpist.



"The most intelligent, sensitive and technically accomplished harpist I have ever met." Luciano Berio
Alice Giles is celebrated as one of the world's leading harpists. She was First Prize-winner of the prestigious Eighth Israel International Harp Contest and regarded by Luciano Berio as the foremost interpreter of his *Sequenza II*. A prominent soloist, her recital highlights include London's Wigmore Hall, New York's 92nd Street 'Y', Merkin Hall and Frankfurt's 'Alte Oper'. Festival appearances include the Bath Mozartfest, Scotia, Schleswig-Holstein, Insel Hombroich, Adelaide, Sydney, Huntington, Barossa and Marlboro Music Festivals, the Salzedo Centennial, World Harp and Edinburgh Harp Festivals. She has performed as soloist with numerous orchestras including the Israel Philharmonic Orchestra, English Symphony Orchestra, Danish Radio Concert Orchestra and Hamburg Mozart Orchestra. Alice Giles has given master classes in the Salzburg Mozarteum, Den Haag Conservatorium, Royal Academy London, Cleveland Institute, Juilliard and Curtis Institute. She was on the jury for the 1998 and 2009 International Harp

Contests in Israel, the 2004 USA International Harp Competition, 2007 European Harp Competition and the IX Concorso Nazionale d'Arpa 'Victor Salvi'. From 1990 - 1998 she taught at the Hochschule für Musik Frankfurt, and is currently Senior Lecturer at the ANU School of Music, Canberra, where she directs the Seven Harp Ensemble.

Gina Gillie teaches horn as an Assistant Professor of Music at Pacific Lutheran University. She studied horn performance with Douglas Hill at the University of Wisconsin-Madison where she received her Masters degree in 2006 and her Doctorate of Musical Arts in 2009. Dr. Gillie completed her Bachelors degree at Pacific Lutheran University in 2004, studying with Kathleen Vaught Farnier. As an orchestral player, she is currently Assistant Principal with the Tacoma Symphony and has also played with the Northwest Sinfonietta, the LaCrosse Symphony Orchestra, the Central Wisconsin Symphony Orchestra and the Beloit-Janesville Symphony Orchestra. She is a member of two faculty chamber ensembles at PLU, the Camas Wind Quintet and the Lyric Brass Quintet. A lover of early music, she lectures and performs frequently on natural horn and baroque horn.



Mercedes Gómez was born in Mexico. She is Harp Professor at the National Conservatory, where she started her music training in 1974 under Judith Flores Alatorre. Mercedes has devoted her career to bringing forward Latin American music: organizing festivals; commissioning, performing and recording new work; and transcribing and performing folk and traditional music. Her publication with Mexican folk harpist Octavio Vega and American harpist Marian Shaffer, *Harp Chilpachole: A Collection of Traditional Jarocho Sonos for Harp*, appeared in 1994. A composer and writer as well as performer, Mercedes has published an autobiography; works for children and theater pieces, including a concert piece for children on the history of the harp; a play for puppets, musicians and actors, *De La Oreja al Corazón*; and a play for toy theater and two musicians, "Graveyard Fever," commissioned by the Disney Music Center (2008). In 1999, Mercedes participated in the premiere of Deborah Henson-Conant's *Concierto Dobles* at the World Harp Congress, on whose Board she currently serves. The same year, she and Janet Paulus formed the harp duo SONDOS, which has recorded music ranging from 19th-century Mexico to 20th- century Latin America. Mercedes Gómez is currently harpist with the UNAM Philharmonic Orchestra.



Janet Paulus was born in New York City and began studying the harp with Pearl Chertok. Later she attended the Interlochen Arts Academy and the Cleveland Institute of Music where she studied with Alice Chalifoux. Upon graduating, she became the Principal Harpist of the Symphony Orchestra of the State of Mexico and later of the Mexico City Philharmonic. In 1983 Ms. Paulus returned to New York as a soloist, chamber musician and orchestral harpist for the Metropolitan Opera, New York Philharmonic, Orchestra of St. Luke's and Brooklyn Philharmonic. She also served as professor of Harp at the Brooklyn College of Music and the Manhattan School of Music. From 1992 to 1997 she lived in San Sebastián, Spain where she co-founded the harp duo GIOCCARPA with whom she recorded the CD "VENT DE TERRE, VENT DE MER". Currently Ms. Paulus resides in Mexico and is Principal Harpist with the Philharmonic Orchestra of the UNAM, Orchestra of the Theater of Fine Arts, and the Minería Symphony Orchestra. She is professor of Harp at the National Music School and the Superior School of Music in Mexico City. Ms. Paulus is a member of the harp duo SONDOS, along with Mercedes Gomez, and the ENSAMBLE LUDERE.

Born in Nice, France, **Valerie Muzzolini Gordon** began to study harp at age seven and made her first national television appearance when she was nine years old. She studied at the Nice National Conservatory, where she graduated with top honors in 1994. After receiving her bachelor's degree from the Curtis Institute of Music, she went to Yale University for graduate studies with Nancy Allen. At age twenty-three, she became principal harpist of the Seattle Symphony under the direction of Gerard Schwarz. She was acting principal harpist for the Nice Philharmonic Orchestra in 1995, and performed with the Philadelphia Orchestra in 1997 and 1998. Valerie has been invited to perform at festivals around the world, including Tanglewood and Verbier, Switzerland, and has played under the baton of such renowned conductors as Sir Simon Rattle, Wolfgang Sawallisch, Kurt Mazur, Seiji Ozawa, and Bernard Haitink. She is also an active chamber musician and is a faculty member at Cornish College for the Arts.



Robbin Gordon-Cartier is 2nd Vice-President of the American Harp Society and a recipient of numerous educational grants and awards. She spent summers studying at the Royal Irish Academy of Music in Dublin, Ireland before graduating Magna Cum Laude from Montclair State University. A Salvi Concert Artist, she recently presented a week of master classes and a concert in Bogota, Columbia for the Salvi Harp Foundation. She maintains a private studio where she teaches students of all ages. A member of the faculty at Kean University, she created and directs the Cicely Tyson School of Performing and Fine Arts harp program in East Orange, NJ.



Recently hailed by the Pittsburgh Post Gazette as a performer that "play[s] with a flair that we are coming to know well", harpist **Heidi Van Hoesen Gorton** is one of the most acclaimed soloist, chamber and orchestral musicians of her generation. Actively competing in domestic and international Competitions, she was most recently awarded first place in the Young Professional Division of the American Harp Society (AHS) National Competition in June 2009. Also named the AHS Young Concert Artist, she will present solo recitals in the U.S. through 2011. Ms. Van Hoesen Gorton is Principal Harp with the Hartford Symphony Orchestra (Connecticut) and has performed with the Pittsburgh Symphony Orchestra and the Boston Symphony Orchestra. Ms. Van Hoesen Gorton completed her undergraduate degree in harp performance and will graduate with a master's degree in harp performance (2011), both from the Juilliard School. She is a present student of Nancy Allen, and has studied with Gretchen Van Hoesen and Anne Marguerite-Michaud in Pittsburgh, as well as Elizabeth Fontan-Binoche in France.



Professional percussionist and drummer **Sandy Greenbaum** has been playing and teaching for over 35 years, currently in the Seattle area. His father, a former drummer, taught him a drum solo by drummer Gene Krupa from *Sing, Sing, Sing*, a composition by Krupa and Benny Goodman. By showing Sandy a theme and how to play variations on that theme, a new door opened as his first exposure to improvisation. Even in his first rock band, Sandy's favorite part of playing was soloing on the drums. Inspired by many 70's rock and jazz greats he found a voice of inspiration defining his musical style. Sandy went on the road right after high



school and played 4 or 5 sets a night, 5 nights a week; a great way to learn and build stamina. He led his own band in the '80s that toured all over the USA. Currently he is teaching and recording with many singer song-writers in the Northwest and has a jazz group call Urban Improv.

Christa Grix fell under the spell of the harp during her first lesson at 16. Two years earlier, she was transfixed by live jazz during a performance at her high school. The two influences have shaped, but not limited her explorations and accomplishments on the instrument. Equally adept as both a classical and jazz harpist, she is one of those rare individuals who can make the transition from the jazz rhythm section to the symphonic string section sound effortless. The appeal and respect her music generates has taken her throughout the U.S., Canada and Europe as an invited soloist and clinician at all the major harp festivals and conferences. Grix released her first jazz harp recording, "freefall", in 1996, on the Freefall Music label. Her second recording, "Cheek to Chic" was released in 2002. Christa Grix was chair of the American Harp Society's 38th national conference, held in Metro Detroit in 2008. She is relieved that she is no longer an organizer, and is delighted to be an invited performer at this year's conference.



The HarpCore 4: An exciting, entertaining and innovative harp quartet performing unexpected, edgy (and often humorous) arrangements of popular music. The group formed in 2002 with the purpose of introducing a new generation of pop music to the harp world and broadening the public's perception of the harp. (There was also great interest in squeezing four harps into a practice room at the University of Illinois and goofing off.) The original arrangements, by Julia Kay Jamieson, challenge the harp and harpists by using unusual sounds and techniques to illustrate a genre of music not often associated with the harp. With a fond focus on 80's pop, the group plays works by Madonna, The Bangles, A-ha and Sting. Their debut performance was in 2003 at the Maverick Festival where they premiered Jamieson's arrangement of Michael Jackson's Thriller. Since then they have been heard on WILL-FM public radio, featured at the 2007 American Harp Society National Summer Institute in Chicago, performed at the 2008 Boneyard Arts Festival in Illinois, given the opening concert for the 2004 Illinois Summer Harp Class and performed in Georgia at the invitation of Dr. Roslyn Rensch-Noah. Our AHS 2010 Tacoma performance will feature music by Stevie Wonder, Violent Femmes, Wham! and more. Also we hope that Charles will do that cool voice thing and that the airlines don't confiscate our kazoos on the flight over.

Meet the group:

Claire Happel began studying the harp with Sarama Schnack in Quincy, Illinois, where she won the Quincy Symphony Orchestra's Young Artist Concerto Competition. She went on to study with Ann Yeung at the University of Illinois, receiving her Bachelor's in both harp performance and dance and winning the Armstrong Award for Outstanding Undergraduate Performance. Passionate about chamber music, she did her graduate work with June Han at Yale University and won the Yale Chamber Music Society Competition with her flute, harp, and viola trio. She has also studied with Jana Boušková as a Fulbright Scholar in Prague and currently studies with Sarah Bullen in Chicago. She plays with orchestras around the Chicago area and was Associate Harp for the Civic Orchestra of Chicago during the 2009-2010 year. She is a founding member of the HarpCore 4 and has played with many other new music groups including the Berg Orchestra, Ostravská Banda, and New Music New Haven.

Julia Kay Jamieson, a founding member of The HarpCore 4, is the principal harpist of the Illinois Symphony and, for the past two years, substitute principal harpist of the Cleveland chamber Symphony. She has studied with Jocelyn Chang, Susann McDonald and Ann Yeung. In 2002 she won first prize in the American String Teachers Associate Biennial Solo Competition and in 2009 was awarded the Award for Excellence in Undergraduate Teaching at the University of Illinois. Julia has written her own teaching material, *The Young at Harp*, which offers refreshing, original music to her students. In 2007 and 2009, Julia was a featured composer for the Ann Yeung Summer Harp Class, where participants premiered her harp ensemble works *Animal Parade* and *between my balloon and the moon*. Currently, Julia is president of the Roslyn Rensch Central Illinois chapter of AHS.

Charles William Lynch III holds a Doctor of Musical Arts degree in harp performance from the University of Illinois at Urbana-Champaign, where he studied under Dr. Ann Yeung. While earning a Master of Music degree in harp performance, he served as a graduate research assistant with the Roslyn Rensch Collection. In 2002, he was invited with Dr. Ann Yeung to give a presentation on the Roslyn Rensch Collection and Papers at the American Harp Society's National Conference. His co-authored article on the collection appeared in the Summer 2003 issue of *The American Harp Journal*. "Roslyn Rensch: the harpist and the harp," co-authored with Ann Yeung, will appear in the upcoming summer issue of *The American Harp Journal*. A founding member of *The HarpCore 4*, he performs regularly throughout central Illinois and northwest Indiana as a soloist and also as half of the duo "From the West" with flutist Kimberlee Goodman. Dr. Lynch currently serves as the adjunct harp faculty member at Olivet Nazarene University in Bourbonnais, Illinois and Valparaiso University in Valparaiso, Indiana.

Molly McKenzie is a senior majoring in harp performance and music education at the University of Illinois at Urbana-Champaign. In 2009, she performed as principal harpist for the UI Opera productions of Charles Gounod's *Romeo and Juliet* and Daniel Catán's *Rappacini's Daughter*, and participated in the Illinois School of Music's recording of David Del Tredici's *Final Alice* and Ned Rorem's *Lions*. She has performed with a variety of artists and ensembles including Marvin Hamlisch, Monica Mancini, the Midwest Young Artists, the Champaign-Urbana Symphony Orchestra, as well as the University of Illinois' Philharmonia, Wind Symphony, and Symphony Orchestra. Since 2008, Molly has performed with the innovative and edgy HarpCore 4. Molly is the recipient of a 2006 Verna K. Townsend Award and a 2007 Thomas J. Smith Scholarship, as well as a 2008 String Division Achievement Award winner. In 2008, she was also one of ten national finalists in the American Harp Society Anne Adams Awards.



Composer, performer, singer, songwriter, author, cartoonist, entertainer, comedian, electric harpist – mix those together and you can just begin to describe **Deborah Henson-Conant**. Whether she's tearing up the Edinburgh Fringe festival with her one-woman show, touring the country with the Boston Pops, opening for Ray Charles at Tanglewood, or mesmerizing a theater-full of children at the Kennedy Center, Henson-Conant, live, on stage, is a powerful experience. Henson-Conant rocked onto the jazz charts in the late 80's with her albums on the GRP label. Since then she's established her own record label and released a dozen other albums from Latin Jazz to Celtic, Blues, Folk-Pop and Spoken Word. She's jammed, on-stage and off, with the likes of Steven Tyler, Bobby McFerrin, Rufus Reid, Keith Lockhart, Doc Severinsen and Marvin Hamlisch. She's a Grammy-Nominated artist and star of "Invention & Alchemy", her one-woman show with full orchestra, which debuted on PBS stations in March 2007. She's premiered her compositions with

countless symphonies, lectured at the Paris Conservatory, and received grants from the National Endowment for the Arts and “Meet the Composer.” Henson-Conant has been featured on NBC, CBS, and CNN, and starred in the PBS Special “Celtic Harpestry.” Visit: www.HipHarp.com.



Anne Herfindahl, keyboardist for the Tacoma Symphony and the Northwest Sinfonietta, also performs solo and chamber works.

Tealah Hill is a junior music performance major at Pacific Lutheran University in Tacoma, Washington.

At age 9, she began playing the harp in the fifth grade orchestra at Mount Baker Middle School in her hometown of Auburn, Washington. She was as acting principal with the Tacoma Youth Symphony while in high school, and in 2005, performed with that orchestra at Carnegie Hall. While at Auburn High School, Tealah was awarded the Lionel Hampton Excellence in Jazz Solo award at the Lionel Hampton Jazz Festival, and first prize at the Washington State Solo and Ensemble contest. She currently performs at PLU with the University Wind Ensemble, with whom she toured in China during the summer of 2009, and with the PLU Harp Ensemble and the Washington Wind Symphony in Kirkland, Washington. A substitute harpist for the Tacoma and Olympia Symphony Orchestras, Tealah has also performed with the Bremerton and Auburn symphonies, and the Everett Symphony as a soloist. She has also helped with the Tacoma Youth Symphony’s String Orchestra Festival and Evergreen Music Festival each year as a harp coach and music theory instructor.



Douglass Hjelm studied baroque flute with Janet See and received his musical education from the University of Washington where he studied with Felix Skowronek. He is a founding member of the baroque chamber ensembles *Musica Myopia* and *Les Chaises Musicales* which participated in local arts festivals and recitals. He is currently principle flute in the Greenwood Concert Band and a pedal harp student of Valerie Muzzolini Gordon.

Oboist **Meagan Hovis** received her Professional Studies Diploma and Master of Music from the San Francisco Conservatory of Music where she studied under James Moore. During her time at SFCM, Meagan performed at the Kennedy Center in Washington, DC for the Center’s Conservatory Project. In 2004, she received her B.M. in oboe performance from Pacific Lutheran University, where she was principal oboe of the Symphony Orchestra for the entire duration of her study. During this time, Ms. Hovis made her Carnegie Hall debut with the Tacoma Youth Symphony. In the summer of 2002, she performed at the World Harp Congress in Geneva, Switzerland with the PLU Choral Union. In addition to Moore, her teachers have included Bernard Shapiro and Shannon Spicciati.



Duane Hulbert, University of Puget Sound professor of piano, studied in New York with Sascha Gorodnitzki, Jeaneane Dowis, and Nina Svetlanova, receiving his bachelor’s and master’s degrees from The Juilliard School and a doctorate from Manhattan School of Music. He has appeared as a soloist with Minnesota Orchestra, Dallas Symphony Orchestra, Seattle Symphony, and the Juilliard Orchestra, and has frequently appeared in chamber music concerts with members of Northwest Chamber Orchestra and Northwest Sinfonietta. Dr. Hulbert was the 1980 winner of the Gina Bachauer Piano Competition, and has been invited several times to appear in recital and judge at the Gina Bachauer Festival. He has also appeared as a guest at Eastman School Summer Festival and at the Music Studies Abroad Festival in Viason-la-Romaine, France. Dr. Hulbert is a distinguished professor of music and head of the piano department at University of Puget Sound. He released the first CD in a set of recordings featuring the complete piano works of Alexander Glazunov in November 2000. The disc was nominated for a Grammy Award in January 2002 in the Best Soloist Without Orchestra category.



Susi (Rowles) Hussong was first harpist of the New Jersey All State Orchestra and first place winner of the Feis Music Festival in NYC with a performance in Town Hall. Her formal training was with Carols Salzedo both in New York City and Camden, Maine, Alice Chalifoux in Cleveland and Marilyn Costello at Curtis. She was first harpist with the Honolulu Symphony. Susan Gillespie and Susi formed a flute/harp duo and one of their recordings won the Na Hoku Hanohano Award for best instrumental album of the year. Susi was a showcase performer at the 1995 International Pop and Jazz Harpfest. Her students performed on Oahu as The Sweetharps of Hawaii. In Seattle Susi is a member of the Ladies Musical Club and has been a coordinator for Music in the Schools. She has been President of the Greater Seattle Chapter of AHS and is the AHS Northwest Regional Director as well as Assistant Editor for Harp Spectrum, a non-profit website devoted to harp education. She is on the faculty of Seattle Pacific University. Her private students perform as the Northwest Youth Harp Ensemble.

Bassist **Anna Jensen** holds degrees from the University of Michigan (DMA and MM) and Central Washington University (BM). As an active orchestral musician, Dr. Jensen is the assistant principal bassist of the Tacoma Symphony Orchestra and regularly performs with regional orchestras across Washington. A sought after chamber musician, Anna performs with the Icicle Creek Chamber Music Festival, the Kairos Music Festival and The Second City Chamber Music Series. Her interest in contemporary music has brought about numerous new chamber music works for the double bass, and she has participated in various contemporary music projects including appearing on William Bolcom’s Grammy winning recording, *Songs of Innocence and Experience*, conducted by Leonard Slatkin. Anna has won the Spokane Allied Arts Young Artist Competition, the Helen Snelling Crowe Competition, was a finalist for the Seattle Ladies Musical Club Young Artist Competition and the American String Teachers Association National Solo Competition, and has recently soloed with the Tacoma Young Artist Orchestra, the Wenatchee Symphony and the Lake Chelan Bach Fest Orchestra. Prior to moving back to Washington, Dr. Jensen was an instructor of double bass at Bowling Green State University and is currently the education specialist for The Tacoma Youth Symphony and Festival Manager for The Evergreen Music Festival.



Judy Jones is a certified Pilates instructor who enjoys sharing the joy and positive results of Pilates. She teaches Pilates in Redmond and Seattle. She is also a massage therapist.



Naomi Kato attended the University of Washington, and holds bachelor's and master's degrees in Music Education and a Bachelor of Music in harp performance. She studied harp with Pamela Vokolek and Lynne Palmer. Naomi is a frequently heard performer in the Greater Seattle area. She has extensive experience playing new music and has worked with Toru Takemitsu and Murray Schafer at the annual Seattle Spring, an international festival of contemporary music. She has also played with various groups including Seattle Symphony, Seattle Opera, Bellevue Philharmonic, Orchestra Seattle, Thalia Symphony, Tudor Choir, Seattle Men's Chorus, St. Mark's Cathedral Choir, Choral Arts Northwest, Marzena, Seattle Pro Musica, and Anchorage Civic Opera. As a member of a flute-harp duo, Naomi has performed recitals in both Seattle and Japan. She also had a concert tour with an organist in three cities in Japan.

Valeri Kikta studied choral conducting and composition at the Moscow School of Choral Music under Professor A. Sveshnikov, who imparted to him the rich traditions of Russian choral music over the past two centuries. Kikta has himself become a widely performed composer of choral music, with works performed by the very best choral directors of Russia, including Viktor Popov - whose recordings are likewise featured on the Classical Archives. Kikta is the recipient of the Moscow Mayor Prize, the Dmitry Shostakovich Prize and the Diploma and Golden Pushkin Medal. He is currently a professor of music at the Moscow Conservatory.



Beth Kollé performs and teaches harp around the US, Canada and in Europe. Known for her interpretations of Celtic, Nordic and other European ethnic music, she has a sensitive approach to traditional music, and her nine books of harp arrangements are well loved by harpers the world over. The songs, airs and dances of Scandinavia take on a haunting beauty and unique character on the harp, and Beth's arrangements are accessible to harpers of all levels of skill. Beth led the two *Harpa* concert tours to Norway and Sweden, showcasing onstage several well-known harpers and other instrumentalists from the US and Canada. As well as performing solo, Beth performs with Harper Tasche as *The Seattle Harp Duo*; with Susan McLain as *Greensleeves*; and with multi-instrumentalist John Peekstok. Her current projects are: planning *Harping With the Stars* immersion harp camp with Harper Tasche and Laurie Riley, and the *Seattle Harp Orchestra* in cooperation with several arrangers and conductors. Beth will be featured at HarpCon 2010 in St. Louis, Missouri in August. 2010.

The Lyrebird Ensemble is an innovative flute (Ellen Huntington) and harp (Lillian Lau) duo based in Chicago and dedicated to performing lesser known repertoire written specifically for flute and harp from the late eighteenth century to the present day. Recent performances by the Lyrebird Ensemble include the Wisconsin Flute Festival, Chicago Flute Club Flute Festival, the American Harp Society Quad Cities Chapter's inaugural recital in Davenport, Iowa, Fourth Presbyterian Church Noonday Concerts in Chicago, and a guest artist appearance at Augustana College.

Lillian Lau is in demand as an orchestral musician, teacher, solo harpist and chamber music recitalist in Chicago and the Midwest. Her extensive orchestral engagements include performing with the Chicago Symphony Orchestra, Chicago Opera Theater, Ravinia Festival, Elgin Symphony, Civic Orchestra of Chicago, National Repertory Orchestra, at major concert halls throughout Europe as a Principal Harpist, and at the World Harp Congress in Switzerland. Lillian has participated in critically acclaimed performances with such artists as Plácido Domingo, Samuel Ramey and Leon Fleisher. She is currently the Principal Harpist of the Quad City Symphony Orchestra. Lillian Lau is involved in the harp community as a member of the Board of Directors for the American Harp Society and past co-chair of the American Harp Society Institute and National Competitions in Chicago. She is the assistant editor of Sarah Bullen's orchestral excerpt guide, *Principal Harp Book 2*. Lillian Lau holds Bachelor and Master of Music degrees, as well as the prestigious Performer's Certificate from Indiana University and a Professional Diploma in Orchestral Studies from the Chicago College of Performing Arts. Her principal teachers are Sarah Bullen, Principal Harpist of the Chicago Symphony Orchestra, and Distinguished Professor Susann McDonald of Indiana University.

Ellen Huntington is second flute with the Quad City Symphony Orchestra and has played with the Chicago Symphony Orchestra and the Wisconsin Chamber Orchestra. A frequent recitalist, she has been a featured artist at the Kennedy Center, Chicago Cultural Center, the University of Chicago, and the National Flute Association Convention in New York City. She is a winner of the Northwestern University Concerto Competition and the Union League Civic and Arts Foundation Award. Ms. Huntington maintains a large teaching studio in the Chicago suburbs. Her summer teaching appointments include the University of Wisconsin-Whitewater Flute Camp and the Annual Summer Flute Retreat at Illinois Valley Community College. As the recipient of a Fulbright Grant, Ellen Huntington studied with Jean-Claude Gérard at the Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany. Ms. Huntington received her Bachelor of Music degree from Northwestern University where she studied with Walfrid Kujala and Richard Graef. She was awarded a University Fellowship to pursue her Master of Music degree with Katherine Borst Jones at The Ohio State University. She recently completed her Doctor of Music degree at Northwestern University with the dissertation, "The Flute and Harp Duo in the Eighteenth and Nineteenth Centuries."



Heidi Lehwalder has performed as guest artist with over 65 orchestras throughout the United States and Canada, including the New York Philharmonic, The Cleveland Orchestra, The National Symphony and the Montreal Symphony. She has made 55 solo appearances with the Seattle Symphony, has collaborated with conductors Leonard Bernstein, Claudio Abbado, Charles Dutoit and Erich Leinsdorf and has performed in numerous concerts with The Chamber Music Society of Lincoln Center. Ms. Lehwalder was a prodigy of Lynne Palmer and Carlos Salzedo. In 1962 at the age of 12 she received 4th Prize at the Israeli International Harp Competition. To this day she is the youngest contestant to ever enter the contest. She is the inspiration for harp concerti, both written for and dedicated to her, including Jose Serebrier's *Colores Magicos*, Roberto Camaano's *Concerto for Harp* and Michael Colgrass' *Auras*. Ms. Lehwalder has recorded for RCA, RCA Red Seal, CRI, Nonesuch, Vanguard and Deutsche Grammophon. She was Founder and Artistic Director for 20 years of the Fredericksburg Festival of the Arts in Virginia. In the fall of 2007 Ms. Lehwalder accepted the position of Professor of Harp at the University of Washington. She has the distinction of being the first recipient of the prestigious Avery Fisher Prize.

Gayle Levant began her harp studies at age eleven with Hazel Bruster, a student of Marcel Grandjany, and went on to study at the Los Angeles Conservatory under Maryjane Barton, a student of Carlos Salzedo. After working for a time in classical music, she



began a series of successful engagements at such venues as Harrah's, Caesar's Palace and the Dunes (site of her legendary stint as floating harpist). In the mid-sixties, Gayle turned her attention to studio work, becoming known for contributing improvised tracks to recordings for a variety of artists ranging from Ray Charles to Joni Mitchell. In 1979 she and two partners founded Evergreen Recording Studios, which eventually employed a staff of twenty-two. In the seventies and eighties, Gayle began her involvement in television music. She has played for *The Simpsons* for its entire 21-year run. During this period she pioneered the use of the Celtic and Paraguayan harps in commercial music and was named Most Valuable Player several times by the National Academy of Recording Arts and Sciences. Gayle's current projects include playing in the Academy Awards orchestra, touring and recording with Barbra Streisand, composing for harp, and arranging music for a flute, harp and bassoon trio.

Thane Lewis is Principal Violist of the Tacoma Symphony and Assistant Principal Violist of the Northwest Sinfonietta. He has performed as Assistant Principal Viola of the Boise Philharmonic, and as an extra with the Oregon Symphony, the Anchorage Symphony, the Auburn Symphony, the Pacific Northwest Ballet Orchestra, and the 5th Avenue Theater Orchestra. In the last three years Thane has appeared as soloist with the Tacoma Symphony, the Eastside Symphony, Octava Chamber Orchestra, and the Lake Union Civic Orchestra in Seattle's Town Hall. The Tacoma News Tribune characterized his performance as full of "... passion and flourish." As a chamber musician, Thane has performed with the Onyx Chamber Players, and with the Second City, Cascadia Sounds of Summer, Jacobsen, Mostly Nordic, Seattle Symphony Young Composers and Governor's Mansion Chamber Series. During the summer Thane is on the faculty of Midsummer Musical Retreat and the Puget Sound Chamber Music Workshop. Thane was adjunct string faculty for Northwest University from 1997 to 2008. In 2000, his biography of violinist Steven Staryk, *Fiddling With Life*, was published by Mosaic Press of Toronto



Robert Litton received his undergrad and master's degrees in composition and percussion performance from CSU Hayward (now East Bay) before graduating 1st in his class from the prestigious scoring for motion pictures and television program at the University of Southern California. He has performed with the San Francisco Symphony Youth Orchestra, the Marin Symphony, the Berkley Symphony, Composers Inc., multiple musical theatre productions, and was a marimba soloist with the Kensington and Fremont Symphony Orchestras. His compositions have been performed by members of the San Francisco Symphony, SF Opera, San Francisco Contemporary Music Players, the Los Angeles Philharmonic, LA Opera, LA Chamber Orchestra, as well as the New York Philharmonic, and in 2001 he was honored with a featured performance in New York's Carnegie Hall. An emerging film composer, Litton has scored many award winning films for up and coming directors including "Love in the Summertime" by Paul Wie, "Gerald's Last Day" by Justin and Shel Rasch, and "Negotiations" by Ethan Cushing, which was selected to be part of the 2008 Cannes Film Festival.



Recognized as one of the world's foremost harp virtuosos, **Judy Loman** graduated from the Curtis Institute of Music, where she studied with the celebrated harpist, Carlos Salzedo. She became Principal Harpist with the Toronto Symphony in 1960. As a soloist, Judy Loman has won the admiration of audiences and critics alike across Canada, the United States, Europe and Japan. She is a recipient of Canada's Juno Award for best classical recording and the Canada Council's Grand Prix du disque Canadien, and has commissioned several new works for her instrument by Canada's foremost composers. She has been a featured recitalist at several American Harp Society Conferences and for the World Harp Congress. A dedicated teacher, Judy Loman holds the Maryjane Mayhew Barton Chair in Harp Studies at The Curtis Institute of Music, is Adjunct Professor of harp at the University of Toronto, and instructor of harp at the Royal Conservatory of Music in Toronto. She gives master-classes worldwide and has adjudicated at both the International Harp Contest in Israel and the USA International Harp Contest. Now retired from the Toronto Symphony Orchestra, Judy devotes her time to teaching, concertizing, recording and the publishing of her arrangements and transcriptions.

The **Lyric Brass Quintet** is composed of Zachary Lyman, trumpet; Matthew Swihart, trumpet; Gina Gillie, horn; Keith Winkle, trombone; Paul Evans, tuba. The Lyric Brass Quintet is an exciting performing ensemble from Tacoma, Washington, and represents the combined musicality and experience of five artist-teachers from the faculty of Pacific Lutheran University. Acclaimed for their Emmy award-winning public television film, *Beauty and the Brass*, the Quintet welcomes opportunities to present concerts, master classes, lecture-demonstrations and workshops, which draw on a repertoire of works from the fourteenth century to the present day.



The first Israeli to win the International Harp Contest (2006), **Sivan Magen** began his harp studies harp with Irene Kaganovsky-Kessler at the Jerusalem Academy for Music and Dance and continued with Germaine Lorenzini in France and Isabella Moretti at the Paris Conservatory, graduating in 2005 with a Premier Prix. He went on to work with Nancy Allen, earning a master's degree from Juilliard in 2008. Sivan performed the opening concert at the Tenth World Harp Congress in Amsterdam (2008). The Victor Salvi Foundation, which sponsored his debut recitals in New York and London, will also sponsor his debut solo CD recording on the Egan label. As a chamber musician, Sivan has performed in Europe, the US and Israel with such artists as Kim Kashkashian, Gary Hoffman and the Guarneri Quartet. He is a founding member of the Israeli Chamber Project, which has appeared at outreach venues and major concert halls in Israel and the US. Sivan is also active as a teacher and adjudicator, having presented master classes in the US, Taiwan, Israel and Great Britain and served on juries for the Netherlands International Harp Contest, the Lyon and Healy Awards and the National Harp Contest in Taiwan.

As a performer, recording artist, teacher, wife and mother, **Bethany Man** has pursued her love of music on many levels with the support of her family. Beginning with her debut in Carnegie Hall when she was nineteen, Bethany has performed at such venues as the Basilica at Notre Dame, to the Queen Elizabeth 2 cruise liner. Since making her home in the Pacific Northwest, she maintains a private harp and piano teaching studio and freelances as a professional harpist, and can be found performing with many different symphonies around the Pacific Northwest, including the Bellevue Philharmonic, Tacoma Symphony and Walla



Walla Symphony. Like so many before her, Bethany studied with the legendary Lynne Wainwright Palmer for many years. She is honored to play with so many talented harpists to celebrate her memory at the AHS National Conference.



Meg Mann holds a BA in Music from the University of Washington and has been teaching piano for 25 years and harp for 5. She is currently seeking certification through The Well-Prepared Pianist pedagogy program taught by N. Jane Tan. She received her harp training from Alison Austin, artistic director of the Pacific Harp Institute. Ms. Mann was chosen to be the WSMTA/NMTA Commissioned “Composer of the Year” for the Washington State Music Teacher’s Association State Convention in 2008. She is currently a member of the Eastside Chapter of WSMTA, and the Greater Seattle Chapter of the American Harp Society. She is also a member of the 5-piano performance team, “Armonioso”, which was featured at the Well-Prepared Pianist Institute “International Piano Teams Festival” held at Arizona State University in 2008. A northwest native, Meg Mann began piano lessons at age 5, flute study at age 10, classical guitar at age 12, and harp after college. Ms. Mann’s music studies at the UW included music theory and composition. Her works have been performed in a variety of venues including the Washington State Music Teacher’s Association State Convention, Seattle’s Folk Life Festival Waltz Night hosting over 500 dancers, and the Port Gardner Bay Chamber Music Society.



Harpist **Ruth Mar** has performed in both Seattle and Toronto, including concerto appearances alongside the University of Washington Symphony, University of Puget Sound Orchestra, and Cascade Youth Symphony. Since September 2009, she has been on the music faculty as harp instructor at Western Washington University in Bellingham, Washington. Ruth also serves on the faculty of the Pacific Harp Institute of Redmond, Washington. She currently resides in Bellevue, Washington, where she is an active freelance musician and teacher. A Seattle native, Ruth began piano lessons at age five; but it was not until age thirteen when harp became a full time endeavor. She completed her Bachelor of Music at The Glenn Gould School of the Royal Conservatory of Music in Toronto as a student of Judy Loman and her Masters of Music in harp performance at the University of Washington under the tutelage of Heidi Lehwalder. She is also indebted to her first harp instructors, Alison Austin and Laurie Wright. Ruth’s extra-musical interests include dabbling in graphic design, serving at her church, searching for good coffee, and spending time with family and friends.

Deborah McClellan holds a Master of Music degree from Boston University in Harp Performance, where she studied with Lucile Lawrence. She moved to Seattle and studied with Lynne Palmer while her husband completed his medical residence, then they moved to Chico, California. While there she was the harpist with the Camelia Orchestra in Sacramento, the Paradise Symphony Orchestra in Paradise, and the Chico Symphony Orchestra, and also worked with Kern Holdman at UC Davis. Her Bachelor of Science degree is in Animal Physiology from University of California, San Diego. She began her harp study with Gertrude Peterson Hustana in San Diego, California. Currently she is teaching harp, homeschooling, and performing infrequently in the Seattle area.



British violinist **Emma McGrath** is the Associate Concertmaster of the Seattle Symphony, having previously been Assistant Concertmaster with the Colorado Symphony, and an extra musician with the Pittsburgh and Chicago Symphonies, and the Australian Chamber Orchestra. Emma holds a BMus from the Royal College of Music in London, and an MMus and Artist Diploma from Carnegie Mellon University. As a prize-winning chamber musician, Emma has performed in the Steinway Hall, NYC, and the Wigmore Hall, London, and most recently at the Strings in the Mountains Festival in Steamboat Springs, CO. She has performed with the London Philharmonic Orchestra and the Northern Sinfonia, amongst others, and has toured Malaysia, Japan, Europe, the USA, the UK, Belgium, France, Russia and Israel. A diverse artist, Emma is also an accomplished singer, composer, and dancer.

Leslie McMichael feels lucky to be doing what she loves for a living. A graduate of Wellesley College, she divides her time between performance, teaching, recording, and composition. Leslie has pursued Suzuki Method training with harpists Mary Kay Waddington and Delaine Fedson, and she teaches youth and adults throughout greater Puget Sound. Named to the 4Culture Touring Artist Roster in 2009, Leslie has toured throughout the U.S. performing her original three harp score live with film screenings of the silent classic PETER PAN, and she recently released a recording of her PETER PAN soundtrack. Leslie’s harp arrangements are available from Mel Bay Publishing and Vanderbilt Publications. She has served as president and vice president of the Seattle Chapter of the American Harp Society, and is a past president of the Suzuki Association of Washington State. The Vashon Island Harp Camp, which she co-founded with Laurie Riley and Michael MacBean in 1992, has become an much anticipated annual ritual for harp players of all ages.



Catherine Michel, born in Amiens, France, began harp and piano study with her mother. As a teen she entered the Paris Conservatory, and at 15 won first prize in the class of Pierre Jamet, who guided her to winning two grand prizes and one gold medal at Competitions in the U.S., Israel and Paris. In 1970 she joined the Orchestre National de Radio France and began a career as an international soloist, and in 1978 became the harpist at the Paris Opera. Catherine is today an acknowledged authority in the harp world where she is known as the leading representative of the great French harp tradition. She has devoted herself to many aspects of the harp including performing, recording and pedagogy, and is currently professor of harp at the Zurich Musikhochschule and at the Royal College of Music in London. She gives masterclasses around the world and directs an international harp academy, and has several publications of harp music from the 18th and 19th centuries. With Michel Legrand, she develops and promotes harp music for film and with big band, and their duo, Catherine-Michel-Legrand, has appeared in Europe, Asia and North America.

Jude Mollenhauer (B. Music, Curtis Institute of Music; M.A., University of Pennsylvania) has been the principal harpist of The Columbus Symphony Orchestra since 1985. Having spent five summers with Carlos Salzedo in Camden, Maine, she continued her studies with him at Curtis. Following graduation, she performed a season as principal harpist with the Icelandic National Symphony in Reykjavik, and returned to the States to become principal harpist with The Chamber Symphony of Philadelphia, The Philadelphia Grand and Lyric Opera Companies, and was solo harpist with The Pennsylvania Ballet Orchestra. Jude has appeared



in numerous solo recitals, including Carnegie Recital Hall, and in summer festivals such as Marlboro, Grand Teton, & Colorado Music Festivals, as well as Music at Gretna (PA), and The Second Shenyang International Music Festival in China. She has also performed in several American Harp Society National Conferences. For ten summers, Jude has been the music director of a Harp and Drama Camp held in Columbus. She has recorded three CDs: viola and harp; flute and harp; and Lyric Harp Duo's (Jude & Yan Ni) "Holiday Harps." She is currently on the faculties of Capital University and Otterbein College. Jude has two married daughters and three grandchildren.



Steve Moss apprenticed for 8 years with Peter Wiley of Lyon-Healy's Regulation Department before creating his own company in 2003. While at Lyon-Healy, Steve oversaw the company's lever harp production for two years before undertaking pedal harp assembly and regulation. As a traveling technician, Steve has serviced harps across the country. Recent clients have included the Lyric Opera of Chicago, Milwaukee Symphony, Utah Symphony, University of Michigan, Northwestern University, Brigham Young University, Eastman School of Music, Omaha Symphony, Ohio State University, and Baylor University. Steve holds a Bachelor's degree in Music Theory and Music History from Yale University. He is active as both a performer on guitar, banjo, fiddle, harmonica, and jaw harp, and has produced two CDs. Visit Steve on his website: www.mossharpservice.com

With youth and charm, **Janelle Nadeau** engages audiences with her distinctive approach to contemporary harp music. A graduate of the Harp Performance Program at the University of BC and a member of the acclaimed group Winter Harp, she plays a variety of genres including classical, Celtic and folk, as well as being a passionate composer and vocalist. She has worked and studied alongside artists such as Richard Turner [Winnipeg Symphony Orchestra], Heidi Krutzen [Vancouver Opera Orchestra] and Rita Costanzi [CBC Radio Orchestra]. She has also been broadcast on CBC Radio and featured on TV. Highly regarded among her peers, she has performed and toured with the National Youth Orchestra of Canada, is playing at the 2011 World Harp Congress and has performed at the Olympic Live City Stage for Samsung. Janelle has placed both first [2008] and second [2006] at the Winnipeg Women's Musical Club Competition.



Jennifer Nelson is currently Principal Clarinet with the Pacific Northwest Ballet and the Auburn Symphony Orchestras. She also has a very active freelance career, including playing Broadway-style shows at the Fifth Avenue and Paramount Theaters, extra with the Seattle Symphony and Opera Orchestras, and records for various television and motion picture scores; she is also Lecturer in Clarinet at the University of Washington, Affiliate Artist Faculty in Clarinet at the University of Puget Sound, clarinet teacher at Lakeside Middle School, and maintains a very busy private teaching studio in her home in north Seattle. Nelson has also traveled throughout the United States with the national touring companies of Phantom of the Opera and New York City Opera. In addition to her stateside concerts, Jennifer's orchestral and recital performances have also taken her to Mexico, Japan, Germany, Liechtenstein, Austria, Honduras, and most recently, India.



NOEL Ensemble

Kimberly Breilein is a graduate in flute performance from Boston University and has studied with the renowned artists Louis Moyse, Doriot Anthony Dwyer and Leone Buyse. She is a three-time winner of the Washington State Solo Contest, and has performed as principal flute with the Tanglewood Symphony, Rome Festival Orchestra and Skagit Symphony, as well as several chamber groups throughout the Northwest. Kimberly currently teaches flute students in Oak Harbor, Mt. Vernon and Burlington.

Violinist **Gaye Davis** holds a music degree from Calvin College in Grand Rapids, MI. She is associate concertmaster of the Whatcom Symphony Orchestra, a member of the Haberton String Quartet, and freelances. Gaye maintains a busy violin and viola studio in Lynden, WA and teaches Kindermusik to preschoolers.

Sarah McHugh, harpist, is a student at the University of Washington, with an interest in both science and music. She has had a passion for the harp since she was 5 years old, and has studied with Jill Whitman for 10 years. She was a prize winner in the 2006 Bellingham Music Club Competition and has participated in the Marrowstone Music Festival. She has also performed extensively with the NOEL Ensemble for 3 years. In addition to music and school, she enjoys church, cross-country, track, biking, art and spending time with friends and her sister Emily.

Kay Reilly, percussionist, was raised in Japan, and taught music in Hong Kong before moving to the United States, where she currently teaches band at Squalicum High School in Bellingham, WA. She completed her undergraduate degree at Northwestern University and her Master of Music at Ohio State in percussion performance.

Rosemary Scott Vohs was classically trained in performance arts in her native England, where she began presenting literature at the age of six with the London Academy of Music and Dramatic Art. As a performance storyteller and narrator, Rosemary is frequently featured at festivals, school arts programs and musical events. She is also a popular and entertaining speaker and communication consultant. Rosemary teaches a variety of courses in storytelling, children's literature and public speaking at Western Washington University where she was honored as one of Western's Favorite Professors in 2004. She is a founding member of the Bellingham Storytellers Guild and is co-producer of the Bellingham Storytelling Festival. Rosemary is also a member of the National Storytelling Network and National Speakers Association and currently serves as the chair of the American Folklore Society's Aesop Prize award committee.

Emilie Whitman is a high school senior in Wenatchee, WA. She has studied the harp with her mother, Jill Whitman, for 12 years. When she was 6 she played her first solo piece, Silent Night, for Christmas concerts. Since then she has toured throughout Canada as far north as the Yukon, appeared in a music video, played twice on CBC-TV's Christmas program, and conducted numerous television and radio interviews in addition to releasing her own well received CD, *Emilie's Christmas*. She has performed with the Icicle Creek Youth Symphony and the Marrowstone Music Festival.

Jill Whitman, the founder of the NOEL ensemble, has traveled extensively, bringing the enjoyment of the harp to many countries. She has toured for the Community Concerts division of Columbia Artists throughout Canada, concertized in Europe with the American Sinfonietta, and performed in Japan, Germany, Canada and New Zealand. She currently serves as principal harp with the Whatcom Symphony Orchestra, the Yakima Symphony and the Washington-Idaho Symphony, and has taught harp for many years at WWU. She serves on the national Suzuki harp repertoire development committee and loves to teach children how to play this unique instrument. In addition, she is an avid arranger of folk songs and carols for small ensembles. NOEL is honored to be invited to play at the 2010 American Harp Society Conference.



Katrina Whitman, violist, is entering her sophomore year in high school. She studies both viola and piano at the Icicle Creek Music Center in Leavenworth, Washington. She is the 2nd place winner of the Wenatchee Symphony Young Artist's Competition and will be featured in a concerto with the symphony this fall. In addition to music, she loves spending time Drawing, hiking and horseback riding.



Northwest Sinfonietta was founded in 1991 by Christophe Chagnard and Kathryn Hadedank on the occasion of the Mozart Bicentennial. Hailed as one of the Northwest's finest professional orchestras, it features thirty-five members from among the region's foremost instrumentalists. NWS performs a wide range of repertoire from Baroque to contemporary composers in the three main orchestral disciplines: symphonic, opera and ballet.

Christophe Chagnard is one of the most sought-after conductors in the Pacific Northwest. His musical training, in both composition and conducting, was completed at Berklee College of Music and New England Conservatory. A gifted communicator, Mr. Chagnard has gained a distinguished reputation as a coach, educator, lecturer, and mentor to young musicians. As co-founder of *Northwest Sinfonietta*, Mr. Chagnard has built the finest chamber orchestra in the Pacific Northwest and performs regularly with some of the biggest names in music. He is also Music Director of the Lake Union Civic Orchestra as well as Director of Orchestras at University of Puget Sound. He recently made his debut conducting the Tacoma Symphony Orchestra. Christophe Chagnard has also been the recipient of various and many honors and awards, including the Richard Levy Award for Outstanding Musicianship and the Sigma Alpha Iota National Arts Associate Award and the 2005 ArtsFund Outstanding Achievement in the Arts.



Ms. Tomoko Numa from Japan is currently a student at the University of Washington and has been studying with Prof. Heidi Lehwalder. She received her Bachelor of Music in Education from Kunitachi College of Music. She studied harp with Prof. Josef Molnar at Toho Gakuen School of Music and received a Diploma in Harp Performance. She came to Seattle-Tacoma area and studied harp performance with Prof. Patricia Wooster at Pacific Lutheran University. She played with Gig Harbor Peninsula Symphony Orchestra and PLU's orchestra and also has played in Olympia Symphony Orchestra and Rainier Symphony.

Alexis Odell has appeared as a concert harpist and orchestral performer across the U.S., but was born in Seattle, Washington where she currently lives with her husband and son. She has served as the principal harpist for the Lake Union Concert Orchestra since 2001 and the Rainier Symphony since 2008. In 2009, she performed the Ginastera Harp Concerto with the Lake Union Civic Orchestra. She has played with a variety of organizations in Seattle, including Octava Chamber Orchestra, Seattle New Music Ensemble, and Threat of Beauty. She received an M.A. in performance from Northwestern University where she studied with Elizabeth Cifani. During this time, she acted as principal harpist for the Peoria Symphony and developed an interest in performing new chamber music. She received a B.A. in music and a B.M. in performance from the University of Washington Music School, studying with Pamela Vokolek. She also studied with Heidi Lehwalder and Alice Chalifoux. While in Chicago, Alexis completed an M.A. in Humanities with a focus in musicology at the University of Chicago. She performs as a freelance harpist in the Seattle area.



The **Pacific Lutheran University Choral Union** is considered one of the outstanding community choruses in the United States. The choir was established in 1984 to create an ensemble for the university that would bring together singers from the surrounding community, PLU faculty and staff, alumni and students. It now has a membership of approximately 80 singers, with a touring choir of approximately 40-50 singers. Members are selected by an annual audition, and the choir meets one evening each week for rehearsal during the academic year, performing three or four concerts each year, with programs comprised of shorter choral works, or those that focus on major choral literature with orchestra or chamber instrumentation. The Choral Union has performed for regional and national conventions of the American Choral Directors Association, and toured Austria, Switzerland and Italy in 2002 when it was the featured choral ensemble at the World Harp Congress in Geneva, Switzerland. In the summer of 2005 it toured England and France, and in the summer of 2008 it gave performances in Prague, Berchtesgaden (Germany), Bled (Slovenia), Zagreb and Dubrovnik. Future plans call for a tour of Scandinavia in July of 2011. For more information about the choir: www.pluchoralunion.org.

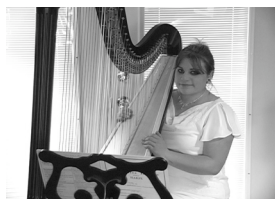


Richard Nance is Director of Choral Activities at Pacific Lutheran University, where he has served on the faculty since 1992. At PLU Nance also conducts the Choir of the West and teaches conducting. Dr. Nance holds degree from West Texas State University and Arizona State University. He serves as the Northwestern Division President-elect for the American Choral Directors Association. An accomplished composer, Dr. Nance was selected to write the 2002 Raymond Brock Memorial Composition for ACDA, an honor shared by Eric Whitacre, Morten Lauridsen, Gian-Carlo Menotti, Rene Clausen, Daniel Pinkham and other prominent composers. Nance's choirs have appeared at several ACDA conventions and have toured Europe on four occasions. His choral works are performed around the United States and abroad by school, university, church and community choirs, and are regularly selected for use by festival choirs. He was commissioned to write the 2002 Raymond Brock Memorial Composition for the American Choral Directors Association, an honor shared with other prominent composers: Theron Kirk, Carlisle Floyd, Daniel Gawthrop, Daniel Pinkham, James Mulholland, Gian Carlo Menotti, Gwyneth Walker, Eric Whitacre, Z. Randall Stroope, René Clausen, and Morten Lauridsen.



Ruth Wickersham Papalia began harp study with Margaret Biehn Johnson and later Edna Philips, in Philadelphia, Pennsylvania. She then entered Oberlin Conservatory of Music, majoring in harp performance with Lucy Lewis. In her college years Ruth studied during the summers with Carlos Salzedo in Camden, Maine. She was accepted at the Curtis Institute, but chose instead to join the Angelaire Harp Quintet and tour with this group for their two final seasons. Ruth has been soloist with various orchestras and retired from the Cortland (NY) Orchestra after 41 years. In 2004, Lucy Scandrett, Jan

Bishop and Ruth formed a trio known as The Three of Harps. They have performed over 25 concerts together. Ruth has served the AHS at the national level in many positions. She and her husband, Dr. Anthony Papalia, have written articles and presented workshops at national conferences with such titles as “Dealing with Performance Tension” and “Teaching Styles/Learning Styles.” In 2008 Ruth was the recipient of the AHS Lifetime Achievement Award.



Genevieve Picard began studying the harp at the age of 5, after completing a year of piano instruction in order to prove dedication to practice. She has played in several youth orchestras and performed in many live concerts as well. Her goal is to play in a professional symphony.

Casey Pinckney is 16-years-old and enjoys playing both lever and pedal harp. She has studied harp for four years under the instruction of Gwen Lyons Baker in Seattle. She performs at various events, incorporating jazz, classical, Celtic, and Latin American music into her repertoire. She has a love for jazz, and is greatly inspired by Deborah Henson-Conant, Park Stickney and Jakez Francois, to name a few. She has recently been studying jazz theory on piano, and has been applying her jazz studies to the harp, exploring improvisation and arranging.



Melissa Plagemann has been praised by audiences and the press for her “clear, burnished voice” (Tacoma News Tribune) and “attractively expressive mezzo” (Crosscut Seattle). She performs frequently with the finest musical organizations throughout the Pacific Northwest, and is rapidly becoming known for the passion and musical intelligence she brings to performances on opera and concert stages alike. Recent performances include appearances with Tacoma Opera (Rossini’s *Le Comte Ory*), Skagit Opera (*La Traviata*), Seattle Baroque Orchestra (*Messiah*), the Auburn Symphony (Chausson’s *Poème de l’Amour et de la Mer*) and Pacific Northwest Ballet (*The Nutcracker*, *West Side Story Suite*). In the 2010/11 season, she will appear with the Tacoma Symphony (*Messiah*), Vashon Opera (*Madama Butterfly*), the Tacoma Youth Symphony (Italian opera arias), and a return to PNB for *A Midsummer Night’s Dream*. Awards for Ms. Plagemann include first prizes in the Competitions of the Ladies’ Musical Club, the

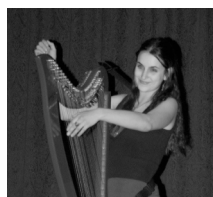
Seattle Musical Art Society and the Seattle Gilbert and Sullivan Society, and 3rd prize in the Sun Valley Opera Competition. She holds degrees in music from the University of Victoria, Canada, and Indiana University in Bloomington. She is currently a lecturer in voice at Pacific Lutheran University in Tacoma.

For the past twenty years, **María Luisa Rayan-Forero** has performed to critical acclaim in the USA, Europe, Latin America, China and Japan, bringing to audiences a sense of musicianship and poetry in her playing. María Luisa has performed in major venues around the world, including the Musikgebouw in Amsterdam and Carnegie Hall in New York, and with orchestras ranging from the Houston Symphony to the National Symphony Orchestra of Buenos Aires. Highlights of her chamber music performances include Tanglewood and the Brevard Music Festival in North Carolina. Having performed most of the harp literature, María Luisa has followed her interest in expanding the harp repertoire and devoted time to research and transcription. Her publications include arrangements for solo harp of *Cuatro Estaciones Porteñas*, *Serie del Angel* and *Libertango* by Astor Piazzolla, *Partitas BWV 825-827* by J.S. Bach and *Sonata in F K332* by W.A. Mozart.



J.A.C. Redford is an accomplished composer of concert, chamber and choral music, film and television scores, and music for the theater. His works have been performed by the Debussy Trio, Cantus, Los Angeles Chamber Singers, Los Angeles Master Chorale, St. Martin’s Chamber Choir, Utah Chamber Artists and Utah Symphony, and in renowned halls in New York, Rome, London and Los Angeles. He has written scores for more than three dozen feature films, TV movies or miniseries, including *The Trip to Bountiful* and *Oliver & Company*, and the music for nearly 500 episodes of series television including *Coach* and *St. Elsewhere* (for which he received Emmy nominations). Two of his musical comedies are performed frequently across North America. He has orchestrated, arranged or conducted for Academy Award-winning composers and others, and has written for and recorded with Grammy Award-winning artists Joshua Bell, Steven Curtis Chapman and Bonnie Raitt. He is the author of *Welcome All Wonders: A Composer’s Journey* and has many recordings that include two collections of his choral music, *Evening Wind* and *Eternity Shut in a Span*, both on Clarion Records.

A native of Washington, D.C., **Craig Rine** is an Affiliate Artist and Lecturer at Pacific Lutheran University. While living in Washington, D.C. Mr. Rine served six years in the “President’s Own”, United States Marine Band and was an active freelance musician, performing with the National Symphony, the Kennedy Center Opera House Orchestra, and the National Gallery of Art Orchestra, among others. He has performed with many orchestras in the Pacific Northwest, including the Seattle Symphony, the Seattle Opera, the Pacific Northwest Ballet Orchestra, the Northwest Chamber Orchestra and the Auburn Symphony. The list of conductors with whom he has performed includes Leonard Bernstein and Mstislav Rostropovich. Mr. Rine holds degrees from the Catholic University of America and City University. He is currently principal clarinet of the Northwest Sinfonietta and the Tacoma Symphony and is the Director of Bands at Curtis Junior High School in University Place, Washington.



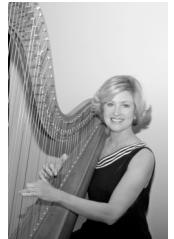
Emily Rostykus began her harp studies at age eight with Jill Whitman. When she was ten years old, she joined a group of students at the 7th World Harp Congress in Prague in a performance that included Deborah Henson-Conant’s *Baroque Flamenca*. As an adult, seeking experience in songwriting and wishing to find her own creativity and style, Emily began to explore new ideas with her current teacher, Mark Andersen. She performs on both the electric lever harp and the pedal harp and enjoys having access to the sonic variety of both instruments. In 2009 she participated in the Seattle performance of Deborah Henson-Conant’s musical *In the Wings*, an experience that she feels gave her the opportunity to work with seasoned musical partners and explore the craft of acting combined with musicianship. Emily is a frequent performer on harp and vocals at Seattle’s Daniels Recital Hall, as well as locally at many venues between Bellingham and Seattle.



Mikhail Shmidt, violin, was born in Moscow, Russia. He began his musical education at the age of five, and at fourteen became the winner of the International Chamber Music Competition “Concertino Prague”. He graduated *cum laude* from Gnessin Institute of Music in 1987. Mikhail’s major teachers were Halida Akhtiamova and Valentin Berlinsky of the celebrated Borodin Quartet, and he has participated in the highly successful Gnessin String Quartet, winner of several national Competitions. He also played in the State Symphony Orchestra, Moscow Radio String Quartet and was concertmaster of “Camerata Boccherini” Baroque Orchestra. One of the highlights of Mikhail’s career was collaborating with Alfred Schnittke, one of the greatest composers of our time. Since immigrating to the United States in 1989, Mikhail has established himself as a leading chamber musician. As a guest violinist of the Moscow Piano Quartet he tours Europe annually, and his “remarkable musicianship” was hailed by Lisbon newspaper *Tempo*.

Among the highlights of Mikhail’s chamber music activities are his collaborations with such diverse and distinguished composers and musicians as Steve Reich, John Zorn, Bill Frisell, Wayne Horvitz, Giya Kancheli, Paul Schoenfield, Dmitri Sitkovetsky and Vadim Repin.

Kippy Lou Scott’s unusual life story includes being named Miss Washington and winning the “Most Talented Musician Award” in the Miss American pageant. After earning her B.A in music at the University of Washington, she went on to perform with symphony orchestras, at five-star hotels in Tokyo, Mexico City and San Diego, and with name entertainers such as Frank Sinatra, Sammy Davis, Jr. and Tony Bennett. Perhaps most memorably, six nights a week for 20 years Kippy was the floating mermaid harpist at the Dunes Hotel’s “Dome of the Sea” restaurant in Las Vegas. She was also a performer and judge at the first Pop and Jazz Festival in 1978 in Santa Barbara, and returned numerous times as guest artist and judge. Currently, Kippy Lou and her husband Gary Scott, jazz saxophonist and multiple woodwind artist, perform in the Pacific Northwest and in San Diego.



A harpist since age seven, **Margaret Shelton** is pursuing her degree in music performance at the University of Puget Sound, studying with Patricia McNulty Wooster. She has played with several groups including the University of Puget Sound Orchestra and Wind Ensemble, Pacific Lutheran University’s Choir of the West, the South Sound Band, the Tacoma Concert Band, the WMEA All State Orchestra, the South Sound Strings Harp Ensemble, the Vivace Cathedral Choir, the SOGO Orchestra, and as a student guest with the Auburn and Seattle Symphonies. She currently plays principal harp for the Olympia Symphony Orchestra. Margaret placed third in both the WMEA Harp Competition in 2005 and the Northwest Sinfonietta Youth Concerto Competition in 2007, and second in the Tacoma Philharmonic Beatrice Hermann Young Artist Recital Competition in 2008. This past spring, Margaret fulfilled her dream of studying music for a semester in Vienna, taking lessons with Anna Verkholtantseva. Margaret is a proud and active member of the American Harp Society Greater Seattle Chapter, and very

grateful to be a part of this conference.

Rosalind Simpson has toured throughout the Southwest in recital and education. She has worked with all major musical organizations in the area, including The Santa Fe Opera Orchestra, Santa Fe Desert Chorale and Women’s Ensemble, Santa Fe Chamber Music Festival, the Santa Fe Pro Musica, Albuquerque’s “Chatter”, Taos Chamber Music Group, and the Las Cruces, New Mexico, El Paso, Oklahoma City Philharmonic, Amarillo and San Juan symphony orchestras. Recent festivals include Music in the Mountains Durango, Santa Fe, Telluride, Animas, and the 2008 World Harp Congress in Amsterdam, Holland. Prior to moving to the United States, Rosalind held professional appointments in Belgium, Switzerland and in her native South Africa. She received the Premier Prix in both Harp and Chamber Music, and the Diplome Supérieur in Harp from the Brussels Conservatoire, where she studied with Mireille Flour, Francette Bartholomee and Phia Berghout. She also holds a Bachelor of Music (Hons.) degree from the University of the Witwatersrand, Johannesburg, South Africa, and the Trinity School of Music, London, Teacher’s Licentiate in piano.



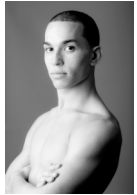
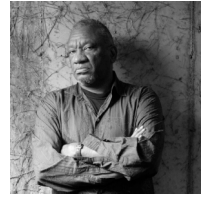
A native resident of Gig Harbor, Washington, **Brianna Spargo** developed a love for music at an early age. She began instruction on the piano at the age of five and has studied under the instruction of Dr. Calvin Knapp from Pacific Lutheran University and Dr. Tanya Stambuk from the University of Puget Sound. Brianna began harp studies in sixth grade with Mrs. Patricia Wooster from the University of Puget Sound. She was principal harpist with the Tacoma Youth Symphony for five years and was a featured soloist in 2007. Brianna graduated from Gig Harbor High School in 2008 with academic honors. She spent her first year of college at Chapman University in Orange, California where she won first place in the Orange County Chapter Competition of the American Harp Society, made the Dean’s list, and was presented with two music awards at the closing of the school year. Currently, she is a junior at the University of Washington, Seattle, double majoring in piano and harp performance. She studies with Robin McCabe on piano and Heidi Lehwalder on harp. In her busy schedule, she

finds time to play for weddings, church, and local benefits and has raised money for the Northwest Epilepsy Foundation.

Established in 1982, **Spectrum Dance Theater** is the largest professional contemporary dance company in Washington, presenting work by Artistic Director Donald Byrd and guest artists, with a focus on Northwest choreographers. Its mission is to *make dance accessible – without limitations - to the community* through contemporary performances –and high-quality training in a variety of dance styles. Three organizational components comprise Spectrum: the Professional Company, the School, serving over 500 students, and Outreach Programs. Spectrum honors its commitment to accessibility by ensuring that its performances and dance classes are affordable and diverse, thus making its programs available to non-traditional audiences. Under Donald Byrd’s visionary artistic leadership since 2002, Spectrum has embarked on an exhilarating transformation that has attracted world-class dancers, produced some of the most engaging works in contemporary dance, and generated acclaim in both local and national press. Spectrum’s educational programs offer 71 weekly classes to youth and adults at the Madrona Dance Studio, its home for over 25 years. The Academy Program, for dancers 14 to 21 years old, was launched in 2006 and has grown to become the only pre-professional contemporary dance training center in the region. Since 2006, Spectrum was established as The Moore Theatre’s Resident Dance Company. All Spectrum Mainstage productions are co-presented in partnership with Seattle Theatre Group at The Moore Theatre. In addition, Spectrum self-presents its STUDIO SERIES at the Madrona Dance Studio.

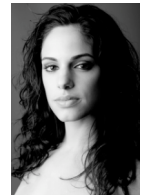
Donald Byrd became Artistic Director of Spectrum Dance Theater in December 2002. From 1978 – 2002, he was Artistic Director of Donald Byrd/The Group a critically acclaimed contemporary dance company founded in Los Angeles and later based in New York, that toured extensively,

both nationally and internationally. Byrd has created over 80 works for modern dance companies, for his own group, Spectrum, and the Ailey Company, and also for the Dayton Contemporary Dance Company, and Philadelphia Dance Company (Philadanco). He has choreographed for classical companies, including Pacific Northwest Ballet, The Joffrey Ballet, Aterballetto, MaggioDanza di Firenze, and Oregon Ballet Theater. Projects for other dance companies include *To Know Her....* (2007) a collaboration with jazzman Ramsey Lewis and the Ravinia festival for The Joffrey Ballet; *J. Lawrence Paint (Harriet Tubman Remix)* based on the paintings of Jacob Lawrence for Dayton Contemporary Dance Company (2006). Additionally, he has worked with some of the most prestigious theater and opera companies in the country, including New York Shakespeare Festival/Public Theater, La Jolla Playhouse, the Intiman Theater, San Francisco Opera, Seattle Opera and New York City Opera. In 2006, Byrd received a TONY nomination for his choreography for *The Color Purple*.



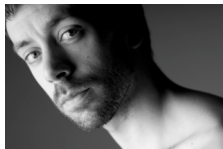
Spectrum Dance Theater dancers: (*Principal Artist)

Ty Alexander Cheng, a Seattle native, began his professional dance training at Jefferson High School in Portland, Oregon. He then attended the Alvin Ailey School of Dance, and participated in four annual summer dance intensives with The Professional Dance Project also located in Portland, OR. He has danced with MOMIX Dance Theater for two seasons under the direction of Moses Pendleton, with whom he had the opportunity to perform all over the globe. He has also danced with Balance Dance Theater in Brooklyn, NY under the direction of Obediah Wright. Ty joined Spectrum in 2006.

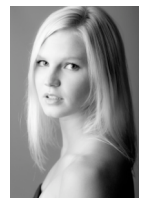


Kylie Lewallen was born and raised in Los Angeles, California. She received her classical ballet training from Mrs. Patricia Stander and was a member Dance Peninsula Ballet for over 10 years. Under the Artistic Direction of Mrs. Stander, she danced classical and contemporary works by choreographers including Valerie Houston, Charles Maple, and Elloy Barragan. Kylie was fortunate to also study with Charles Raye, Cami Marseilles, Dudley Davies, and Alexander and Marina Kalinina. After exploring the commercial dance industry in Hollywood, Kylie moved to Seattle and joined Spectrum in 2008.

Joel Myers* received the majority of his training at the Evergreen City Ballet (ECB) under founding artistic director Wade Walthall. With ECB Mr.



Myers had the opportunity to perform principal roles in Mr. Walthall's *Sleeping Beauty*, *Cinderella*, *Giselle*, *Swan Lake* and *Nutcracker*. He has performed as a guest artist with the Seattle Opera, Ballet Bellevue, DASS dance, and Ballet Northwest. Mr. Myers has also taught and choreographed for Spectrum School, the Evergreen City Ballet, the Northwest school, the Tacoma school of the arts, MLK ballet and for his own annual "Joel Show" workshop. In the fall of 2008 Joel became a proud poppa to a beautiful baby boy. Mr. Myers joined Spectrum in 2005 and was appointed principal artist in 2009.



Tory Peil grew up in Ashland, Oregon where she studied under Sylvia Bolton. She spent summers on scholarship with Pacific Northwest Ballet, Alonzo King's LINES Ballet and Northwest Professional Dance Project. She spent 3 years dancing with St. Louis Ballet Company before joining Spectrum in 2008.



Charles Robert Stephens has enjoyed a career spanning a wide variety of roles and styles in opera and concert music. His performances have shown "a committed characterization and a voice of considerable beauty." (Opera News, 1995) At the New York City Opera he sang the role of Professor Friedrich Bhaer in the New York premiere of Adamo's *Little Women*, and was hailed by the New York Times as a "baritone of smooth distinction." Other New York City Opera roles since his debut as Marcello in 1995 include Frank in *Die Tote Stadt*, Sharpless in *Madame Butterfly*, and Germont in *La Traviata*. He has sung on numerous occasions at Carnegie Hall in a variety of roles with Opera Orchestra of New York, the Oratorio Society of New York, the Masterworks Chorus, and Musica Sacra. In his twenty years in New York City Mr. Stephens has sung as guest soloist with most of New York's premiere ensembles including Sacred Music in a Sacred Space, Ascension Music, L'Opera Francais de New York,

Brooklyn Academy of Music's Next Wave Festival, and many others. Now based in Seattle he has sung with Seattle Symphony, Tacoma and Spokane Symphony and Opera Companies, Portland Chamber Orchestra and many other the orchestras and opera companies in the Pacific Northwest. He joins the roster of Seattle Opera in 2010 for the premiere of *Amelia* by Daron Hagen.

Svend Ronning joined the violin faculty of Pacific Lutheran University in 1999, having previously served on the faculty of the University of Virginia. During his tenure at PLU he has become one of the most active violinists in the region, serving as Concertmaster of the Tacoma Symphony Orchestra and the Tacoma Opera, as well as frequent soloist, recitalist, chamber musician, and recording artist.

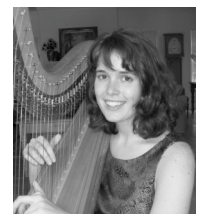


Juliet Stratton, harpist, received her Master of Music degree in Instrumental Performance from Northwestern University. Her other studies include the Salzedo School with Alice Chalifoux, Southern Methodist University, University of Washington, and the Banff Center for the Arts. Currently Principal Harp and Soloist with the Port Angeles Symphony, Miss Stratton's prior orchestral engagements include the Seattle Symphony, Seattle Opera, Cincinnati Symphony/Opera/Pops and Chamber Orchestras, Chicago Lyric Opera, Pacific Northwest Ballet, NW Sinfonietta, Tacoma Opera, 5th Avenue Theater, Walla Walla Symphony, Auburn Symphony, and Skagit Opera. Her Chamber Music credits include the Marrowstone Music Festival Faculty Recitals, Banff Center for the Arts, Seattle Symphony's Pacific Rim Festival, ArtsWest, Second City Chamber, and Intiman Theater's *The Light in the Piazza*. Juliet can also be heard in numerous recordings for the Cincinnati Symphony and Pops, the Seattle Girl's Choir, TV, motion picture, IMAX, and video game scores, and on her own Chamber Music CD entitled *Heaven and Earth* (available at CDBaby.com). She currently resides in Kirkland with a plethora of lovely cats, freelances throughout the Pacific



NW, teaches private lessons, and sometime wishes (as she carts her 80 lb harp around), that she had taken up the piccolo!

Rosaleigh Stringfellow, a native of the Pacific Northwest, began playing the harp at age nine under the direction of Patricia Wooster. Her desire was inspired by The Seattle Girls Choir's performance of Ceremony of the Carols by Benjamin Britten in Seattle, WA. She was a member of the Tacoma Youth Harp Ensemble for nine years. As a harp ensemble member, she had the opportunity to appear on Classic King FM, to play with Celso Duarte and in the US premiere of Valerie Kikta's piece for chorus and harp. Leigh also played in the Tacoma Youth Symphony for two years and traveled with them to New York, NY to

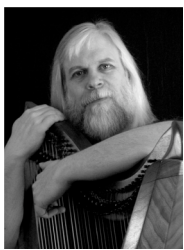


play at Carnegie Hall. Upon graduation from Annie Wright School in 2005, she moved to Poughkeepsie, NY where she earned her BA in music at Vassar College in 2009. There she studied with Dewey Owens and Bridget Kibbey. After completing her degree, Leigh relocated to Chapel Hill, NC where she studies the harp with Laura Byrne at Duke University and works in Healthcare doing Direct Support Care for people with disabilities. Leigh plans to apply to various graduate programs to earn a Masters of Music in Performance.



Daniel Sturm is a renowned composer and classical guitar performer whose compositions have been performed internationally. He has been premiered by the St. Paul Chamber Orchestra, Minnesota Orchestra, Nashville Symphony, the Orchestra of Radio Prague and has been featured several times on the Meet the Composer program on Minnesota Public Radio. Sturm has a successful Suzuki Guitar studio in St. Paul. He has both undergraduate and graduate degrees in Classical Guitar Performance from the University of Minnesota and has taught classical guitar at the college level for more than a decade.

Mexican composer and guitarist, **Gerardo Tamez** studied at the *Conservatorio Nacional de Música, Escuela Nacional de Música, Centro de Investigación y Estudios Musicales* and *California Institute of the Arts*. Founding member of the group *Los Folkloristas* with which he was awarded in 1972 the *Premio de la Unión de Cronistas de Teatro y Música en Radio y Televisión*. Winner of the *Concurso y Festival Nacional de Guitarra de Taxco 2002* and at the *Encuentro Nacional Guitarrístico 2006*, he has composed works for guitar as well as for other solo instruments, chamber and symphonic ensembles and for film, theatre, dance and television. Guitar works of his are compulsory at the Paris Conservatory and published by Max Eschig and Salabert. As guitarist he has performed in Latin America, United States, Europe and Asia and has recorded for Discos Pueblo as soloist and with the *Mexico City Guitar Trio* as well as the *Ensamble Tierra Mestiza* which he conducts. Tamez presently teaches Composition, Guitar and Folklore at the *Escuela de Música del Estado de Hidalgo*, and formerly at the *Escuela Nacional de Música* and *CIEM*. He is a recipient of the FONCA grant for composition.



Harper Tasche holds a unique and prominent place in the folk harp world. He is best known for his groundbreaking performances, compositions, and recordings with the small harp, the cross-strung harp, and the buzzy bray harp. Harper's music is both lyrical and complex, seamlessly weaving together original compositions with historical, classical, and traditional Celtic, Scandinavian, and European repertoire. His credits include headline performances at major folk harp events in the United States, Canada, and Ireland; over twenty recordings, nine books of harp music, international radio and television broadcasts, feature film, and numerous composition commissions; prize-winning performances in pop & jazz harp and traditional Scottish harp and voice; and the title "Millennium Harper of Washington State" from the Harping for Harmony Foundation. More information about Harper is available at www.HarpCrossing.com, and several videos of Harper's performances for International Artists' "Crescendo!" TV program are available on YouTube.

Listeners sometimes comment: "I never knew a harp could sound like that!!" Texas harpist, **Louise Trotter**, makes her harp come alive with the sounds of Rag, Jazz, Latin, Swing, Broadway, Sacred, and Classical.....but her main "claim-to-fame" is Country-Western!! Louise is a nationally recognized performer, workshop leader, and panelist at harp conferences including the American Harp Society, World Harp Congress, Canadian Folk Harp Society, Edinburgh (Scotland) Harp Festival, and International Society of Folk Harpers and Craftsmen (ISFHC). At the 2003 Conference, ISFHC awarded Louise the *Lifetime Achievement Award* in recognition of her promotion of the folk harp. Louise began her musical studies as a young child to become an established performer, composer/arranger, and a recording artist with 12 CD albums. Her "down home" sense of humor combined with her laid-back performance style and her vast repertoire makes her concerts a big hit.



Committed to both contemporary and standard repertoire, **Cristina Valdés** is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. Having performed across four continents, her passionate interest in new music has led to a variety of collaborations with many composers, including Joan Tower and Terry Riley. An avid chamber musician, Cristina has toured extensively with the Bang On a Can "All Stars", the award-winning chamber music group Antares and has performed with the Mabou Mines Theater Company and the Parsons Dance Company. Cristina began playing the piano at the age of three, and at age sixteen entered the New England Conservatory of Music where she studied with Steve Drury. She continued her studies at SUNY Stony Brook with Gilbert Kalish where she earned a Master's and a Doctor of Musical Arts degree, was a member of the Graduate Piano Trio. She has been the recipient of numerous awards including an Arts International Grant, the Thayer Award for the Arts, the W. Burghardt Turner Fellowship, first prize in the Ruth Slenczynska Solo Piano Competition, the Silver Medal in the Osaka Chamber Music Festa, and an Yvar Mikhashoff Trust for New Music grant.



Born in 1948 in Olomouc, Czechoslovakia (now the Czech Republic), **Emil Viklický** graduated from Palacky University with a degree in mathematics. While a student he devoted much of his time to playing jazz piano, and was soon garnering awards for improvisation and jazz composition. In 1977, Viklický was awarded a scholarship to the Berklee College of Music in Boston, where he studied with Herb Pomeroy, George Crumb and Vaclav Kucera. Since his return to Prague he has been directing his own ensembles, composing and arranging music and directing the Summer Jazz Workshops in Frydlant. He has worked with the Ad Lib Moravia ensemble, whose performances combine elements of Moravian folk music, modern jazz and contemporary music, and in 1996 undertook a highly successful concert tour of Mexico and the United States. Viklický also composes incidental and film music and has produced scores for several full-length feature films and television series. Recently, he has devoted an increasing amount of time to classical music, writing for everything from small chamber ensembles and electronic instruments to symphony orchestras and choruses. Viklický's work has gained him numerous prestigious awards and his personal synthesis of such varied musical sources remain uniquely his own.



Mary Kay Waddington graduated from Oberlin Conservatory with a Bachelor of Music degree in harp performance. Since then she has been devoted to studying and teaching the Suzuki Method. Her study has included working with many fine Suzuki teachers in this country as well as three months in Japan studying with Dr. Suzuki at the Talent Education Institute.



She has worked extensively with harp builders to develop high quality instruments suitable for young Suzuki students, and has invented right-handed levers and pedal extensions to further the ability of small children to play the instrument. As well as authoring the Suzuki Harp Method, Ms. Waddington has developed reading materials specifically for Suzuki-trained harp students. Her students have received prizes in both regional and national Competitions, and her teaching skills for training both students and teachers are in great demand across the U.S. and in many other countries.



Melissa Walsh began studying the harp with harpist and composer Lynne Palmer at the age of 14. She later received undergraduate and graduate level harp studies with Pamela Vokolek at the University of Washington. During her career, she's also had the opportunity to take master classes with the late Alice Chalifoux and Marjorie Tyre Sykes. Melissa has performed with numerous regional orchestras and chamber groups in Washington, as well as Alaska, Montana and the United Kingdom. She is currently the principal harpist for the Northwest Symphony Orchestra, which in addition to the classical repertoire, performs with acts as varied as Natalie Cole to Alice in Chains. She particularly enjoys performing contemporary music with groups such as the Washington Composer's Forum and the intense fun of being in the orchestra pit for productions at the 5th Avenue Theatre.

Patti Warden began her study of the harp in junior high school, and continued through the University of Washington. She has studied with only one teacher – her mother, noted local harpist and composer Lynne Palmer. Patti is currently Principal Harpist with the Cascade Symphony, with whom she enjoyed the opportunity to present *The Knights of the Red Branch*, a piece for three harps and orchestra by Kevin Kaska, in 2006. Heidi Dunlap and Patricia McNulty Wooster played the other two harp parts. Other regional groups with which Patti has participated include the Olympia Symphony, Orchestra Seattle, Thalia Symphony, the Bellevue Philharmonic, and the Seattle Philharmonic. Because she enjoys all kinds of music, Patti's solo repertoire includes selections ranging from *Clair de Lune* to *The St. Louis Blues*. She enjoys performing at weddings and parties, often singing and accompanying herself. Married to trumpet player Jerry Warden, Patti lives in Renton, Washington, and enjoys having her children and grandchildren close by. Her "day job" is as a technical editor for Exponent, an environmental consulting firm.



Violist **Julie Whitton** received her Bachelor's degree from the New England Conservatory in Boston. After the completion of her degree, Ms. Whitton played extensively with orchestras throughout New England and New York. She joined the Kansas City Symphony as a member of the viola section in 2004, then moved to Seattle, WA in the Fall of 2007 where she is enjoying a varied array of musical endeavors. Ms. Whitton has spent her summers performing at such festivals as Marlboro, Sarasota, Kneisel Hall, and the New Hampshire Music Festival where she has spent six wonderful summers. In addition to being an avid chamber musician and performer, Julie loves to hike and run in her spare time. She recently completed her fourth full marathon in Olympia, WA and is contemplating what to tackle next. Julie has hiked almost all of the 4,000 ft.+ peaks in the White Mountains of New Hampshire and has begun to explore the Pacific Northwest with her husband, Jeff, and darling Sheltie, Capote.



John Wickey, a native of Detroit, began the study of the harp at Cass Technical High School with Patricia Terry-Ross and is a proud alumnus of its Harp & Vocal and Harp ensembles. He received a Bachelor of Music degree from Boston University with Lucile Lawrence and the Master of Music degree from the University of Michigan with Lynne Aspnes. John moved to the San Francisco Bay Area in 1995 and pursued a career in software development and information technology management. Last year, he revived his harp duo with Lynne Aspnes and they currently perform as True North.

Flutist **Wendy Wilhelmi** is active as a teacher and performer throughout the Pacific Northwest, frequently playing with some of the region's finest ensembles, including the Seattle Symphony, Seattle Opera, Northwest Sinfonietta and Pacific Northwest Ballet Orchestra. For two seasons Wendy served as assistant principal flute and piccolo of the Vancouver (BC) Symphony and prior to that engagement was a regular member of the Spokane Symphony for ten years. In addition to her orchestral engagements, Wendy has been involved in a variety of chamber music ventures, most recently participating in the 2009 Seattle Chamber Music Festival winter season and the 2009 Orcas Island Chamber Music Festival. Ms. Wilhelmi received her Bachelor of Music in music history magna cum laude from the University of Washington and her Masters of Music in flute performance from Northwestern University where she studied with Walfrid Kujala. She was principal flute of the Civic Orchestra of Chicago and co-principal flute of the Philharmonica de Queretaro (Mexico) prior to returning to her native Northwest.



Amy Windus has performed extensively with a variety of ensembles and has been Principal Cellist for the Tacoma Symphony for over 20 years. She has toured the country with the Mason Williams Time and Rivers show and the Lauren Pelon Renaissance/Jazz Trio, and performed with the Ortega Baroque Ensemble in San Francisco, the Eugene Ballet and Opera Orchestras, the Eugene Symphony Orchestra, Pacific Northwest Ballet, the Auburn Symphony, Paramount Theater, the Seattle Opera's Young Artists orchestra and Tacoma Opera company as well as many others. Ms. Windus earned her Bachelor's Degree of Music at the University of Oregon, where she studied with Dr. Robert Hladky. Her graduate studies were at the San Francisco Conservatory of Music under the instruction of Bonnie Hampton and Irene Sharp.

From the prestigious Curtis Institute of Music to the Edinburgh International Harp Festival, **Janet J. Witman** has successfully crisscrossed the realms of classical and Celtic harp music for over thirty years. A graduate of the Curtis Institute of Music, she studied under Marilyn Costello, principal harpist of the Philadelphia Orchestra, and attended the Salzedo Harp Colony in Maine working with the legendary Alice Chalifoux. Janet has performed as soloist with the Allentown Symphony, the Kennett Symphony, the Hilton Head Orchestra, Concerto Soloists of Philadelphia, and has been featured in the Green Room of the Hotel DuPont in Wilmington, Delaware for over twenty years. Her Scots-Irish roots piqued her interest in the Celtic harp, and in 2000 she won the U.S. National Scottish Harp Championship and the All Eastern Scottish Open. She is founder and director of the Brandywine Harp Orchestra, a 16-Celtic-harp ensemble that made its



European debut at the Edinburgh International Harp Festival in 2009. Janet's harp arrangements are sold worldwide and she has produced two best-selling CDs with the BHO. She and her husband Kevin reside in the Brandywine Valley of Chester County, Pennsylvania.



A harpist for 57 years, **Patricia McNulty Wooster** completed her postgraduate harp studies with Lynne Palmer in Seattle. She is Instructor in harp at Pacific Lutheran University and the University of Puget Sound in Tacoma. Pat directs the PLU Harp Ensemble, the South Sound Strings student harp ensemble and the harp training program for the Tacoma Youth Symphony. She served as Principal Harp and soloist in orchestras on both the east and west coasts – most recently for the Tacoma Symphony Orchestra (1992 – 2002). She still appears with the Northwest Sinfonietta, Tacoma Opera, and other local ensembles, and performs in a variety of free-lance roles. Very active in Tacoma's classical music community as well as the local, national, and world harp community, Pat is Chairman of the World Harp Congress, past President of the American Harp Society, and past President of the Board of the Northwest Sinfonietta. She has performed and made presentations at AHS Conferences, World Harp Congresses, as well as MENC, and ASTA events. Pat has served as a judge at regional, state, national, and international harp competitions. She was Chairman of the Sixth World Harp Congress International Music Festival, which brought more than 1,000 harpists from more than 30 countries to Tacoma for eight days in July 1996.

Laura Zaerr teaches both pedal harp and folk harp at the University of Oregon, where she obtained her bachelor's degree in music performance and composition. She was a three-time recipient of the Ruth Lorraine Close Award for musical studies. She holds a master's degree in harp performance from the Eastman School of Music, where she studied with Eileen Malone. Over the past 20 years Laura has produced several solo CDs featuring original compositions and arrangements of Celtic tunes as well as recording collaboratively with various musical groups. Laura's artistic interests extend beyond performance. With the help of her father, she renovated a single-action pedal harp built in Paris in 1892. Laura's exquisite performances of little-known classical harp works on this unique and beautiful instrument has gained national attention. As well as maintaining a thriving studio in Corvallis, Laura travels throughout the Northwest giving workshops and concerts. In her spare time she enjoys white-water kayaking.

Flutist **Susan Gillespie** recently retired after 33 years as Principal Flute with the Royal Hawaiian Band in Honolulu, Hawaii. Ms. Gillespie was an active free-lance flutist, harpist and teacher in Hawaii, and continues those activities here in her new life in Oregon. She is a member of several orchestras in Corvallis, OR, and plays in the flute/piano duo "Comfort Zone" with Dave Riehl. Her recordings include *five Flute a la Harpe* CDs with harpist Susi Hussong of Seattle, Washington. Ms. Gillespie received her college education in part through the University of Victoria (British Columbia, Canada), studying with Jan Menting. She completed her Bachelor of Music degree in Flute Performance at the University of Hawaii, studying with Jean Harling, of the Honolulu Symphony. Other significant teachers include Carol Wincenc and James Galway. In addition to a lifetime of being a professional flutist, Ms. Gillespie took up the harp as an adult and enjoys performing on both instruments (though not, of course, simultaneously!).



A leading international harpist with a mesmerizing style and profound musicianship, **Ina Zdorovetchi** won top prize in the 17th International Harp Contest in Israel, also receiving the Chamber Music Prize and an award for the best performance of Yitzhak Yedid's *Out to Infinity*. She recently soloed with the Jerusalem Symphony Orchestra (Ginastera's *Harp Concerto*) and the Boston Modern Orchestra Project (world premiere of *Bisbigliando*, a harp concerto by Thomas Oboe Lee dedicated to her). Upcoming appearances include concerti with the Haifa Symphony, the Northwest Sinfonietta, and the Boston Modern Orchestra Project, as well as a chamber music recital with the Arpello Duo at the 2011 World Harp Congress. She won second prize at the Paris International Competition, first prize at the Bucharest International Harp Competition and numerous awards for solo and chamber music achievements. A frequent guest principal harpist with the Boston Symphony Orchestra, Boston Pops, Boston Lyric Opera and Opera Boston, Ms. Zdorovetchi has served as president of the AHS Boston Chapter and is currently on the faculty of The Boston Conservatory, New England Conservatory Preparatory Division, and Brevard Music Center Summer Institute & Festival. Read more about her at: www.inazdorovetchi.com



Jessica Zhou was named harpist of the Boston Symphony Orchestra in 2009. Previously she was Principal Harpist of the New York City Opera, and has played with the Swiss Romande Orchestra, the Toronto Symphony, the Hong Kong Philharmonic, the Moscow Chamber Orchestra, and has toured Japan with the London Symphony Orchestra. She frequently appears with the New York Philharmonic. In 2001, Jessica became the first and only Chinese harpist ever to win top prizes in three of the most prestigious harp competitions in the world, including the "Prix du Jury" at the 3rd Concours International de Harpe Lily Laskine in Deauville, France, Fourth Prize in the USA International Harp Competition, and Second Prize at the 14th International Harp Contest in Israel. She is also a two-time winner of the Anne Adams Award National Harp Competition. Jessica has soloed with many top orchestras, and gave the world premiere of Haim Permont's *Double Harp Concerto* in Geneva, Switzerland during the 2002 World Harp Congress. Born in Beijing, China, she is an honor graduate of the Interlochen Arts Academy, and has a Bachelor's and Master's Degree in Music from the Juilliard School under Nancy Allen.

