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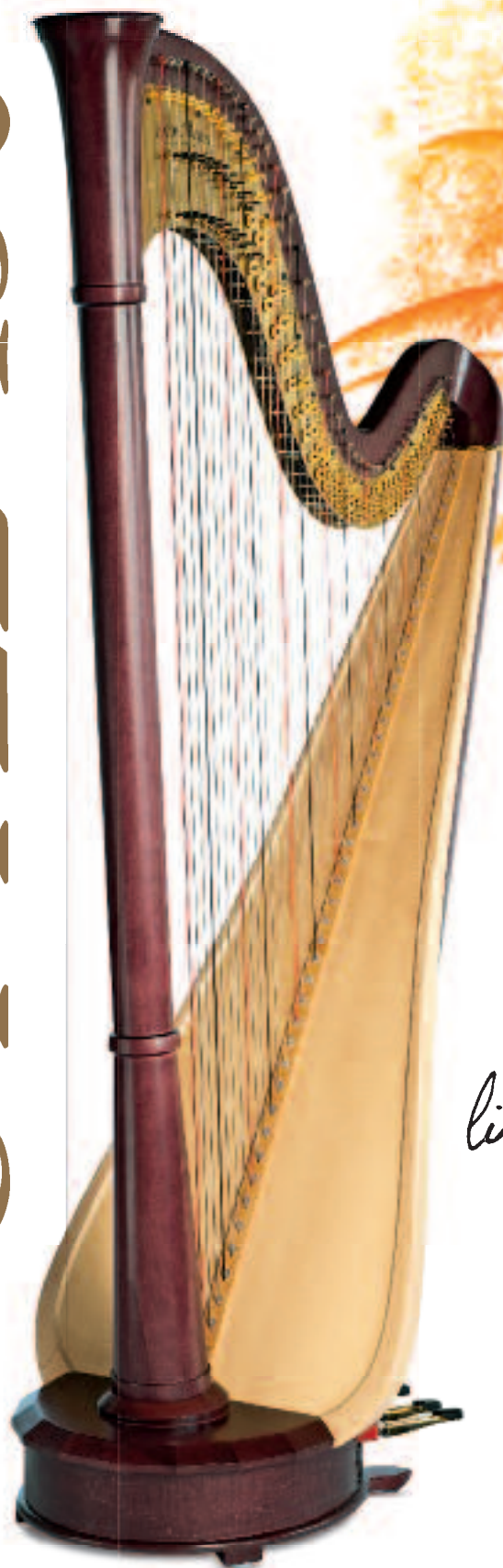
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Harp Column

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Musical talent runs deep in the Fleisher family. Six members of the family combined to premiere a four-harp concerto with the Naples Philharmonic this fall. Find out what makes this musical family tick.

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Performing the premiere of *Fantasia for Four Harps and Orchestra* are, (from l. to r.) Leah Fleisher, Kayo Ishamaru, Leon Fleisher (conducting), Dickie Fleisher, and Deborah Fleisher. When asked why none of the Fleisher siblings followed their father's footsteps and took up the piano, Dickie says, "There is no question that Dad is a tough act to follow."

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cover photo by Naples News
photo above courtesy
Artis-Naples/Naples
Philharmonic

from the editor



potluck

Getting your fill is a piece of cake.

by Alison Reese

talk to us

Do you like something you saw in *Harp Column*? Do you wish we had done a better job? Is there a topic you'd like us to write about? We want to know what you think. Send your letters and comments to areese@harpcolumn.com. Letters intended for publication should be addressed "To the Editor" and include your contact information.

I love a good potluck dinner. Who doesn't? Filling your plate high with an array of meatloafs, Jell-O salads, mystery crockpot casseroles, and enough deviled eggs to stuff yourself silly. You'd think, given my penchant for potlucks, that I would love the all-you-can-eat buffet, but you won't catch me dead at an Old Country Buffet or Ponderosa. No, it's not just the abundance of choice at a potluck that I love, it's that nearly every dish is a homecooked specialty of the person who made it. It's not mass-produced. It's good, authentic, original food.

In each issue of *Harp Column*, we aim to give you the best potluck we can muster—plenty of good stuff to fill your plate from experts and interesting voices, and a selection that offers something for everyone. I think this issue is a perfect example of a harp potluck.

Vancouver Symphony Principal Harpist Elizabeth Bligh Volpe weighs in with this issue's Sounding Board (pg. 10) on orchestral markings. Her humorous and spot-on thoughts had me nodding my head and yelling "Amen!" as I read her article. This may become required reading for my students.

We close out our Arranger Profile series (pg. 12) with one of the harp world's most prolific arrangers (she has over 200 arrangements!), Darhon Rees-Rohrbacher. This has been a fascinating series of vignettes, and Rees-Rohrbacher's profile is a fitting end to the series.

As usual, our Ask the Experts column (pg. 14) gives us three thought-provoking perspectives on a potentially sticky situation. I look forward to reading this column every issue just so I can mentally file all of the great advice in case I need it down the road—which I have.

Our feature "Musical Comfort Food" (pg. 26) fits right in with all of this talk about potlucks. We asked harpists a simple question: what music do you crave when you want something warm and nourishing?

Their answers were as varied as the musicians themselves. The one response we did hear over and over—"That's an interesting question that I've never thought about before." What's your musical meatloaf?

Before you get too comfortable, we've got some work for you to do. In "Five Easy Fixes" (pg. 32), top harp technicians from across the country reveal five things all harpists should be able to fix on their instruments. Don't worry. They are all fairly simple fixes and the harp techs give step-by-step instructions. Wait, it gets better. Several technicians even include how-to videos that are available at harpcolumn.com.

Our interview this issue is a first. We sat down with not one, not two, not three, but four members of the Fleisher family as they premiered a four-harp concerto with the Naples Philharmonic, under the baton of legendary pianist Leon Fleisher this past fall. The Fleisher's family tree is a fascinating one, as is the tale of how this concerto came to be (the idea came to Leon Fleisher in the shower).

Harp Column CD review editor Alison Young, a classical music host and producer on Minnesota Public Radio/American Public Media, gives her "outsider" ear to two new albums you don't want to miss.

Finally, what potluck is complete without good friends. After a year away, music Review editor Jan Jennings is back! Jan's music reviews have been a mainstay of *Harp Column* since the magazine's inception (more than 20 years ago!), and as with an old friend you haven't seen for a while, it's good to have Jan's familiar voice back in the music review.

Enjoy the potluck, but make sure you leave a few deviled eggs for me. ●

Alison Reese is editor of Harp Column. She is a freelance performer and teacher in West Michigan. E-mail her at areese@harpcolumn.com.

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Hainen to be featured at Naples Harp Festival



From top to bottom: Elizabeth Hainen is featured at Naples Harp Festival, Dan Yu is an opening night performer at Lyon & Healy's 150th Birthday Festival, Carrol McLaughlin releases a new CD, and Katryna Tan publishes a new book.

NAPLES HARP FESTIVAL SET FOR FEBRUARY

Philadelphia Orchestra Principal Harpist **ELIZABETH HAINEN** will be the featured guest artist at the **NAPLES HARP FESTIVAL** Feb. 21–23, in Naples, Fla. The three-day festival includes workshops and a masterclass with Hainen. She will give a solo concert on Feb. 22 and join in the festival's harp ensemble performance on the final night. The weekend also includes vendors and harp technician Erich Rase will be available for harp regulation and harp "spa" treatments.

The weekend is open to harpists at all levels. There is no registration fee and harps are available free of charge on a first come basis. For more information, contact Barbara Kraichy at bkharpist@gmail.com or Dickie Fleisher at dickiesan46@aol.com.

LYON & HEALY FESTIVAL REGISTRATION DEADLINE APPROACHES

March 1 is the early-bird registration deadline for **LYON & HEALY'S 150TH BIRTHDAY FESTIVAL** June 4–7, 2014, in Chicago.

The harp company, founded in 1864, has gathered top players from around the world to present concerts and masterclasses at venues throughout the city for the four-day event, which also includes a factory tour. The star-studded line-up includes Susann McDonald, Jana Bouskova, Carol Robbins, Park Stickney, Maria Luisa Rayan-Forero, Julie Smith and the Myriad Trio, Marie-Pierre Langlamet, Remy van Kesteren, Anais Gaudemard, Sarah Bullen, the Chicago Harp Quartet, Sivan Magen, Dan Yu, Naoko Yoshino, Judy Loman, Angel Padilla, ShruDeLi Ownbey the Aletheia Duo, and others. A complete schedule and registration details are available at lyonhealy.com.

CARLETON UNIVERSITY NAMES NEW HARP INSTRUCTOR

DR. TERESA SUEN-CAMPBELL recently joined the faculty at Carleton University in Ottawa, Ontario.

Carleton University is located in Ottawa, the capital of Canada. The harp program offers students extensive performing opportunities in both solo and chamber settings, with repertoire spanning from ancient to modern. For more information about audition details and repertoire, visit carleton.ca.

MCLAUGHLIN RELEASES HARP AND FLUTE ALBUM

University of Arizona colleagues **CARROL MCLAUGHLIN**, harp, and Brian Luce, flute, released *Allume*, a collection of works for flute and harp on the Albany Records label.

The recording includes works by a diverse group of composers. In addition to such notable figures as Astor Piazzolla, Vittorio Monti, and Howard Buss, this disc features several compositions and arrangements by McLaughlin. For more information, visit albanyrecords.com.

TAN PUBLISHES NEW BOOK

Singapore-based harpist **KATRYNA TAN** has released a new motivational book for music students titled *Unleash the Musician in You*. The book is intended for parents, music students, and music teachers and aims to teach the psychology of successful music students with strategies to make music learning effective and fun.

The book comes with a pictorial booklet summarizing the strategies to "have a successful music journey and also helps inspire children," says Tan, a harpist and leader of Rave Harps, a student harp ensemble in Singapore. For more information, visit unleashthemusician.com.

CAMAC LAUNCHES NEW STUDY PROGRAM

The first **L'ACADEMIE CAMAC**, sponsored by Camac Harps, will take place April 19–24, near Aix en Provence in the south of France. The program will select five harpists age 18–30 to work with the French master teacher **GERMAINE LORENZINI** through participation in daily lessons and informal performance opportunities.

"The pursuit of a life in music is profound and noble, but it is also often grueling," says Camac's Jazez Francois. "For some years now, I have dreamed of a Camac Academie, to provide our young clients with an exceptional chance to work under ideal and highly individual conditions, where they may relax and flourish." Camac will cover the full expenses for each participant, excluding travel. Applications to L'Academie Camac will be accepted beginning Dec. 1. More information can be found at academie-camac.com. ●

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meticulous markings

Save yourself and your colleagues
headaches from rental parts.

by Elizabeth Volpe Bligh

When you rent—whether it's a car, a beach house, or even a harp—you are at the mercy of the previous renters. What you have to work with can be less than ideal—beat up, messy, poorly maintained. The same is true when it comes to rental music.

Rental parts comprise much of the music we play in large ensembles. Often the parts are marked so poorly that the beleaguered harpist has to cast about for a good eraser and a handkerchief into which to sob—but it doesn't have to be that way.

We're all on the same team here, and leaving an unintelligible mess for the next harpist will come back to haunt you eventually. The next person who gets that mess of a part might be you, your student, or even your appalled teacher.

So for the common good, I offer some guidelines for marking rental parts.

Always use erasable black lead pencil—no reds, greens, or blues. You can use black pen *only* to correct a mistake in the part, making sure it is legible and the same size and font as the surrounding music. Be sure that it is a mistake. Sometimes there are mistakes in the score too, so double and triple check before correcting your part in pen.

Clearly mark pedal diagrams in an obvious location at each rehearsal number or letter and at each main entrance. They should never be floating halfway between two staves. Check that the previously marked diagrams are correct. Sometimes they are wildly wrong.

Pedal changes should be marked in capital, printed letters, not stylized, flowery writing. Any added rests or accidentals should be placed where they belong, and in a standard font. Huge markings can make the page look messy, but tiny markings are impossible to read in bad light, especially by older harpists. Do not pencil anything on top of dynamics

or notes, for obvious reasons.

Most North American harpists prefer that pedals be written with the right-side pedals above the left. Pedal markings are written beside each other if they are on the same side of the harp, (e.g., pedal changes D and B should be written beside each other, not one on top of the other).

Do not write anything cryptic. For example, "x" may mean "important" to one person, but "tacet" to another. Most harpists don't own an "Enigma" decoding machine. Write "solo" over the exposed parts and "covered" over the obliterated parts.

No redundancies! If the time signature is in three, don't write a circled 3 in the bar. If it is to be conducted in three, write "in 3." If you write in beats, put them in lightly, lined up with the actual beats. They should not penetrate the next staff nor bisect notes and dynamics.

Mark pedal changes only once and only as necessary. Key changes do not require you to change all the pedals. Mark the pedals in the rests, so you are not dancing flamenco while playing. Write them in immediately after each section, not halfway between two sections or before the beginning of the next section. If your foot was just on a D, then start the next set of changes with that pedal and write them in the easiest order for your feet to get to. If they are changed as you play, there should be no doubt as to which bar or beat they refer to.

Split spans of tacet bars into phrases, (i.e. an eight-bar tacet may have a phrase of five bars, followed by a three-bar phrase, marked 5 / 3. Add clear cues, such as "m5 trpt." (measure 5, trumpet). Writing "5th", with nothing after it, is puzzling. 5th column? 5th estate? 5th of scotch? Another unclear cue is "Bob, bar 5." Don't ask me how I know.

To take panic out of page turns, write the number

of bars coming up on the bottom-right outside edge of the page and the number of bars from the last page on the top-left corner of the next. Write "V.S." if you have a really fast page turn. For impossible page turns, transcribe the next few bars onto the bottom of the page or affix an insert that has everything on one page, so that you avoid catastrophe.

Minimize pedal changes by using enharmonics (e.g. when you are going from a flat key to sharps and back to flats.) If this is the case, it is best to write an insert rather than muddle up the part with a slew of enharmonics. If there are only one or two enharmonics, circle them and pencil in the actual note beside the circled one.

When there are repeated bars, number each bar and circle the last number. Add cues to help with the counting.

Circles should not be overused (e.g. time signatures do not require circling).

If measure numbers are infrequently marked, put them at each multi-rest. When the conductor abruptly starts at bar 132, you will have an easier time finding your entrance.

Rather than cringing when opening a rental part, if we all take the time to properly mark our scores, we can all heave a sigh of relief! ●

Elizabeth Volpé Bligh has been the Principal Harpist of the Vancouver Symphony Orchestra since 1982 and is Sessional Harp Instructor at the University of British Columbia and the VSO School of Music. She was Chair of the 11th World Harp Congress Host Committee in 2011 and co-founded Canadian International Summer Harp Institute. Her articles can be downloaded from her web site www.elizabethvolpebligh.com.

Talk to us

Sounding Board is a place for your opinion and commentary about harp-related issues. (Opinions do not necessarily reflect those of the *Harp Column* editorial staff.) If you have an opinion about something affecting today's harpists, tell us in 800 words or less. We'll pay you \$100. Send submissions to: areese@harpcolumn.com.

Alas

good

Molto ridicoloso ♩ = 125.6

Alas

bad

Molto ridicoloso ♩ = 125.6

The good...

Neat, tidy, and clear, the markings in this excerpt make it easy for any harpist to know exactly what to do.

...and the bad

The markings in the excerpt are enough to make your skin crawl. It's better to get an unmarked part than a part with confusing and messy markings like these.

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Darhon Rees- Rohrbacher

Albany, N.Y.

What is your musical background?

I have three degrees in music—a Bachelor's, Master's, and Doctorate. I was originally trained as a classical singer and pianist. I came to harp at age 35 because it was a very "Celtic" thing to do and I am of Welsh-Irish heritage. I also thought it would be cool to sing with the harp and self-accompany.

What types of arrangements do you like to do? Do you have a favorite combo?

I mostly write solo harp arrangements, although I have written quite a few duets. I also arrange pieces for voice with harp accompaniment. My favorite combo, however, is to write solo-duo arrangements that can stand alone for a soloist or be used with an optional duet part.

How do you decide what repertoire to arrange?

There are many reasons I choose to arrange a piece. Most of my arrangements evolved because I needed them for a gig and there weren't any decent ones available, or sometimes none at all. Some of my duet arrangements developed as teacher-student pairs. However, most of the time, I just feel the need for self-expression through composing. Sometimes I will hear a church organist play a piece at a worship service and say, "Hey, that would make a great harp arrangement," and then I go home and get to work.

Are there certain criteria you look for when selecting a piece to arrange?

I would say that an attractive melody is the most enticing thing to arrange. Because of my training as a vocalist, I instinctively hear a beautiful melodic line first. After that, I look at the characteristics, range, and chromaticism of the melody, to see if it will transfer well to the harp.

Can you describe your arranging process? What's the first step?

It usually starts with the melody. I sit at the computer and notate the melody into my Encore program, humming the notes as I enter them one by one with the mouse. As I do this, I determine the correct time signature and key signature that would be optimal for the harp. Then I write in some tentative chord symbols and figured bass as I hear the harmonic movement implied by the melody. I will also throw in some editing like fermatas, repeat signs, first and second endings, and codas at this time. I also figure out how many measures I need to have on a page and per system so the arrangement fits nicely on each page. Once I have the "shell" of the arrangement written out, then I take it to the harp and start fleshing out the voicing and chords.

How long does it take you to create an arrangement from idea to publication? What is the most time-consuming part of the process?

I think the shortest turn-around time I had was about three months and the longest was 15 years! The most time-consuming part is the editing. I now send my music out to at least three other harpists to have them play through it to catch any errata and to make some editing suggestions. Then I make their edits and put the piece away for a week. Then I pull it out again and find more errata. I can proofread from now until kingdom come and still not catch everything. It usually takes at least three printings to catch the minutia.

What do you think is the most challenging aspect of arranging?

For me, the most challenging aspect is continual-

ly raising the bar on the quality of my arrangements and not compromising. I am rabid about my pieces having extreme visual appeal on the music rack. I want the arrangements to be “challenging but accessible,” if that makes any sense, and for the melody to be instantly recognizable.

How have you chosen to publish your arrangements?

My first arrangements were published by Maryjean Zarick at Paradise Music. Then I established my own press, Dragonflower Music. Several years ago, I approached Afghan Press about taking over the printing and distribution of my publications. I wanted to put my energies into the creative process of composing, and not be fulfilling orders and invoicing customers. So now, they publish everything I write.

What’s your advice to someone who would like to start arranging?

Just whip out a piece of manuscript paper and start doing it! Like anything, it takes trial and error and many failures before you get good at it. However, I also advise taking a formal music theory course if don’t have any theory training. Having a strong theory background results in arrangements that are light-years ahead in quality and sophistication.

What’s the most common mistake amateur arrangers might make?

They think that just because they play the harp a little they are automatically adept arrangers. Arranging is a specific skill that takes many years to hone. Throwing up a bunch of notes on a staff does not make one an arranger! Another common mistake is to write the arrangement at the piano and then put the word “harp” on it, thinking that is acceptable.

Do you have any funny stories pertaining to arranging?

Well, I was once at a harp conference, anonymously flipping through the sheet music bins next to another customer. When she saw my arrangements she commented, “I cannot stand her arrangements.” I said, “Oh, I think they are all right and I do play several of them.” To this she said, “Oh, I guess they are pretty good

arrangements, but I just cannot stand her!” I turned to her, extended my hand, and said, “Allow me to introduce myself, in that case,” and pointed to my name tag. She blanched and scurried away. I still don’t know who she was. I wanted to autograph one of my pieces and give it to her as a gift! I don’t care if she did not like me, I just wanted her to play my arrangements. ●

A native of Cleveland, Ohio, Darhon Rees-Rohrbacher initially trained as a classical vocalist and pianist, she began her harp studies after moving to Upstate New York where she followed a multi-faceted career path as harper, arranger, singer, teacher, and piano accompanist. Her musical skills have taken her from the most formal, orchestral concerts to very intimate chamber performances wearing historical costume. She is a well-known harp composer whose arrangements are sold internationally. Rees-Rohrbacher is also a nurse (RN and MSN) who pursues her interest in healing arts as a college nursing instructor.

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Darhon Rees-Rohrbacher has written over 200 arrangements. They are available from Melody's Traditional Music, as well as other harp music retailers. You can visit her website at dragonflower.com for a complete list of her arrangements.

Talk to us

Arranger Profile is a feature that spotlights a successful arranger of harp music. Do you have a favorite arranger you think we should feature? Let us know! E-mail areese@harpcolumn.com with your suggestions.

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question: A former student asked me to play for her wedding. Should I charge? If so, should it be my normal fee?



Penny Howk Beavers



Mary Bircher



Amy Wilkins

Honored and privileged: two words I'd use to describe my feelings of being asked to provide the music for the most important day in anyone's life. And to be able to do this for a former student is a gift to us both.

My references are, for the most part, students who have studied with me for years and years—in many cases since they were very young right through high school or college. So I was not only a harp teacher to

them, but a mentor in life as well, and eventually a family friend too. To these students, I could never charge a fee for my services. I always said, "Please consider this my wedding gift to you."

We've all had many, many students throughout the years of teaching. Some continued for years and others fell by the

wayside after a few lessons, a few months, or a year or so. Had I ever been asked by one of these students, I'm sure I would not hesitate to charge my regular fee.

I had one student whom I taught from age 7 thru 19. A year later, she couldn't wait to surprise me with the announcement of her engagement and upcoming wedding. The first thing she asked me was for the phone number of another former student of mine, who had become a working harpist, so she could hire her to play for the ceremony. I was shocked and dis-

appointed until she then asked me to be escorted down the aisle as her "second" mother. Touching? Oh, yes!

To conclude, the gift is not only being a teacher but helping to bring joy to the life of my student.

—Penny Howk Beavers, freelance harpist and Treasurer of the AHS Foundation
Cambria, Calif.

I'd first like to say that as professional musicians we should never feel obligated to give away our musical services. Each of us has invested much time and money into our profession. We've paid for lessons, purchased an instrument and all the necessary accessories, purchased music, acquired a harp car, and spent countless hours practicing, often sacrificing personal and family time along the way. I can't say it enough—what we do has tremendous value!

Harp music at a wedding is a wonderful, lovely offering that completely sets the mood of the event. A relationship with a student is first and foremost a business relationship. Even though we often develop close personal friendships with our students, things work best if our business lives and personal lives are kept separated.

That said, I have, on a few rare occasions, offered my music at a student's wedding as my gift. I have also occasionally offered a small discount in wedding music fees to a student. I have done this only when I truly wanted to give away my musical services with no strings attached. I made these decisions based on

Coming Up:

How do you handle an inebriated guest when playing at an event?

my relationship with the student as well as the date and location of the wedding. I personally would not be able to give up a prime wedding date (such as a Saturday in June) or incur additional travel expenses for a non-paying event.

I'll say it once again: do not let anyone or any situation make you feel obligated! We are worth every penny that we charge!

—Mary Bircher, Principal Harpist of the Omaha Symphony, teacher, and a clinician at the Midwest Harp Festival

Omaha, Neb.

Assuming that I'm available, I would be delighted to play for a former student's wedding at no charge. I'm always pleased to be asked by family and friends to be included in their special occasions. (Aren't you a teeny bit disappointed if they don't ask?)

I have such fond memories of so many wonderful students and their supportive families. As teachers, we have invested time and energy in encouraging our students' interest in the harp and guiding

them in their journey to become better musicians. We hope that each one will realize their full potential, whatever their level of ability or ultimate ambition. It is a challenge to have such a responsibility for these developing young musicians, but a pleasure and privilege to be part of the process.

However, if I was not entirely comfortable with the request and felt that I could not happily donate my time, I don't think

that I would charge. I would simply be unavailable. As a freelancer and pinch-hitter sub in Los Angeles, I rarely know my schedule very far in advance—unlike those brides planning their 2016 nuptials.

But, hey, former students—if I can swing it, I'll be there! Guess what you're getting for a wedding present? ●

—Amy Wilkins, freelance harpist for orchestra, theater, ballet, and recording work Studio City, Calif.

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L. TO R.: LEAH FLEISHER ♦ KAYO ISHAMURA ♦ LEON FLEISHER ♦ DICKIE FLEISHER ♦ DEBORAH FLEISHER

THE FLEISHER FAMILY

The premiere of a new concerto for four harps is enough to make headlines. When it is composed, conducted, and performed by musicians in one family? Well, that's enough to make history.

by Charlene Conner

There are certain family names that are synonymous with their chosen professions. Politics has the Kennedy family, American football has the Manning family, and the harp world? Well, we have the Fleisher family. Siblings Deborah and Dickie Fleisher are both professional harpists in Florida—Dickie performs with the Naples Philharmonic and Deborah teaches at the University of Miami. Their younger sister Leah, though not a full-time harpist, is an accomplished player in her own right. Dickie is married to Kayo Ishamura, Principal Harpist with the Jacksonville Symphony. The Fleisher siblings all started studying the harp with their grandmother, Nettie Druzinsky, who among her many accomplishments was the first female conductor on Broadway. Their uncle was longtime Chicago Symphony Orchestra harpist Eddie Druzinsky. And their father? Just one of the foremost pianists of the last century, Leon Fleisher.

Last October when we heard that the Naples (Fla.) Philharmonic was premiering a four-harp concerto performed by four members of the Fleisher family (siblings Deborah Fleisher, Dickie Fleisher, Leah Fleisher, and Dickie's wife Kayo Ishamura), conducted by their father, Leon Fleisher, and written by yet another family member, composer Nicholas Jacobson-Larson, we knew it was an event we couldn't miss. Ft. Lauderdale harpist Charlene Connor sat down with the four Fleisher siblings in Naples just before the premiere to find out more about the concerto and this fascinating musical family.

HARP COLUMN: I can't believe that we are having a world premiere of a four-harp concerto, probably the first four-harp concerto ever. First, I just wanted to find out about this concerto that you're performing this weekend, *Fantasia for Four Harps and Orchestra*, written by another family member, Nicholas Jacobson-Larson. I think that makes it a collaboration of six family members—the four harpists, the composer, and your father, Leon, as the conductor. Can you tell me how this came about—the commissioning of this work and coming up with the idea for four harps?

DEBORAH: Yes, we went on a cruise last summer—a family cruise on the Black Sea.

HC: I was wondering about that because you told me about that incredible cruise.

DEBORAH: Yes, and Dad had the idea after the cruise.

HC: It was a small cruise ship, right? Eighty-four people and 15 were Fleisher family members! You all got to go because then you did all the performing. You did concertos and duos and all kinds of solo concerts—what a wonderful family vacation that was!

DEBORAH: Except for getting the harps over



of his right hand immobile. For nearly four decades he commissioned and performed works for left hand and turned to conducting. Recently, though special treatments, Fleisher has regained mobility in his right hand and is able to perform with both hands once again. He was a 2007 Kennedy Center Honors recipient and subject of the 2006 Oscar-nominated short documentary *Two Hands: The Leon Fleisher Story*. Sony Classical recently released a 23-CD box set of Fleisher's 55 years of recordings.

there. That was something...

KAYO: No. Getting the harps there was fine, coming back was the problem!

HC: Yes, Kayo was telling me about shipping them back. You were in Istanbul and then suddenly were told that no, we can't ship them. Luckily she came up with the idea of asking the cruise ship if they would bring them back because they were going back to Rome. Then you were able to arrange to get the harps back from Rome, because you had initially gotten them from Florida to Rome.

DICKIE: For anyone who is going to do that in the future, it's over three times the price to ship (a harp) back as it is shipping it over.

HC: But at least you got them back and they weren't stuck in Istanbul!

LEAH: Right, never to be seen again. [Laughs]

HC: So, I understand this concerto was commissioned for the 25th anniversary of the Naples Philharmonic?

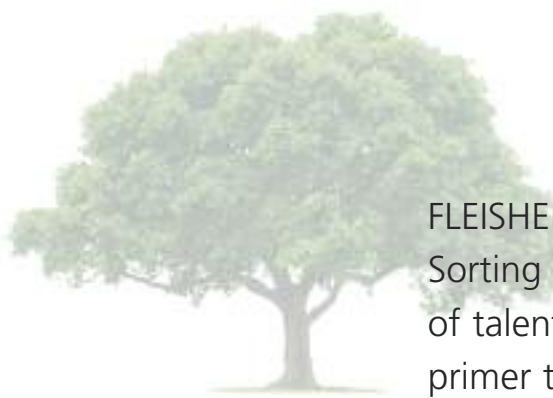
LEAH: Yes, Dad was invited back to conduct the opening concert.

DICKIE: He played the Ravel *Piano Concerto for the Left Hand* here two years ago with Michael Stern conducting. Then he was invited back to play and conduct this season. He suggested to our new CEO Kathleen van Bergen that a four-harp concerto be commissioned from his nephew, Nicholas Jacobson-Larson (a prominent film composer in Hollywood), for the 25th anniversary and the concert be a real

One of the preeminent pianists of his generation, Leon Fleisher performed with the New York Philharmonic at age 16 under Pierre Monteux who called Fleisher "the pianistic find of the century." In 1952 he became the first American to win the prestigious Queen Elisabeth of Belgium Competition. At the height of his success in 1965 he was struck with a neurological affliction later identified as focal dystonia, rendering two fingers

Opposite page from l. to r.: Leah Fleisher, Kayo Ishamaru, Leon Fleisher, Dickie Fleisher, and Deborah Fleisher take a bow following the premiere of *Fantasia for Four Harps and Orchestra* with the Naples Philharmonic in October.

photos courtesy
Artis-Naples
Naples Philharmonic



FLEISHER FAMILY TREE

Sorting out who's who can be confusing in this family of talented musicians. Here's a quick genealogy primer to help you keep everyone straight.



Nettie Druzinsky
Pianist and harpist, she accompanied famous fan dancer Sally Rand and was the first female conductor on Broadway.



Louis Druzinsky
Principal second violin of the St. Louis Symphony, it was Louis who insisted his wife Nettie learn to play the harp when she was 22.



Eddie Druzinsky
Son of Nettie Druzinsky, he was the longtime Principal Harpist of the Chicago Symphony Orchestra. He is the brother of Dorothy Fleisher and uncle to Deborah, Dickie, and Leah Fleisher.



Dorothy "Dot" Fleisher
Daughter of Nettie Druzinsky, she was married to Leon Fleisher and they had three children together—Deborah, Dickie, and Leah Fleisher.



Leon Fleisher
Legendary pianist and conductor, he is and father of Deborah, Dickie, and Leah Fleisher.



Katherine Jacobson Fleisher
Internationally-acclaimed pianist, performs piano duo concerts around the world with her husband Leon Fleisher as the Fleisher Duo. She is the aunt of *Fantasia for Four Harps* composer Nicholas Jacobson-Larson.



Deborah Fleisher
Faculty member of the Frost School of Music at the University of Miami, Deborah began her harp studies with her grandmother Nettie Druzinsky and is a graduate of the Curtis Institute of Music. She is a harp mentor at the Hot Springs Summer Music Festival.



Kayo Ishimaru
Principal Harpist of the Jacksonville Symphony and Chicago's Grand Park Symphony Orchestra, Kayo is a native of Osaka, Japan. She is married to Dickie Fleisher.



Dickie Fleisher
Principal Harpist of the Naples Philharmonic for 30 years, Dickie began his harp studies with his grandmother Nettie Druzinsky.



Leah Fleisher
The youngest of the harp-playing Fleisher siblings, Leah began her harp studies with her grandmother Nettie Druzinsky. In addition to freelancing, Leah is a licensed physical therapist in Maryland and teaches injury prevention for musicians.



Nicholas Jacobson-Larson
Los Angeles-based composer, conductor and orchestrator Nicholas Jacobson-Larson wrote *Fantasia for Four Harps*, performed and conducted by members of the Fleisher family. Nicholas is the nephew of Katherine Jacobson Fleisher. He writes music for TV, film, and the stage in addition to classical concert music.

family affair with his three children and his daughter-in-law featured as the harp soloists and his wife (Katherine Jacobson Fleisher) playing the Mozart Concerto for Two Pianos with him. She was enthusiastically receptive to the idea, and that is how it all came about.

HC: I saw the billboard out front advertising “Leon Fleisher and Family” and thought that was a great advertising promo! Did any of you have input on the writing of the piece? Did you consult at all with the composer?

DEBORAH: Yes, we did. Nick is based in L.A., and as he was composing he had several phone and Skype conversations with all of us. He also consulted with L.A. studio harpist Gayle Levant.

HC: Well, what are you looking forward to the most about performing this weekend together?

DICKIE: Sunday morning. [Laughs]

HC: What unique challenges does performing with family present, and what distinct advantages does it present over performing with those with whom you don’t have that history and connection? You all have strong personalities and are all wonderful musicians in your own right, so I’m curious what it is like working together.

KAYO: It’s a family so you can say things without being patient, but then, you’re living with them. You can’t get away from them! [Laughs]

HC: That’s got to be a bit challenging because you can speak your mind, but then you have to know that it can come back to haunt you too. [Laughs] You said you got together this summer but you are spread over three areas in Florida—Naples, Miami Beach, Jacksonville—and you’re in Maryland, Leah. So that had to be challenging.

DEBORAH: When we first got the music, Dickie, Kayo, and I were in Jacksonville. We Skyped with Dad when we were looking at it initially. Then about a month later we all met up in Chicago. Kayo plays with Grant Park in the summer and Dad was performing at Ravinia and teaching at the Steans Institute. Dickie was there too so Leah and I flew in, and Nick came from L.A., and we had three very concentrated days together in Chicago in Eddie’s (Druzinsky) apartment.



Clockwise from top left: (from l. to r.) Deborah, Dickie, and Leah Fleisher together at the premiere of *Fantasia for Four Harps and Orchestra*; (from l. to r. *Fantasia* composer Nicholas Jacobson-Larson, conductor Leon Fleisher, and harpist Dickie Fleisher take a bow following the concerto’s premiere; Kayo Ishamura performs the harp 3 part; and siblings Dickie and Deborah Fleisher playing together on harps 1 and 2.

HC: Okay, tell us, Leah—I’m going to ask you because you’re the youngest one—what was it like growing up in a musical family? From your grandmother, Nettie Druzinsky, to your uncle, Edward Druzinsky, former Principal Harpist of the Chicago Symphony and whose son Michael is here with us, and then, of course, your father, Leon. I can’t imagine having so much talent around you. How did it feel being the youngest one growing up in that?

LEAH: Well, I didn’t know anything else, so that was the way it was. It only became a little more of a challenge as I got older, especially having everybody being harpists. But you know, I pursued the professional career like everyone else did. I mean, I have done freelance work; I’ve certainly done my share of

photos courtesy
Artis-Naples
Naples Philharmonic
and the Fleisher family



The family rehearses the four-harp concerto they premiered in October with the Naples Philharmonic. Leon Fleisher conducts a three of his children and daughter-in-law (from l. to r.) Deborah Fleisher, Dickie Fleisher, Kayo Ishamaru, and Leah Fleisher.

playing. I think it gives you an ear for music.

HC: And I often wonder why none of you ended up on piano.

DICKIE: There is no question that Dad is a tough act to follow. [Laughs]

HC: What else would you like to tell me about this experience? I'm looking forward to hearing it in concert tonight, but from what I could hear backstage, the harmony sounds kind of Gershwin-esque, almost reminiscent of *Porgy and Bess*. And what I thought was really good was how I was hearing a dialogue between the harps and the orchestra. There were times when the orchestra was underneath you, but there were a lot of times where it was back and forth, and it seemed like it was going from one harp to another but it was such a smooth transition.

DEBORAH: Well that was one of his intentions. He wants the audience to get the effect of harp to harp to harp—the sound not stopping, but us passing it on.

KAYO: Except Nick wanted [the arrangement of

continued on pg. 24

FAMILY COMPOSITION

The musical talent pool runs deep in the Fleisher family. Nicholas Jacobson-Larson, nephew of Katherine Jacobson Fleisher (if you couldn't follow that, see the family tree on pg. 18), composed the four-harp concerto performed in Naples by family members. Best known for his compositions for screen and stage, this project was a first for Jacobson-Larson.

HARP COLUMN: Tell us a little about the piece—*Fantasia for Four Harps and Orchestra*. What were you hoping to convey musically?

NICHOLAS JACOBSON-LARSON: Really just a sense of playfulness. What you hear is very different from the piece I started writing. It was originally conceived as a far more contemporary sounding "serious" concerto in traditional three-movement form, but I wasn't having any fun writing it, so I threw it out and wrote something playful and old-fashioned—in other words, it has a melody. Then I was excited to wake up every day and work on it.

HC: Have you written any other works specifically for harp (or four harps!)?

NJL: I do a lot of writing and arranging for film scores in Hollywood—the land of the glissando—so most of the harp writing I've done up to this point has been pretty basic. This is the first piece I've written that features harps so prominently utilizing a wide variety of techniques.



Nicholas Jacobson-Larson (center) enjoys a moment with the four harpists who premiered his concerto in Naples last fall. Jacobson-Larson is related by marriage to all the performers.

HC: Tell us about the experience of writing a piece to be performed by your family. Did that make the process easier or more difficult?

NJL: Slightly nerve-racking during the writing process. You want them to like it on its own merits, not because you're family, so they are excited about practicing it—but there's no way to know when you're writing it how they

are going to respond, so you have to just write something that you'd want to listen to. We had some great rehearsals in Chicago over the summer, though, and by the end of that week, I think we were all very happy with the direction everything was headed.

HC: How can harpists get their hands on a copy of *Fantasia*?

NJL: For now, the best thing to do would be to get in touch with me with specific requests via the contact page on my website www.njlmusic.com.

HC: Do you have any plans for future performances of the piece?

NJL: There are a few orchestras interested in programming it, but nothing official yet.

HC: Do you have any plans to publish alternate orchestrations of the piece?

NJL: Yes. I have already done a three-harp version, and I will probably knock out a two-harp version as well. Perhaps I would do a smaller chamber revision if there is interest. ●

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the harps on stage to be] one, two, three, four [left to right as the audience sees the stage]. We were practicing that way but when we rehearsed at the hall we reversed the order to make it easier to hear [left to right as the audience sees the stage: harp 4, harp 3, conductor, harp 2, harp 1].

DEBORAH: For months we had been doing it 1, 2, 3, 4.

KAYO: But then we got the idea, why don't we switch it?

DEBORAH: And everybody's happy.

HC: Now in the cadenza, was it trading off one-two-three-four?

DEBORAH: Yes. It passes off.

HC: Who was one, two, three, four?

DEBORAH: I was one, Dickie was two, three was Kayo, and four was Leah. By age. [Laughs]

HC: That's true! That was very diplomatic. [Laughs] The oldest to the youngest. I like that! I was impressed by how musical it all sounded. It sounded like one harp, which made me think, "Wow, this is really well balanced. They did a

great job of matching harps and sounds."

DEBORAH: Well, that's also Dad. Dad was insisting that whoever came next had to do what the first person did. Dad's been a taskmaster. [Laughs]

HC: As he should be, as a parent and as a conductor. I think that's wonderful. I was listening to him when he was giving instructions to the orchestra, and he wasn't like some of the tyrannical conductors of the past. He says what he wants and knows how to get it without being mean, obnoxious, or cruel.

DICKIE: Dad's on another level, I think, than all of us and the orchestra. And when he is teaching us these concepts, it's not a quick grasp. I mean, he's been doing it since he was five years old. And for all of us, we're trying to understand this concept. You can't learn it overnight. So he's working with us, but it's not something any of us had growing up. It's just a different approach to music.

DEBORAH: It's been an incredible learning experience.

HC: I think we should talk a little bit about your musical background. I think you all started with your grandmother, didn't you?

LEAH: Not Kayo, but the three of us.

HC: Right, just the three of you. I remember going over to your house on the beach and seeing your grandmother. She was quite a character!

DEBORAH: You know, you asked the question about why the harp, and certainly the parameter was Nana.

HC: Right. Because of your grandmother. You were around her.

DEBORAH: She had such an exciting musical life. She played with Charlie Parker and Charlie Mingus. She played with Peggy Lee at Birdland and she was in the pit of a lot of Broadway shows. Nana just exuded that enthusiasm and love. We just wanted to do what she did.

LEAH: And Michael reminded us that she literally was the first female conductor on Broadway.

HC: She conducted on Broadway?

DEBORAH: Well, she was a pianist too. She was the leader of the band.

HC: Are there any plans for you to do this piece together after this weekend?

DEBORAH: We hope so.

HC: What are your family gatherings like? Do you play together? Do you get together and play just for fun and play for each other?

DICKIE: We get together and criticize each other. [Laughs] Blow up. [Sound effects] But it's family, and at the end of the day we put our egos in our pockets, and hopefully we learn and become better from it.

LEAH: And then we go out to eat! [Laughs]

HC: Well, I think it's wonderful that this work was commissioned and gave you a chance to play together and work with your dad. I hope that the concerto gets rave reviews and gets a lot of future performances.

DICKIE: And not just by us. I'm sure the demand from the harp world should be great. It's a wonderful piece and hopefully it will inspire more. ●

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musical comfort food



What music do you crave when you need something warm and nourishing?

The cold, blustery days of winter are upon us. While the snow is falling and the wind is howling outside, inside you throw on a warm sweater and sit down at the harp. You know you should work on some Bochsá etudes or maybe learn that orchestra part you have to play next week. But days like these leave you craving something warm and nourishing—comfort food at the harp. So what do you pull out and sink your teeth into when you want to play some satisfying comfort music?

We put this question to harpists across the country and received some interesting answers. Some harpists say that harp music isn't really their comfort food—playing represents other things to them, namely work or service to others. But many hold deep emotional ties to certain pieces, genres, or composers, and connecting to that music is as satisfying as a piping hot bowl of chicken noodle soup.



It was my habit to practice every night after supper when growing up as a child from age 6 to 18. I still have a natural yearning to go sit at the harp after my dinner every night and play. Sometimes it is in preparation for an event, and other times it is just to restore my soul. I may choose a little snippet of actual compositions, but more likely I will improvise on a familiar tune or original thoughts. I will play random notes with lots of glisses and harmonics, searching for varieties of sound. Sometimes a waltz will come into my head, which may develop into a little duet arrangement (“Ballet of the Butterflies” for example). I may play a hymn like “Amazing Grace” or “What a Friend we Have in Jesus” if I am depressed or homesick for family members long gone. Sometimes I choose Stephen Foster’s “I Dream of Jeanie” or “Beautiful Dreamer.”

by Alison Reese

If I feel peppy I might do some Christmas pop like “It’s Beginning to Look a Lot Like Christmas,” all without music. *I love to improvise and printed music would get in the way* of my meditation and ruin any spontaneity.

This meandering is very soul satisfying. If I have to be away from a harp for any length of time, I miss it greatly. After a little playing session I feel refreshed and satisfied, content until the next time. I have finally come to realize that it is not the number of fast passages or intricate figures that make music interesting, but the emotional response that the music brings in its simplicity. There is nothing that can match the physical reaction of playing a haunting or a lilting tune.

—Louise Trotter
Houston, Texas

Since the vast majority of my time at the harp is spent preparing music for concerts or special requests from others, the simple act of playing a harp solo gives me comfort. It reminds me of my early days as a fledgling harpist—the excitement of discovery of great music, the challenge of mastering this complicated instrument. *Choosing music for myself is like constructing a beautiful bouquet.* Depending upon my mood, it could include the order and structure of Baroque music as foundation, lush harmonies of the Romantic era for filling, the clarity and simplicity of evergreen Celtic music, or the drama of a Piazzola tango for a splash of color.

—Ann Lobotzke
Milwaukee, Wisc.

Since the age of 5, I have worked in music almost full time, first as a student (piano, harp, theory, composition, etc.) then as a performer, teacher, arranger, composer, publisher, presenter, and writer. Consequently, I do not turn to playing as a source of relaxation, comfort, or pleasure. Playing is my work and my career, which I love and always have. But *when my soul needs nourishment I listen to grand works like a Rachmaninoff piano concerto, the Barber Adagio for Strings, the “Adagio” from Mahler’s Fifth Symphony, or Puccini arias.* These pieces can reduce me to tears—they are my “comfort food.” They seem to penetrate my very being. Why? I have no idea! The genre is clearly romantic, melodic, expressive, and harmonically complex. They are also orchestral, which connects to that part of my career that I have always loved best—playing in an orchestra. But my love of this type of music preceded my development as an

orchestral harpist. I believe that our connections to music are most often emotional, seldom rational. Perhaps hypnosis and a psychiatrist’s couch could find a connection, but short of that, it is what it is and I would have it no other way.

—Stephanie Curcio
Londonderry, N.H.

I, like most performing harpists, spend a great deal of time offering musical gifts to others. While much of my work is profoundly soul-satisfying, there is always the element of “performance” associated with it that defines the experience.

I have a *tattered copy of “The Dawning of the Day” by Laurie Rasmussen* that has been a companion over the years. I can play from beginning to end with total ease, and I always feel calmed and refreshed by the gentle melodies. There are enough minor harmonies to be nostalgic and thoughtful and enough major harmonies to be uplifting. These arrangements are simplistic and spacious, yet have plenty of ornaments and interesting rhythms to keep me engaged. I have always loved folk tunes and a half hour with this collection feels like a restorative yoga class.

—Barbara Chapman
Norfolk, Va.

For those times when I just want a musically satisfying experience to nurture my soul, I often turn to *Salzedo’s “Five Poetical Studies for Harp Alone” from his Modern Study of the Harp.* These are early pieces that are accessible to the listener, and I find them extremely expressive and a great way to build technique. Besides my affinity for Salzedo’s mastery of harp writing, these pieces bring back many warm and nostalgic memories for me.

I first encountered them listening to Lucile Lawrence’s LP “A Harp Recital” which I nearly wore out from repeated listenings as a teenager. What a thrill to meet her some years later at Tanglewood. I remember learning “Flight” ever so slowly during my formative years of summer study in Camden, Maine, with Alice Chalifoux. I eventually performed these pieces in recital at Cleveland Institute which was such a special time in my life of intensive harp and musical study. I treasure playing through the same copy of music and finding her pencil markings on the page and can still feel her pressing the beats of the rubatos



Louise Trotter



Ann Lobotzke



Stephanie Curcio

from “Idyllic Poem” gently into my shoulder with her hand. We are all time travelers of a sort when we perform or “recreate” a piece of music written in the past. It is being transported to that moment in 1918 when Salzedo set the notes to ink but also personally allows me a stop in Camden in 1987 and a Cleveland recital in 1990.

—John Carrington
Seattle, Wash.

I embrace my concert grand and play Debussy’s “*First Arabesque*.” I love the way my fingers feel on the strings—they are doing a graceful dance between the steady eighth notes in the left hand and the delicate descending triplet pattern in the right. The harmonies are warm and comforting—almost like a massage for my hands. I can play the piece at any tempo that my mood inspires and stretch and push the tempo like a dancer.



Barbara Chapman



John Carrington



Kerstin Allvin

When I touch the strings on my Celtic harp, I love to relax my brain and *let the fingers play whatever feels good*. I find comfort in playing arpeggio patterns of 4-2-1 in the left hand and adding intervals of a ninth and eleventh in the right hand, allowing the harmonies to vibrate before resolving them. Sometimes the music is fast; other times it is slow and I play along with my breathing. I enjoy centering on different modes and find myself improvising for 20 minutes or so. I can feel the vibrations close to my heart when I play this harp, and I find it calms me before calling it a night.

—Janet Witman
Kennett Square, Pa.

When thinking about “comfort food” and associated pieces of music, I have to say that Zabel’s “*Marguerite au Rouet*” (Marguerite at the Spinning Wheel) is just that piece for me. The work, written in minor, evokes so many feelings—introspection, contemplation, pensiveness, sorrow—much like a meal or a certain fine wine can conjure memories, good or sad. A hearty beef stew or pot roast focuses me, grounds me, and envelops me in warm comfort. Playing the Zabel work creates those very same feel-

ings in me as I perform the romantic chord progressions that bring color and life to a hauntingly beautiful work.

—Don Hilsberg
Elizabeth, Col.

I pull out whatever I am feeling at the moment. I crave Bach, Tournier, jazz and pop standards, or just free improvisation.

I think that the music is always nourishing to some aspect of the self. Since it is part of you, your musical soul if you will, then it contains all that is you. Your past experience, the past emotions it invokes, how “good” it feels in the hands and body—these are physical, emotional, soulful, spiritual, aspects of yourself. You may not even recognize them as such since they just happen and have evolved from deep memory and life experiences. Because of this, playing what you want and how you feel in the moment can shift. *Just like you crave pizza one night and a salad the next, the music is satisfying a current need of the body or mind.*

It may be that I need to play something that organizes a chaotic period of my life, something solid and grounding, so I pull out Bach or Mozart; or I need to just feel heard, so I improvise, arrange, or freely compose; and sometimes I just need to let the instrument do what it does best—vibrate and sing, fully, deeply, and richly—so Tournier and Ravel really do that for me.

—Kerstin Allvin
Detroit, Mich.

To be perfectly honest, it is a rare luxury for me now to sit down at the harp and simply play for my own enjoyment. There are several pieces that come to mind when I don’t feel like practicing or warming up but just want to play for myself.

I first heard Marcel Grandjany’s *Aria in Classic Style* years ago at a concert in a convent. I thought it was one of the most beautiful pieces I had ever heard, and the fact that it was played in such a peaceful, beautiful setting, out in the middle of nowhere, served to transport me to a different time and place. Whenever I need to just play for me, I will play this piece.

I must admit, I have never really learned the *Handel Harp Concerto*, but I love the music of Handel and have since my teens. For some inexplicable reason, I feel an emotional connection to his music, and I think this concerto in particular is just a great piece of music. Even just playing the snippets that I know



Rhett Barnwell



Sam Karlinski



Lorelei Barton



Lillian Lau

brings me a great amount of joy.

Gregorian chant improvisation. Okay, now I am officially eccentric with this one, but my love of early music extends back to this unique and transcendent repertoire. I think that Gregorian chant was, and still is, a powerful medium for meditation, worship, and healing. So, for my own personal spiritual growth, I find that playing chant on the harp, and improvising simple arrangements, is very gratifying.

—Rhett Barnwell
Atlanta, Ga.

When playing purely for self-fulfillment, *I tend to go for a combination of both old and new music.* Playing music you're familiar with is a lot like going home for the holidays and eating your mother's cooking. Its familiarity provides comfort, no matter the objective quality. Likewise, new, unfamiliar music is stimulating—it's entertaining by virtue of the fact that you don't know what comes next. The element of surprise keeps you engaged.

Most of the music I take out when playing for myself is familiar music—pieces that I studied years ago but have consistently pulled out every few months or so. These are like old friends. But sometimes I'm in the mood for something new. I perpetually have a stack of music that I intend to play someday, and this is a great way to appeal to my musical desires, as playing music that you engage with as a listener but are unfamiliar with as a performer can be very exciting.

I view music as a primarily emotional experience. Often, it seems to me, music is able to convey emotions too complex for words. Like eating a fine wine or cheese, the experience is distinct, hard to describe, but supremely satisfying. For this reason, I

believe that the best composers are those who are best able to access these complex emotions, and so I find that certain composers consistently write music that strikes emotional chords that resonate with me. For me, fulfillment of some primal need for this emotional experience seems to be the phenomenon that provides comfort when listening to music.

—Sam Karlinski
New York, New York

"Playing music you're familiar with is a lot like going home for the holidays and eating your mother's cooking. Its familiarity provides comfort, no matter the objective quality."

I have to say that I don't do much "comfort food" playing. I enjoy the rigors of practicing challenging music, getting ready for a performance. With teaching, this keeps me busy enough. The closest I come to playing for pleasure is *sight-reading through new music* or new editions of music. It keeps me up on what I like to present to students and the harp festival store. Other than that, I don't have time for anything else. I keep thinking that when I am retired I may like playing for my own pleasure.

—Lorelei Kaiser Barton
Tulsa, Okla.

There are two pieces that I keep on my music stand year-round. My ultimate favorite is *Benjamin Britten's "Interlude" from A Ceremony of Carols.* Written in seven flats, the resonance of the harp just shines. It begins delicately, in a meditative mood, using harmonics to create a chant-like setting. Rich harmonies and sophisticated rhythm build towards a glorious climax using the entire range of the harp. The sound is very modern, universal, and satisfying to play.

The more intellectually challenging favorite is *Bach's "Fugue" from Unaccompanied Violin Sonata No. 1,* arranged by Grandjany as Etude No. 2 in the Bach-Grandjany *Etudes for Harp* collection. I am grateful for Grandjany's foresight to transcribe this solo violin masterpiece for the harp. Bach's counterpoint and harmonic language never ceases to amaze and inspire.

—Lillian Lau
Chicago, Ill.

I love *older jazz tunes and ballads*—Cole Porter, Gershwin, "Fats" Waller, the Beatles. The beautiful extended chords get me every time, as do the syncopations and wide triplets and swing rhythms. These musical sounds put me in another world. I am also intrigued by the structure and contours of great melodies, from jazz to the Beatles to Schubert.

Growing up, our house was filled with recordings of this kind of music, as well as opera. My parents loved the two genres, but I really was moved by the jazz and ballads. I have a collection of tunes, arranged by others, and a few that are piano arrangements that I have tweaked. I am sad that I cannot just sit down and play by ear, but certainly grateful for the

arrangements I can purchase. This music creates a feeling of warmth and inspiration when I hear it and play it.

—Joan Holland
Interlochen, Mich.

I crave *a beautiful melody*. I love to sit with my Celtic harp and feel the vibrations. I feel very connected to my lever harp. I like the way it feels to play it. I

adore the pedal harp but that feels like more work at times. I love the way a lot of the *Celtic music just fits in my hands* and I can just make music and not stress about the pedals. It also feels more comforting than the big pedal harp at times because of its size. Although I play a lot of pedal harp and a lot of classical music I notice I gravitate towards my lever harp when I want to play for relaxation. The music I

pick for these times tends to be Celtic or music that is familiar to me, such as “Shenandoah,” which I clearly remember singing in grade school and playing arrangements of in orchestras when I was a flutist. For my own enjoyment, I often play classical transcriptions of pieces I have known forever, and sometimes play hymns. An interesting example of something I love is Kim Robertson’s arrangement of “Jupiter” from Holst’s *Planets*. I have played the harp orchestral part and it is beautiful, but the solo part also speaks to me in a special way, and I have yet to tire of playing this piece. I especially like Sunita Staneslow’s and Kim Robertson’s arrangements. They feel like home, like I was meant to play them.

I have wondered why I keep gravitating back towards Celtic music when classical is what I listen to most. I have Scottish/Irish background and have wondered if that is part of it. ●

—Lisa Fenwick
Ithaca, N.Y.



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five easy fixes for your harp

by Alison Reese

With thousands of moving parts, lots can go wrong on a pedal harp. But here are five things you can make right!

There is plenty to love about the harp. Clearly we're all on in agreement here, otherwise we wouldn't be playing the harp, or reading a harp magazine, for that matter! On occasion, though, things go haywire on your harp. That's when we pick up the phone and make a panicked plea to our nearby harp technician to come fix the problem. But not every problem requires a house call from the harp tech. Here are five things all harpists should be able to fix on their instruments (according to our trusted harp techs).

SQUEAKY TUNING PINS

Ever turn the tuning pin for one of your base wires only to hear what sounds like a mouse hiding in the neck of your harp? Squeaky base pins are something every harpist should know how to cure, says "Harp Doc" Peter Wiley because, "It's so simple to fix."

If you have a squeaky pin, Wiley says you just need a couple of household items to fix it—Vaseline and a pointy tool to apply the Vaseline, such as a wire or kitchen skewer.

Wiley gives this easy four-step process to silence the squeak. First you need to lower the pitch of the string with the squeaky pin, turning it a quarter revolution or enough to pull the string out of the nut. Once the string is out, apply a little Vaseline to the end of your pointy tool and dab it into the groove of the nut where the string hits it, as well as onto the base wire where it hits the nut. Put the string back in the groove and tune it back up to pitch. Wipe away

the excess Vaseline with a Q-tip, and the squeak should be gone.

Wiley said this process almost always clears up squeaky pins, but if it doesn't there might be a deeper issue causing it that your technician will be able to handle.

CHANGING A BROKEN STRING

No really, we're serious. Changing a string may seem elementary, but harp technician and professional harpist Karen Gottlieb says she is amazed how many harpists don't do it properly and have problems with their harps as a result. "People don't realize how important correct string changing is," she says. And just for the record, Gottlieb wasn't the only tech to bring up string changing as an area where we harpists could use some work.

So let's go through some of the common mistakes harpists make and how you can avoid them.

Clean tuning pins: Before you put on the new string, Gottlieb recommends taking out the tuning pin and cleaning it with a dry cloth. This will help avoid the gunky buildup on the tuning pin that can cause it to slip in the neck. You can push in toward the neck as you pull it up to pitch to make sure the pin holds snug.

Point of entry: "You wouldn't believe how many harpists call me after unsuccessfully trying to change a string for three hours, and their only mistake was that they didn't put the string through the sound

Want to see a video of Peter Wiley fixing a squeaky pin? Visit harpcolumn.com and watch!

board *before* they tied the knot.” Especially in the first two octaves, it can be maddening to try to thread the string up through that tiny hole in the soundboard, all the while holding onto your toggle and knot. Thread the string down through the soundboard first, tie knot second. Problem solved.

Knots: “In the first two octaves, I recommend people do a second slip knot on the toggle end of the string so there is no chance it could pull out when you tune up the string. I call this the “bunny and the buddy” method.

Wire strings: A base wire doesn’t stretch, so you have to give it enough slack. “I always say you should pull the string up an octave plus two (strings) so you have enough wraps around the tuning peg. If you pull it up much more than that, you’ll have too many wraps, and it puts a huge torque on the string when it goes over the stationary nut at the top. It really isn’t a good thing for your harp’s neck. It also makes the string lie at a certain angle in the groove of the stationary nut, which can cause a vibration,” Gottlieb says.

Toggles: A toggle is just the name for whatever straight device you use to keep the knot from slipping through the soundboard. Toggles can be many different materials, but are most often gut string ends. “The biggest source of buzzes I find is string ends touching each other inside the sounding board,” Gottlieb notes. Make sure your toggles are lined up parallel to the floor not perpendicular. When the string ends are perpendicular, they can touch each other and create buzzes.

CHANGING A BROKEN DISC

Venus Harps technician Kurt Berg says that being able to change a broken disc is a skill all harpists should have in their arsenal. Berg breaks down disc changing in this easy-to-follow guide:

“If a disc pin has broken, first move the string out of the way. Then, using a flat head screwdriver, remove the screw from the disc. The disc can now be removed by turning the disc clockwise. It can be replaced with a new disc by turning the disc onto the spindle counterclockwise. Then the screw can be replaced in the middle of the disc. To set the proper grip, try to match the angle of the disc pins with the discs on either side of the new disc. Now the string can be placed back on the nut. Engage the pedal to check if the amount of grip is sufficient. If there is too

Practice tying your knots with string licorice. It’s very flexible and every time you have a successful knot, you can bite it off and eat it and tie another one. You can get five or six knots out of one licorice string.



BANISH THE BUZZES

Karen Gottlieb gives these four tips for eliminating common buzzes:

- tighten pedal caps—Does your buzz disappear when you put your foot on the G pedal? A loose pedal cap could be the culprit of your mystery buzz.
- cut string ends—Letting them fly like unkempt hair or lacing them through your tuning pins is just asking for unwanted buzzes.
- orient toggles—when you pull your new string tight, make sure the toggle is lined up horizontally, rather than vertically. This will lessen the likelihood of string ends touching each other and creating unwanted noise.
- tighten base bolts—loose base bolts can cause mystery buzzes, so carefully lay your harp down and tighten the bolts with your tuning key (and you thought it was only for tuning!). Be careful not to overtighten the bolts.

much grip, the disc can be turned slightly clockwise with the screwdriver until the grip is correct. If there isn’t enough grip, the disc needs to be turned counterclockwise and the screw tightened again.”

You should be able to order replacement discs from your harp’s manufacturer.

FIXING A CAMAC DISC

Changing a broken disc on a Camac harp is slightly different, so we asked Mike Lewis to give us a step-by-step guide to changing a Camac disc.

Step 1: Lower the pitch and string tension by rotating the tuning pin about a quarter turn.

Step 2: Move the string out of the way of the disc by lifting it off of the string post.

Step 3: For natural discs loosen the set screw counter clockwise by four revolutions. For sharp discs loosen the set screw clockwise by four revolutions.

Step 4: With your screw driver in the slot of the set screw gently tap the set screw. Repeat the tapping and gently increase the force used until you can move the disc freely and independently from the axle. (See the technical drawing if you need to understand why this works.) (Please note: You may not have to tap at all or you may have to give a sharp blow to the back of your screwdriver. The axle/disc will make a popping sound upon separation. See my video at harpcolumn.com for details.)

Step 5: With your free hand remove the disc and screw as one piece, if possible. This will help assure that neither the disc nor the screw will drop onto your harp. I never have the drop-sees. Please see the video.

See Karen Gottlieb demonstrate her “bunny and the buddy” method of knot tying at harpcolumn.com

Step 6: Separate the screw from the old disc and set aside for use with the new disc.

Step 7: Place the new disc on the now empty axle. Please hold the disc in place with one hand. With the other hand place the screw in the center of the disc and begin screwing clockwise if it is for a natural disc or counter clockwise if it is for a sharp disc.

Step 8: Do not tighten the screw all the way down until you have your disc in the desired position. I like to put the harp in flat and then roughly match the angle of the disc pins to the angle of the adjacent discs pins in the flat position. (Please make sure you are comparing natural discs to natural discs and

sharp discs to sharp discs as the sharp and natural discs on a Camac move in opposite directions and therefore have very different angles in flat.)

Step 9: Place the string back on string post.

Step 10: Slowly engage the pedal for the disc you just changed. If you don't have enough grip or too much grip, repeat steps 1–4 and step 8–10, until you have the disc at the correct angle.

Want to see how Mike Lewis cheats here? Check out his video at harpcolumn.com.

BROKEN PEDAL SPRING

You flip your F pedal up, but nothing happens. You try again, but this time it moves very slowly and seems to get stuck before it's all the way up. What's going on?

Chances are you've got a problem with your pedal spring.

Why is it important for a harpist to be able to fix a broken spring? "Because, while you could manually move the pedal up and down with your foot, it can be fixed fairly quickly thus saving your gig and your foot," says certified harp technician Jason Azem.

So, what do you do if you think you may have a pedal spring problem? Azem says first you need to

lay the harp down on a padded surface, take a look underneath, and diagnose whether the spring is broken or it has just come loose. "If you can see that it is either loose or broken, you'll need to position the harp so the baseboard is not resting on the ground and is free to be taken off. You can elevate it on a mattress or table," he says. "I prefer to have the harp sitting column down and body up. You can do this with two armless chairs positioned on either side of the harp—these will support the soundboard. The top of the column will rest on the ground with a pillow or another cushion underneath it."

Once the harp is positioned, you are ready to go to work. Azem explains the process: "You will need some eye protection, a tuning key, some grease (bike grease with Teflon will do) and a pair of parallel jaw pliers. A pair of gloves might be useful if you're worried about your hands. Springs are specific to the right or left side of the harp, (so make sure you have the correct spring). Springs have two ends, one fits into the pedal bar and the other in the spring stud. The notched end will go into the spring stud and the smooth end into the pedal bar. Loosen the base bolts holding the base to the body of your harp with the tuning key and remove the base. Remove the broken spring. Apply a small amount of grease onto the smooth end of the spring and insert it into the hole in the pedal bar. Put a little grease onto the notch of the spring. Now comes the moment of truth. Grab the spring with the pliers where the spring bend makes an L, making sure to leave room for the notch to go into the spring stud hole. It takes a fair amount of pressure to compress the spring enough to get the notched end into the hole in the spring stud, so don't be shy. You may want to use the palm of your other hand to help push and guide. Push the end of the spring inward toward the spring stud and into the hole. Make sure it goes in far enough that the notch catches in the spring stud hole. Now relax, the hard part is over. Apply some more grease to the coils of the spring. Try to place the pedals back into position as well as possible and put the base back on. There are small metal pegs on the base that line up with holes in the body. Screw the base back on being careful not to overtighten them. Stand your harp back up and resume harping!"

This process might sound like brain surgery if you aren't looking at the open base of a harp while you're reading. But tear out this page and stick it in your gig bag so you'll have it the next time a spring breaks. You'll be glad you have a guide to walk you through it! ●

THE DOCTOR WILL SEE YOU NOW

Being handy with a screwdriver and a tuning wrench aren't the only important skills to have, says David Kolacny, harp technician and owner of Kolacny Music in Colorado. "For me the most important skill a harpist needs is the ability to observe and explain a problem." If you call a technician looking for help with a buzz, try to describe what position your pedals are in when you hear it the loudest, he says. "For example, do you only hear the buzz when the harp is in playing position and not when the harp is sitting flat on the floor?"

If you have a buzz on your lever harp, Kolacny advises trying to figure out whether it occurs when the lever is in the disengaged position but stops when the lever is flipped up. "You should be able to observe if a lever is bent or twisted out of position." A lever harpist should know what brand of levers and style of bridge pins are on their harp and what tools are required to adjust or replace them, he says. "Different harp makers use different style screws and bolts to install the same brand of lever. I do not expect all lever harpists to be able to regulate their own harps, but they should have a couple of basic tools available so a technician can talk them through a problem between visits." Your harp maker should be able to tell you what tools are necessary for your particular model, and some even sell the tools you need.

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by Alison Young

LES AMIS

Elizabeth Hainen, harp; Michael Stern, conductor; IRIS Orchestra; Jeffrey Khaner, flute; Roberto Diaz, viola; Avie, 2013.



It boggles the mind to think that Claude Debussy was working in an almost mercenary fashion as one harp maker was trying to outdo another. It was Paris of the fin-de-siècle and Pleyel was attempting to outdo Erard in sales of its new chromatic harp. If they could only get the respected master to create a work for this newfangled instrument, they'd have the Conservatoire business sewn up. Well it would seem to me anyone crazy enough to ask a harpist to tune nearly three times as many strings was asking for trouble, and the chromatic harp went the way of the dodo as the pedal harp found its footing, ahem, so to speak. But what we have is this stunning creation, a test piece of contrasting styles—two dances, one sacred and one secular (or in the direct translation,

profane). With Elizabeth Hainen at the helm, you would think she was taking dictation directly from Debussy. He never gave only half of himself to a project, but in this case we hear a sense of wonder, of discovering the muted palette of the world of the harp while still having an ability to dance in that muscular lighter-than-air manner of a ballerina. Elizabeth literally breathes when she plays. There is cushion, a kind of Air-Jordan strength that at time feels like she's not trying very hard.

Elizabeth Hainen is the Principal Harpist of the Philadelphia Orchestra and it shows in her poise and lush style when acting as chamber musician or when all alone. She has embodied that warm sound we associate with Stokowski.

This project was a Kickstarter project, with many colleagues offering their work just for the fun of doing it. Does making a CD this way give it a different energy or imperative? The album's title *Les Amis* refers to the long friendship of Caplet and Debussy; I would imagine there is a feeling of gratitude surrounding the myriad of friends who gave time, talent, expertise, a helping hand, and their money as well to make this CD happen.

Some of those friends include the IRIS orchestra, an ensemble of professionals from all over the country led by Michael Stern. There's a freshness to the sound, an excitement and chamber music mentality that sometimes only seems to come from the brightest lights when they are at conservatory or music festivals. The wash of sound in the Debussy *Dances* is rich and full of depth.

My former flute teacher Jeffrey Khaner joins Elizabeth along with violist Roberto Diaz for the Debussy Trio. The vibrancy and nuance that attracted me to Jeffrey as my teacher and mentor are on display. The three musicians do something I rarely hear, which is to accentuate the differences in the qualities

of their sounds, the very strangeness of Debussy's decision to combine these instruments. While searching for a kind of velvety "impressionist" palette would be expected, the wider variation in timbres puts a new shine into this well-known work.

The one work that is new to my ears is the cinematic and terrifying *The Mask of Red Death* by Andre Caplet, based on a short story of the same name by Edgar Allen Poe of the same name. It is interesting to me that this piece is never mentioned when we look at the oeuvre and influences of Bernard Herrmann. There is a chillingly familiar repeated phrase at the opening that takes me to *Vertigo* or even *Psycho* in my mind's eye. The harp, with its sounding board, becomes a living kind of coffin of sounds, wrappings, pulsations, and stressful frenetic melodies. Elizabeth again takes over as soloist, but inserts the sounds within the frame of the orchestra in such a way as to give a larger sense of the whole. A wonderful discovery that will find its way on my Halloween playlist for sure!

DANCE

Agnes Clement, harp; Lyon & Healy Records, 2012.



When you go to a recital or put a brand new disc into your player, there's always that little frisson of the unknown. "Will I love it or won't I?" you ask yourself. Will this be a pleasure or a chore to lend my time to this moment, to lend myself to this moment? You wonder this as you listen, full of hope, to the first notes of Agnes Clément's new disc *Dance*. Your answer is positive, and there is nowhere you'd rather

be then listening to the music being made for your ears—and it would seem in her case for your ears alone.

As a former flutist, I perk up when I hear a French wind player. The tonal concept, the phrasing, the world view feels entirely different from any other. Agnes carries this with her—she's a proficient bassoonist as well as harpist—and you can hear it in the lines she creates. The string does not seem to decay or disappear, as it's somehow buoyed by the direction of her phrasing and timing. This is most evident in the impressionistic, almost haiku-like "Awakening Stillness" by Michael Maganuco. The layering effects and textures are cinematic in Agnes's capable hands—a questioning soundscape, a shy and hesitant unfolding of pristine beauty.

The album is called "Dance" and this brings me back to the theme of phrase and line. A lazier musician might revel in the sheer beauty of sound she can give us in the opening pieces by Elias Parish-00-Alvars, but operating on the premise that all music must connect with the rhythm of our bodies, of nature, and of the flow of time, even as Agnes plays seemingly ad libitum music, she does so with direction. It all must somehow be danced to.

Agnes has a way, too, of changing the tone as we change environments. There's a tautness and lock-step to Kachaturian, which she dispenses with when we swoon in the arms of Debussy.

For me, most curious are the three waltzes by Brahms. Like tiny spoonfuls of sorbet, I am curious if the harpist would approach them from the standpoint of imitating the piano or of creating a new sonority. I am not entirely clear what Agnes had in mind, and it feels a bit non-committal, but taken as a whole, the pieces provide an effervescent pause between more colorfully intense and rhythmic dances, particularly de Falla's and Renie's, so her choice feels just right.

Still a young and developing talent, I am giddy to see where the world takes this marvelously gifted and thoughtful musician. A terrific CD worth many listenings from start to finish. ●

Alison Young is a classical music host and producer at Minnesota Public Radio/American Public Media. She left a successful career as a flutist a decade ago after she developed a neurological disorder, but before then enjoyed many years traveling the world giving recitals, performing concertos, playing with some of the finest orchestras, and recording her own discs. Nowadays, Young spins discs and is always on the lookout for the next best thing. You can contact her at ayoung@mpr.org.

KEY:

5 Harps:

Excellent, a must-have for your CD library

4 Harps:

Very Good, worth buying

3 Harps:

Good, worth considering

2 Harps:

Fair, worth hearing in the store

1 Harp:

Wouldn't you rather buy lunch?



sing us a song

Billy Joel isn't just the piano man anymore.

by Jan Jennings

Billy Joel has been a pop icon for decades. Although he hasn't released an album of new songs in 20 years, his Grammy-winning, multi-platinum songs are among our most beloved standards. It is our good fortune that Hal Leonard recently published a collection of 10 of his songs. *Billy Joel for Harp* features two arrangements of each song by Emily Brecker. The first is intermediate level for pedal harps or "large" lever harps tuned to E-flat and is notated for both instruments. The second is easier and suitable for small lever harps tuned to C (and playable on lever harp tuned to E-flat with no re-tuning).

The first selection is the haunting ballad, "And So It Goes." The pedal harp version is fairly simple and sight-readable by intermediate to advanced players.

The small harp version has no lever changes. Instead, Ms. Brecker substitutes a different note, or ignores or omits the accidental, while still maintaining the basic harmony of the original.

"Don't Ask Me Why" is more difficult. In spite of the suggested tempo of "moderately," this is a lively piece that needs to move at a pretty good clip if you want it to sound the way Billy Joel recorded it, making the lever changes more challenging. The small harp arrangement has simpler rhythms, fewer lever changes (although there are still several), and minor alterations to the melody. They both have some tapping on the soundboard and some scale glisses.

"Honesty" is not difficult on pedal harp but has numerous lever changes. The small harp version is very straightforward.

"I've Loved These Days" is a very pretty arrangement. Ms. Brecker uses some accent marks to delineate the melody from the accompaniment. These really are needed on all the pieces, rather than just the few included in some of these renditions, unless the lyrics are going to be included in the body of the

music, or the music is written with a separate rhythmic line for harmony like piano music. If you don't know the piece, you can't put the emphasis where it belongs. Fortunately today almost everyone has access to YouTube where we can usually hear the original artist performing a piece—an option we should use!

Small harps in C will have to tune a B to flat in their version of "An Innocent Man." Both versions have a rhythmic, Caribbean feel.

There is minimal accompaniment on "The Longest Time." Presumably, this is because the original was usually sung a capella. However, because of the limited range used in the left hand, the accompaniment sort of collides with the melody in some places, dampening it almost immediately. This arrangement would be more interesting with a stronger and more prevalent bass. The small harp version eliminates the need to move some levers, but this is hardly necessary, because even small harps could use the more advanced version with little increase in difficulty.

There are no pedal or lever changes on "Piano Man." The pedal harp version is nine pages long compared to four pages for the small harp. Both versions use some p.d.l.t. to distinguish the instrumental interludes from the melody. The more advanced arrangement uses some varied left hand accompaniment on subsequent verses, but the differences are fairly subtle so it's still a bit long for an instrumental. After all, one of the distinctive things about Billy Joel's music is that it often tells a story. Without a singer, the audience might not know all the words and be bored by too many repeated verses. (Remember: the public has a short attention span!)

"She's Got a Way" is an absolutely lovely arrangement with nice voicings, larger chords, and using a bigger range of the harp. Small harps tuned to C will have to tune a B to flat.



"Summer, Highland Falls" is also quite appealing, but a little more difficult as you should play it at a faster tempo than marked to mimic the movement of the original. This is also true of "You're My Home" which is reasonably fast-paced rather than "moderate." This last piece is another example of the need for more clarification of the melody versus the harmony.

It is so important for instrumentalists to dynamically define the melody as separate from the "fill" and harmony. A simple solution is to include lyrics *within the music* on pop tunes so we can play as if we are singing. Besides, it helps us interpret the piece. Would you play a lament about lost love the same way you play a song about surfing?

Lever changes are notated by diamond-shaped notes, but they are very tiny and so faint that they are difficult for those with less-than-perfect vision to see. Some page turns are inconvenient. Most of the small harp versions are watered down arrangements with minimal—if any—lever

changes, yet they still provide nice renditions for the beginner level. But if you're not afraid of moving levers, try the pedal or large lever harp version.

Brecker has done an admirable job simplifying these pieces for all harps while staying true to the original interpretations. She has included the "hooks" that make it easy for the public to name the tune in just a few notes! Try them—you are sure to get positive feedback from your listeners! ●

Jan Jennings is the music review editor for Harp Column and is the author of The Harpist's Complete Wedding Guidebook and Effortless Glissing. You can e-mail her at mail@harpbiz.com.

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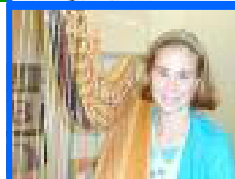
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strange but true harp stories

Lost in translation

I had the pleasure of traveling to Brazil last May with a college choir from my hometown of Pella, Iowa, and two of our concerts were part of the Rio International Harp Festival. I was both excited and a bit nervous to use the harp to accompany the choir, as fine harpists and harp enthusiasts from around the world were gathered for this prestigious event.

The first concert was in a large cathedral and was to begin at 6:30 p.m. At 6:00 the harp had not arrived. At 6:15 the harp had not arrived. At 6:20 the harp had not arrived. At 6:25 p.m. there was suddenly a buzz of excitement—the harp had arrived! As the beautiful instrument was uncovered and carted to the front of the cathedral, a hush came over the large crowd.

With only five minutes to thoroughly tune a fine concert harp, and in front of an absolutely silent audience, I felt as if I was tuning in my underwear. Pling, pling, pling...pling, pling, pling. With a quick prayer that I had done a decent job of it, I put the tuner down and the concert began, right on time. Thankfully, all went well.

The next evening the festival performance was in a large school auditorium. Once again the harp did not arrive when expected, but I was somewhat relieved that it arrived a bit ahead of the previous evening's schedule—6:22 p.m. and there it was! I figured that if I had tuned it in five minutes the evening before, eight minutes would be a cinch.

At 6:25 p.m. a screen came down on the stage just behind me. "Ah," I thought, "someone must have backed into the switch accidentally. Surely it will soon go back up." Next the lights went out and a deep voice speaking Portuguese boomed throughout the auditorium from a safety film that was projected on the screen.

Really? Now what? Pling pling pling...pling pling pling... The prayer that night was, "Thank you for the little pick-up attached to my tuner and for the little red and green tuner lights that gave me a hint when I couldn't hear my harp over the safety video."

The hospitality, warmth, and kindness of the Brazilian harpists and festival-goers were wonderful beyond compare. How fortunate I was to be part of this wonderful event! But if you go, I would suggest speed-tuning and tuning in the dark as good preparation exercises. ●

—Kris DeWild
Pella, Iowa

talk to us

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Salvi Arion, semi-grand, 44 strings, natural, \$14,500, Built 2010, gold gilding, regulated August 2013. Excellent condition. Warm tone. Contact carlawethington@msn.com.

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Dusty Strings FH 36S, maple, \$3,995, Full Loveland levers. Like new, mint condition. Incredible tone in both treble and bass. Call 810-241-8860. Sarasota, FL.

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Heartland Dragon Heart, lever harp, 36 strings, \$3,495, Fully levered, all wood construction. New condition. Call Sue at 727-577-4277 or email scdv@aol.com. FL.

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Lyon & Healy Ogden, lever harp, mahogany, \$2,300, Built 2009. Beautiful, mellow sound, carries even in an orchestra. Comes with soft cover, tuning key and some extra strings. Can send photos and sound clip. Email caycemartin@eagles.ewu.edu. Spokane, WA.

Lyon & Healy Prelude, lever harp, 38 strings, mahogany, \$3,900, Built 2004, decorated Sitka spruce soundboard, scalloped bronze finished crown and matching claw feet, string spacing and tension similar to traditional Lyon & Healy pedal harp. Rich, powerful tone. Excellent condition. Includes padded cover and tuning key. Contact occester@gmail.com.

Lyon & Healy Troubadour II, 36 strings, ebony, \$1,995, Very good condition. Cover included. Rent to own available. Call 860-675-0227 or email peterreis@harp-international.com.

Lyon & Healy Troubadour V, mahogany, \$3,200, Built 2002. One owner, rarely moved. Great condition. Includes tuning wrench and case. Shipping not included. Email fairyfloss02493@gmail.com. Boston, MA.

Lyon & Healy Troubadour V, natural, \$3,750, Excellent condition. Cover included. Contact shelleyalea@me.com. New Orleans area. LA.

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Triplett Monterey, lever harp, 36 strings, cherry, \$2,995, Full Camac levers. Includes one year warranty and fleece lined transport cover. Purchase, rent or rent to own. Call Carolyn at 626-791-6262 or email Carolyn@pacificharps.com.

Triplett Sierra, 36 strings, Brand new model, full Camac levers. Full factory warranty and fleece lined case included. Rent to own. Call 860-675-0227 or email peterreis@harp-international.com.

Harp For Sale—HISTORICAL

Lyon & Healy Style 21, semi-grand, gold, historical, \$12,500, Serial #2542, originally built 1923 as

a straight board harp. Returned to the Lyon & Healy factory in 1965 to have the soundboard replaced, rivet, new neck, and cosmetic retouching. In 1970, it was returned to the Lyon & Healy factory to have the straight soundboard replaced with an extended soundboard. Today, the harp has been regulated and fully restrung making this instrument a perfect gig harp or smaller practice harp with a beautiful, warm sound. The price includes a dust cover, tuning key, harp cart, and wooden music stand. Call 856-428-1430 or email va.harpcenter@verizon.net for more information. VA.

Lyon & Healy Style 21, semi-grand, pedal harp, 45 strings, gold, \$16,900, New soundboard, rivet. Excellent condition. Amazing sound. Call Lisa at 770-442-9172 or email Lisa@Harpnotes.com. GA.

Harp For Rent

Pedal and Lever Harps for Rent, Pedal and lever harps available for rent any length of time or rent to own. Showrooms around US, Canada and Japan. Call Harps Unlimited International at 860-675-0277 or email peterreis@harp-international.com.

Sheet music for sale by Stephanie Bennett, lever and pedal harp, Harps for Rent in Southern California, pedal and lever, short or long term. www.harpworld.com/rentals.html.

Accessories

New and used benches, music stands, dollies and trunks, all makes and sizes, Call 860-675-0227 or email peterreis@harp-international.com.

ABOUT CLASSIFIED ADS

Subscribers to the print edition of *Harp Column* may list one free ad up to 20 words in any of our standard categories (harps for sale, harps for rent, etc.). All other classified ads will be charged a flat rate of \$20 for 20 words or less; ads over 20 words will be charged an additional \$20 per 20 words (21—40 words is \$40; 41—60 words is \$60, etc.). All ads appearing in the print edition of *Harp Column* will also appear at www.harpcolumn.com and vice versa.

Rules for counting words: The name of the harp manufacturer counts as one word, even two-word names like "Lyon & Healy" and "Dusty Strings"; the style of the harp counts as one word, even two-word styles like "Style 30"; "semi-grand" and "concert-grand" each count as one word; descriptions such as "gold," "walnut," etc. each count as a word; phone numbers and e-mail addresses each count as a word; every other word in the ad counts individually.

To place an ad, visit the classified ads section of www.harpcolumn.com. By placing your ad directly through the website, you will have the ability to make changes to it yourself and remove the ad immediately when your harp sells. You may also place your ad by contacting Carol at 800-582-3021 or cringen@harpcolumn.com.

Ads will be approved and placed on our Website upon receipt of payment. *Harp Column* assumes no responsibility for veracity of classified ads or for anything concerning the products described in the ads.



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