

HarpColumn



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practical news for practical harpists

Remy van Kesteren

inside:
gig rates survey
and
USA winners:
where are they
now?



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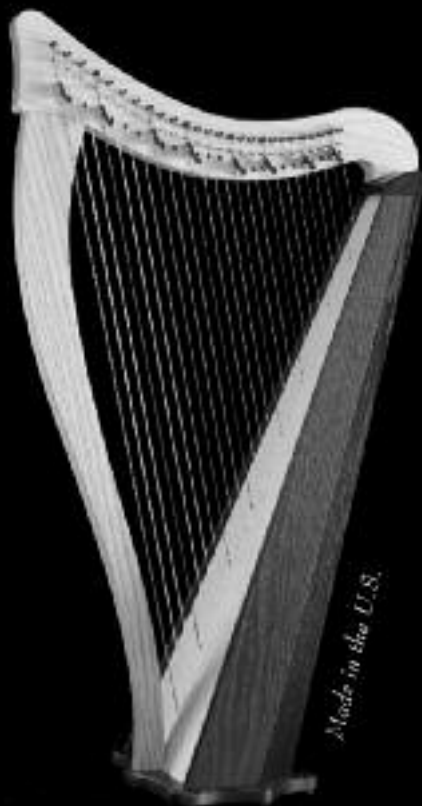
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features

the storyteller • 22

Remy van Kesteren has a story to tell. Actually, he has many stories to tell...and the world is all ears.

by Alison Reese

the after gold • 30

Find out where the eight previous winners of the USA International Harp Competition are now.

by Alison Reese

national gig rates survey • 34

We asked harpists across the country to tell us what they charge. Find out how your rates stack up.

by Natalie Durk and Alison Reese

departments

from the editor • 6

Freelancing for a living.

harp news • 8

Three rising stars win medals at the USA International Harp Competition.

college harp programs • 9

We've added 29 more schools to our listing of college harp programs across the country.

in memoriam • 10

Remembering Sally Maxwell and Steve Green.

conference reports • 14

Students gather in L.A.; Somerset draws lever harpists.

sounding board • 16

Your rates show you mean business.

arranger profile • 18

Rhett Barnwell on his unorthodox path to harp arranging.

advice • 20

How to handle requests to play for charity.

CD review • 42

Claire Jones and Caroline Leonardelli with CDs that are easy on the ears.

music review • 44

Christmas classics from past, present, and future.

strange but true • 46

Quick hands save the day.

classifieds • 47



22

Of the many challenges of competing at the USA International Harp Competition, winner Remy van Kesteren says timing was one of the trickiest, "Of course you have to learn everything, but then you have to make sure that you peak at the right time."

*cover photo and
photo above
courtesy
Marco
Borggreve*

from the editor



behind the numbers

Improving on the economic picture for freelancers.

by Alison Reese

Early in my career, shortly after graduating from college, a friend overheard me talking with a potential client about my gig rates. After I got off the phone, he asked me how I could charge money for playing. “Shouldn’t you play because you love it, and not because you want to make money?” he asked, appalled at the thought of me profiting from playing.

I was completely taken aback by my friend’s outrage over my playing for pay, but even more so by his doubting the source of my motivation for making music. “Yes, I love playing the harp,” I replied. “In fact, I love it so much that I want to make my living with it.”

While no one would ever expect a dentist to put in a filling in for free or a plumber to fix a leaky faucet simply because he has a passion for pipes, there is a perception in our culture that artists are different—that somehow doing something enjoyable should be its own compensation. But the financial realities of being a freelance musician are far from enjoyable—high costs of education, instruments, and insurance; long hours without paid vacation; and constant battles over relatively low wages. We decided to take a closer look at those wages in our “National Gig Rates Survey” on pg. 34.

Based on our findings, 57 percent of full-time professional harpists make less than \$30,000 per year. Not awful, unless you consider that these are self-employed musicians who must also cover the costs of health insurance, life insurance, and retirement benefits out of that annual income. Now it’s awful.

Annual income is low because gig rates are low. Harpists simply aren’t charging enough per gig to make a decent living. Why aren’t they charging more? Two reasons.

First, nearly half of the gigging harpists out there (43 percent in our survey) have another job that is unrelated to the harp. That means they don’t have to

rely on the harp for their livelihood—they can use the harp to supplement their income. When your gig income is just gravy on your household budget, then you don’t *have* to earn \$500 per wedding—making \$150 will do just fine. Albeit unintentionally, these undercharging harpists are wreaking havoc for the 57 percent of harpists who rely on the harp for their entire income.

Secondly, many freelancers look to the “going rate” in their area when setting their fees, essentially letting other harpists define what they charge. The “going rate” can be a powerful force—when you constantly get turned down because a client found a cheaper option, you feel forced to lower your rates or risk not booking anything. After all, something is better than nothing. The problem is, in the long run, you simply can’t sustain a career on just “something.”

I will admit that my frustration with undercharging harpists boils over every time I hang up the phone with another bride or choir director or event planner who has found someone who will play the job for half my fee. I have refused to lower my rates, but I also have refused to resort to pitching myself to clients, thinking, “I shouldn’t have to do that. They will get what they pay for.” But this survey was a wake up call for me. The freelance market doesn’t allow for the luxury of that mindset anymore.

My rates remain unchanged, but my mindset is different. I have to convince potential clients I am worth every penny and be proactive and creative in going after work. There will always be undercharging harpists out there. It feels unfair if you’re trying to make a living, but it is not illegal and it is always going to be a part of our profession. We are trained as artists, but if we want to be freelance artists for the long haul, we have to think like businesspeople. ●

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

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.

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van Kesteren takes gold at USA Competition



The three finalists perform in the fourth stage of the 9th USA International Harp Competition in July, including (clockwise from top left): Remy van Kesteren, gold medal; Marta Marinelli, silver medal; and Emily Levin, bronze medal.

Photos courtesy Maximillian Tortoriello

DUTCHMAN WINS IN BLOOMINGTON

REMY VAN KESTEREN of The Netherlands is the first place gold medal winner of the 9th USA International Harp Competition, held July 10–20, 2013, in Bloomington, Ind. His award includes a commemorative gold Lyon & Healy concert grand harp, along with concert and recording sponsorships by Lyon & Healy, and the \$5,000 David and Linda Rollo Award.

Other finalists were Italian **MARTA MARINELLI** who won the silver medal, which includes the \$5,000 Bow Brand Prize, and bronze medal winner **EMILY LEVIN** of the USA, who received the \$3,000 Eul Duk Kwak Memorial Prize. Prior to the awards ceremony and announcement of the winner on July 20, the three finalists performed Carl Reinecke's Concerto in E-Minor for Harp and Orchestra with the Indiana University Festival Orchestra in the final stage.

Other winners are: **YU YING CHEN**, China, fourth prize, (\$3,000 Vanderbilt Music Company Prize); **EMILY HOILE**, United Kingdom, fifth prize, (\$2,500 Dr. Konrad William Rinne and Dr. Erzsébet Gaál Rinne Prize); **JOEL VON LERBER**, Switzerland, sixth

prize, (\$2,000 Rachel Mary and John Isaac Jones Memorial Prize); **GWENLLIAN LLYR**, United Kingdom–Wales, seventh prize, (\$1,500 Marlene Rapp Prize); **ALEXANDRA MULLINS**, USA, eighth prize, (\$1,000 Friend of the Harp Competition Prize).

Two special prizes were also awarded. **MARTA MARINELLI** received the \$1,000 Mario Falcao Prize for the best performance of Reinecke Concerto. The \$1,500 Willy Postma Prize for Best Performance of Attahir's *De l'ob-surite II* went to **REMY VAN KESTEREN**.

You can read our interview with van Kesteren in "The Storyteller" on pg. 22.

HORNE WINS SAN FRANCISCO BALLET POSITION

The San Francisco Ballet Orchestra named **ADRIANA HORNE** its new Principal Harpist following an audition July 1–3. Horne served as the American Harp Society Concert Artist from 2005–2007, and has been a top winner at several major competitions. Horne is a doctoral candidate at Indiana

University. She also holds degrees from the University of Southern California and Texas Tech University.

KONDONASSIS RELEASES 17TH ALBUM

Acclaimed recording artist **YOLANDA KONDONASSIS** has released her newest album, *American Harp*, which includes works by Elliott Carter, John Cage, Lowell Liebermann, John Williams, Norman Dello Joio, Hannah Lash, and Stephen Paulus.

"I've wanted to make this recording for a long time," says Kondonassis about the new release. "The pieces on this album share a certain honesty, directness, and reflective quality that I think is uniquely American. The pieces are harmonically fresh and the composers unafraid of moving beyond the rarefied French/European world of the harp to forge new frontiers."

This marks the 17th CD release for Kondonassis, and her second for the Azica label. *American Harp* is available on iTunes and in retail stores. You can read *Harp Column's* review of *American Harp* in our July/August 2013 issue. ●



COLLEGE HARP PROGRAMS—PART 2

—by Meghan Caulkett

For harpists looking at colleges this fall, we've got a few more to for you to consider. Our college harp program listings that appeared in the July/August 2013 issue of *Harp Column* included 114 college, university, and conservatory programs. Here are 29 more that didn't make it into our original article. We include only four-year colleges, universities, and conservatories with a harp instructor on the faculty in our listings. For the complete look at college harp programs, visit www.harpcolumn.com.

BELMONT UNIVERSITY

Nashville, Tenn.
type of school: university
harp instructor: Paula Bressman
degrees offered: B.M., B.A., M.M.
harp students last year: 6
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 1
space provided for personal harps: yes
program includes: orchestra, world string ensemble, jazz and pop groups, harp ensemble, studio class, harp pedagogy, harp technique and literature class, music business, applied lessons in both commercial and classical harp

BIOLA UNIVERSITY

La Mirada, Calif.
type of school: university
harp instructor: Mindy Ball
degrees offered: B.M., B.A.
harp students last year: 1
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: none
space provided for personal harps: yes
program includes: orchestra, chamber music, harp ensemble, symphonic winds

CAL POLY STATE UNIVERSITY

San Luis Obispo, Calif.
type of school: University
harp instructor: Jennifer Sayre
degrees offered: B.A.
harp students last year: 1
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: none
space provided for personal harps: yes
program includes: orchestra, wind orchestra, band, jazz ensembles, chamber music, vocal ensembles accompanying

CINCINNATI COLLEGE-CONSERVATORY OF MUSIC

Cincinnati, Ohio
type of school: conservatory
harp instructor: Gillian Benet Sella
degrees offered: B.M., M.M., D.M.A., Artist's Diploma, Performer's Certificate
harp students last year: 7
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 4
space provided for personal harps: yes
program includes: harp studio class, orchestra, chamber music, jazz, pedagogy, harp literature, orchestra repertoire, opera and ballet orchestra

COLUMBUS STATE UNIVERSITY

Columbus, Ga.
type of school: university/conservatory
harp instructor: Susan Bennett Brady
degrees offered: B.M., B.A., M.M.
harp students last year: 3
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 1
space provided for personal harps: yes
program includes: orchestra, jazz, pedagogy, chamber music

EMORY UNIVERSITY

Atlanta, Ga.
type of school: university
harp instructor: Elisabeth Remy Johnson
degrees offered: B.A.
harp students last year: 3
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 1
space provided for personal harps: yes
program includes: orchestra, symphonic band, chamber music

GEORGE MASON UNIVERSITY

Fairfax, Va.
type of school: university
harp instructor: Elizabeth Blakeslee
degrees offered: B.A., B.M., M.M., D.M.A., Ph.D.
harp students last year: 3
lessons for non-harp majors: yes
harp minor: yes
number of school harps: 2
space provided for personal harps: yes
program includes: orchestra, wind ensemble, chamber music, opera

GEORGIA STATE UNIVERSITY

Atlanta, Ga.
type of school: university
harp instructor: Elisabeth Remy Johnson
degrees offered: B.A., M.M.
harp students last year: 3
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 2
space provided for personal harps: yes
program includes: orchestra, symphonic band, opera, chamber music, pedagogy

KENNESAW STATE UNIVERSITY

Kennesaw, Ga.
type of school: university
harp instructor: Elisabeth Remy Johnson
degrees offered: B.A.
harp students last year: 1
lessons available for non-harp majors: no
harp minor: yes
number of school harps: 1

space provided for personal harps: yes
program includes: orchestra, chamber music

MOUNT HOLYOKE COLLEGE

South Hadley, Mass.
type of school: college
harp instructor: Tara Alterman
degrees offered: B.A.
harp students last year: none
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: none
space provided for personal harps: yes
program includes: orchestra, jazz, chamber

NEW ENGLAND CONSERVATORY

Boston, Mass.
type of school: conservatory
harp instructor: Jessica Zhou
degrees offered: B.M., M.M., Undergraduate Diploma, Graduate Diploma, Artist Diploma, D.M.A.
students last year: 5
lessons available for non-harp majors: no
harp minor: no
number of school harps: 8
space provided for personal harps: yes
program includes: studio, orchestra, music theory, music history, harp repertoire, chamber music

OKLAHOMA CITY UNIVERSITY

Oklahoma City, Okla.
type of school: university
harp instructor: Faith Porter O'Neal
degrees offered: B.M., M.M.
harp students last year: 4
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 2
space provided for personal harps: yes
program includes: orchestra, wind ensemble, opera, baroque ensemble, harp ensemble, chamber music

PEPPERDINE UNIVERSITY

Malibu, Calif.
type of school: university
harp instructor: Maria Casale
degrees offered: B.M., B.A.
harp students last year: 2
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 1
space provided for personal harps: yes
program includes: orchestra, chamber music, and solo performances

PORTLAND STATE UNIVERSITY

Portland, Ore.
type of school: university
harp instructor: Denise Fujikawa

degrees offered: B.M., B.A., B.S., M.A., M.M.
harp students last year: 6
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 3
space provided for personal harps: no
program includes: orchestra, new music ensemble, chamber music, harp ensemble, jazz, opera, choral, composition, theory

REINHARDT UNIVERSITY

Waleska, Ga.
type of school: university
harp instructor: Susan Bennett Brady
degrees offered: B.M., B.A., M.M.
harp students last year: 4
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: none
space provided for personal harps: yes
program includes: orchestra, jazz, pedagogy, chamber music

SAMFORD UNIVERSITY

Birmingham, Ala.
type of school: university
harp instructor: Judy Sullivan Hicks
degrees offered: B.M., B.A.
harp students last year: 1
lessons available for non-majors: no
harp minor: no
number of school harps: none
space provided for personal harps: yes
program includes: orchestra, pedagogy, chamber music, wind ensemble

SARAH LAWRENCE COLLEGE

Bronxville, N.Y.
type of school: college
harp instructor: Kirsten Agresta
degrees offered: B.A.
harp students last year: none
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: none
space provided for personal harps: no
program includes: orchestra, theory, jazz, world music, chamber music, choral ensembles

SOUTHWESTERN UNIVERSITY

Georgetown, Texas
type of school: liberal arts university
harp instructor: Delaine Leonard Fedson
degrees offered: B.A., B.M.
harp students last year: 4
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: none

continued on pg. 12

Sally Maxwell

1935–2013

Harpist, Teacher, Leader



The harp community in the United States lost a highly respected performer, teacher, and leader with the passing of Sally Maxwell on July 27, 2013. Born into a family of musicians—her mother, Doris Calkins, an outstanding harpist, started the first harp class at the University of Oregon in 1935—Sally’s harp instruction began at home. As a young woman she studied with Mildred Dilling and Marcel Grandjany before traveling to Paris where she studied with Henriette Renié, after which she returned to Eugene to complete her harp studies at Oregon. Sally joined the newly formed American Harp Society soon after her graduation from UO.

During a post-university interlude devoted to her husband and family, Sally taught students in the Portland area as well as briefly in the San Diego area, and appeared as harpist in various ensembles in both cities. She returned to the University of Oregon as teacher of harp in 1971, a career that lasted 20 years. Her performing career saw her play in orchestras throughout the state of Oregon, including an appointment as Principal Harpist in the Eugene Symphony.

Sally was instrumental in administering annually the Ruth Lorraine Close Awards Competition at the University of Oregon, a competition open to young harpists throughout the nation. She also helped with the administration of these awards through the American Harp Society. Her activities within the AHS began locally in the Eugene Chapter, advancing through Northwest Regional Director, the Board of Directors, Board of Readers for the AHS Journal, Chairman of the Harp Literature Committee, and Vice President. Sally then served two separate terms as President of the AHS (1986–88 and 1994–98).

Former Chairman of the Board and current AHS

Board member Barbara Weiger Lepke-Sims shares her experience with Sally. “Sally Maxwell was my friend and mentor in the AHS. Due to this mentorship, she encour-

aged me to become active in the AHS, which included serving as Chairman of the Board from 1995-1998 alongside Sally when she was President. While serving together we had such fun dreaming about all of the things we could do to help the ‘harp world’ and then implementing some of these dreams. Sally was always interested in mentoring the next generation, which she accomplished largely through her efforts to establish the AHS Foundation which will help ensure future funding for various awards. Sally was a kind spirit whose generosity touched and enriched my life immensely. She will be missed.”

When presentation of the Close Awards ended, Sally worked with Burton Adams to institute the biennial Anne Adams Awards, a national competition that is now a prominent feature of AHS National Conferences. At its 39th National Conference in Tacoma in June 2010, the AHS recognized Sally Maxwell’s service and devotion to the Society by awarding her the AHS Lifetime Achievement Award.

A major portion of Sally’s energies within the AHS was devoted to the AHS Foundation (of which she was President for many years), a non-profit organization separate from the AHS that supports the educational activities of the Society.

Current President of the AHS Foundation Merle Wittmeyer says, “Sally’s dry wit and ironic sense of humor made working with her a real pleasure. When the discussion got into the ‘weeds’ she always brought it back to reality and focused on the real effect of a decision,” Wittmeyer remembers. “Her deep knowledge of harp history and the legacy of

continued on pg. 12

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in memoriam

Steve Green 1949–2013

Harpmaker, Steen Harps

Well-known harpmaker Steve Green, founder of Steen Harps, died on July 26, 2013. He was 64 years old.

Steve was born April 24, 1949, in Welch, West Virginia. He was married to Doris Frances Powell in 1970 while serving in the U.S. Army, stateside during the Vietnam War. After an honorable discharge in 1971, Steve returned home to McDowell County and worked as a coal miner, then as a brick mason. In 1974, Steve and his brother John started their own business, Green's Custom Cabinets, later renamed Green's Kitchens. In 1991, Steve began his second business, Steen Harp Company.

Virginia-based harpist Frank Voltz met

Steve almost 20 years ago at the Charm City (Baltimore) Harpfest where Steve was a vendor—displaying, demonstrating, and selling his harps.

"I wanted to purchase a lever harp but didn't really know very much about them," he remembers. "I attended harp conferences for three years, playing every manufacturer's harp before making a decision. It wasn't difficult. The most beautiful harp I had played in those three years was a Steen."

He is survived by his wife, Doris, his daughter, Beth, his son, David, and his wife, Andrea, and two grandchildren, Josef and Joselyn. Condolences for Steve can be left on the Steen Harps website www.steenharps.com. ●



Maxwell cont.

past harpists allowed her work with the AHS Foundation to focus on the needs of the future and the growth of today's young harpists. Most recently Sally left the AHS Foundation a gift of \$30,000 to be divided equally between three funds: Doris Calkins, Jack Nebergall, and Anne Adams. Sally's family and friends have asked the AHS Foundation to develop a combined fund for Doris Calkins and Sally Maxwell, mother and daughter. The Foundation is happy and pleased to receive donations in any amount to this combined fund."

Those wishing to make a memorial donation are requested to direct it to the AHS Foundation, 646 Worcester Drive, Cambria, CA 93428-3230.

Sally is survived by her two children, Martha and Winston (Jamie), who unsurprisingly, are both performing musicians in addition to their non-musical careers. ●

—Patricia Wooster

continued from pg. 9

space provided for personal harps: yes
program includes: orchestra, chamber music

ST. MARY'S COLLEGE OF MARYLAND

St. Mary's City, Md.
type of school: college
harp instructor: Rebecca Anstine Smith
degrees offered: B.A.
harp students last year: 6
lessons available for non-harp majors: yes
harp minor: no
number of school harps: 1
space provided for personal harps: yes
program includes: orchestra, chamber music, choir, jazz ensembles, recitals

STETSON UNIVERSITY

DeLand, Fla.
type of school: university
harp instructor: Cameron Huster
degrees offered: B.M., B.M.E., B.A.
harp students last year: 2
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 1
space provided for personal harps: yes
program includes: orchestra, chamber music, opera, choral and band collaboration

TENNESSEE STATE UNIVERSITY

Nashville, Tenn.
type of school: university
harp instructor: Phyllis Taylor Sparks
degrees offered: B.M., B.A., M.M.
harp students last year: 2
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 1

space provided for personal harps: yes
program includes: orchestra, band, chamber music

UNIVERSITY OF ARIZONA

Tucson, Ariz.
type of school: university
harp instructor: Carrol McLaughlin
degrees offered: B.M., B.A., M.M., D.M.A.
harp students last year: 12
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 9
space provided for personal harps: yes
program includes: HarpFusion harp ensemble, orchestra, jazz, recording, touring, pedagogy, opera, arranging and composing, chamber music, weekly master classes.

UNIVERSITY OF ALABAMA

Tuscaloosa, Ala.
type of school: university
harp instructor: Judy Sullivan Hicks
degrees offered: B.M., M.M., D.M.A.
harp students last year: 1
lessons available for non-harp majors: no
harp minor: no
number of school harps: none
space provided for personal harps: yes
program includes: orchestra, pedagogy, chamber music, wind ensemble, contemporary music ensemble

UNIVERSITY OF CHICAGO

Chicago, Ill.
type of school: university
harp instructor: Lillian Lau
degrees offered: B.A., M.A., Ph.D.

harp students last year: 2
lessons available for non-harp majors: yes
harp minor: no
number of school harps: 3
space provided for personal harps: yes
program includes: orchestra, sectionals, harp ensemble concert, new music ensemble, chamber music, composition

UNIVERSITY OF OKLAHOMA

Norman, Okla.
type of school: university
harp instructor: Gaye LeBlanc
degrees offered: B.M., M.M., D.M.A.
harp students last year: 6
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 3
space provided for personal harps: yes
program includes: studio classes, harp ensemble, harp orchestral literature, harp pedagogy, orchestra, band, choirs, contemporary ensemble, operas, musicals

UNIVERSITY OF TEXAS

Austin, Texas
type of school: university
harp instructor: Delaine Leonard Fedson
degrees offered: B.A., B.M., M.M., D.M.A.
harp students last year: 9
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 7
space provided for personal harps: yes
program includes: orchestra, opera, chamber music, pedagogy

UNIVERSITY OF WISCONSIN-EAU CLAIRE

Eau Claire, Wis.
type of school: university
harp instructor: Paula Smith
degrees offered: B.M.E., B.A.
harp students last year: N/A
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 1
space provided for personal harps: yes
program includes: harp pedagogy and literature, string ensemble, harp ensemble, orchestra, wind ensemble, symphony band, jazz ensembles, choral accompanying

WAYNE STATE UNIVERSITY

Detroit, Mich.
type of school: university
harp instructor: Patricia Terry-Ross
degrees offered: B.A., M.A.
harp students last year: 3
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: 4
space provided for personal harps: no
program includes: orchestra, band, chamber music, harp ensemble

WESTERN KENTUCKY UNIVERSITY

Bowling Green, Ky.
type of school: university
harp instructor: Phyllis Taylor Sparks
degrees offered: B.M., B.A., M.M.
harp students last year: 1
lessons available for non-harp majors: yes
harp minor: yes
number of school harps: none
space provided for personal harps: yes
program includes: orchestra, band, chamber music ●



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10th American Harp Society Summer Institute and 20th National Competition Los Angeles, Calif., June 16–19, 2013

The American Harp Society held its 10th Summer Institute in June at the prestigious Colburn School in downtown Los Angeles. The modern and well-maintained school is next to the Museum of Contemporary Art and Disney Hall in a fabulously renovated section of Los Angeles. Perfect Southern California weather accompanied the mix of classical and jazz offerings of this year's Institute, which featured some of the West Coast's most well-known harpists. Institute chairperson Ellie Choate conceived

this conference as a time to focus on chamber music, small ensembles, and playing with others—a focus on friends.

There were workshops dedicated to playing in many different kinds of ensembles. Los Angeles harpist Maria Casale led a panel discussion about harp and choral music, while Paul Baker contributed in a workshop about playing casuals with other musicians. Two notable masterclasses were given by Heidi

Lehwalder, concerning chamber music, and Elizabeth Hainen, who addressed solo harp repertoire. Eminent composer Gary Schocker was on hand to do a workshop about his compositions and approach to today's classical contemporary pieces. Dr. Stewart Gordon gave an inspiring lecture about mastering the art of a fine performance. It was remarkable to see and hear the great diversity of the West Coast harpists. What a treat to see the legendary Stella Castellucci on a panel with jazz harpists Carol Robbins and Lori Andrews as she shared her approach to improvisation and finding one's voice.

The concerts were equally inventive, beginning with the outgoing AHS Concert Artist Elizabeth White Clark. Although in her early 20s, Elizabeth is a concert veteran and a superb example to the competing harpists who gathered for the National Competition,

which ran concurrently with the Institute. Elizabeth Hainen's solo recital was unusual and innovative in that she grouped her selections in sets, not unlike a jazz musician. These sets included a Baroque set, a French set, and then a folk set, which was a unique six-movement work by the 20th century composer Esteban Benzecry.

Other concerts included the rich combination of harp and viola with Duo Esprit, Ann Marie Liss and Basil Vendryes, viola, an eclectic chamber music concert of Southern Californian composers and arrangers, played by Susan Allen and Paul Baker, and Carol Robbins' jazz quartet playing her original compositions and standards. We were treated to a very special performance by the Dutch harpist, Gwyneth Wentink, who gave a tremendous performance with her Elements Trio of harp, sax, and violin/voice.

The post-concert receptions also had their share of diversity and interest. One evening some of the best freelance harpists in Los Angeles, including Stephanie Bennett, Bonnie Mohr, and Michelle Whitson-Stone performed sets as different as they are! Another evening featured a harp ensemble led by AHS President Delaine Leonard Fedson, performing the works of contemporary German composer/arranger Willi Huber. The final reception included music by Harpsody, with harpists Tomoko Sato and Kaffee Mimun.

In short, the 10th Summer Institute had the perfect blend of classical, contemporary, and beyond. Although there were no performances with orchestra, the palate of sound in the concerts was rich and colorful. There was practical application for all, new repertoire to be heard, and high-level performances by both professionals and young competitors. For this harpist it was a week of imagination, connecting with friends, old and new, and great inspiration! Time to get back to the studio and try some of the new techniques! ●

—Felice Pomeranz



Alexandra Mullins was named the new AHS Concert Artist at the 20th AHS National Competition held in conjunction with the 10th AHS Summer Institute.

Somerset Folk Harp Festival

Parsippany, N.J., June 18–21, 2013

If you are a lever harper and you have never been to Parsippany, N.J., in July, I'm telling you that right now—right this very moment—you should begin saving your pennies for the 2014 Somerset Folk Harp Festival. It's exhilarating. It's exhausting. You and your harp (and your harp cart, and your music stand, and your music bag...) will schlep together from one side of the Hilton Parsippany to the other, and you will love every minute of it. I know this because, when I traveled there for a long weekend last month...

It was all about me and my harp. Let me repeat: it was all about me. I set my schedule; I chose my workshops and concerts; I did exactly what I wanted to do for four days with no distractions or interruptions. What's not to love about that?

I talked with, laughed with, and learned from the brilliant harpists whose arrangements I work to play and whose tunes fill my Pandora stations. (I even had a dinner date with a wonderful, famous harpist whose arrangement of Carolan's Concerto is always on my set list!) Kim Robertson, Grainne Hambly, Janet Witman, Maeve Gilchrist, Cormac de Barra, and 32 other presenters—all there to help me focus and improve.

My technique and repertoire expanded exponentially. Slow airs? There's a workshop for that. Building left-hand skills? Yup. Learning to accompany vocalists? Setting yourself up professionally? Slip jigs? Harp therapy? Harp maintenance? Wire strung harp? Learning to play the tin whistle, for goodness sake! It seems impossible that I accomplished so much in four days. Whew!

I broke out of my Celtic rut and learned about Tyrolean Harp, Venezuelan and Paraguayan Harp, Spanish harp, blues harp, jazz harp, classical harp, Jewish harp, Christian harp. Where else could I do that?

I wandered for hours in the vendors' mall, playing the same three songs on every make of lever harp and talking to the craftsmen and women about their beautiful instruments. I looked at books and sheet music and harp carts and music stands and CDs and jewelry and more. I wandered and drooled...and spent!



I was so proud to be a part of a festival that initiated a Youth Harp Program, bringing teens to Somerset to receive both group and individual instruction as well as performance experience. We also raised money and collected music and strings to help a growing youth harp program in South America.

I turned my back to the stage and participated in a "blind harp tasting." Where else could I hear 10–15 different harps, rating their differences and really focusing on the sound I was looking for?

Concerts—I attended so many! Evening concerts. Afternoon concerts. Carolan marathons. Impromptu get-togethers. A Fiesta! A concert by attendees, for attendees. So much talent at every turn.

A banquet. An indoor pool and an outdoor pool. Early morning yoga, or t'ai chi, or water exercises. A few moments of delicious silence in a top-notch, on-site steak house. And a friendly chat at the bar with.

The warmest, friendliest people I have ever met. The festival staff, my fellow harpists—everyone just so happy to meet me, learn with me, and play together.

Somerset was just four big, blissful days of non-stop harping with old and new friends. I loved every minute of the long weekend and, now that I've recovered, I am waiting not-so-patiently for July to come around again. It was intense, it was wonderful, and it was every lever harpist's dream escape. Why not meet me there next year? ●

—Pam Stohrer



Top: The first Somerset Student Harp Ensemble performs. Bottom: William Jackson (left) and Grainne Hambly (right) give a duo concert.



finding a fair fee

The notes we play are only the beginning of our work.

by Brandee Younger

Early in my career I received the following call for a gig:

Client: "I need a harpist to play four hours of background music at the Waldorf Astoria. It will be amazing exposure—far beyond anything you've ever done or will do."

Me: "Sounds great! What are the additional details? Is there a budget?"

Client: "We will do your makeup, dress you in the newest Tom Ford design for the night, and, oh yeah, Brad Pitt may show up."

Me: "So you're looking for someone to play for free?"

We all get calls like this—the promise of future work, exposure, connections, good will, or celebrity sightings in lieu of actual money for the work we do. There are times gigs like these are worth it, but the problems created by continually undervaluing our services can be huge.

As in any profession, we're often eager to work straight out of school, and will also take undesirable jobs at times, just to get going. As freelance musicians, our work consists of a variety of gigs—from orchestras to weddings, private parties to jazz combos. Whatever the gig is, it can't hurt to try it, right? After all, each experience teaches us musical and business lessons that help us decide which avenue to take in our careers.

But once we've played enough orchestra rehearsals for cartage alone, recording sessions for

points, benefits for small honorariums, and weddings for as low as the brides could barter, what do we do next? When do we approach what we do with the harp as business and what we do behind the harp as art?

When we finish college, our goal may be to play in an orchestra or to run a successful wedding business. It may be to play chamber music and solo concerts or to become a studio harpist. No matter our goal, I think it's important to consider the path from where we are to where we would like to be. If we want to have a long-term career that sustains us from college to retirement, it's critical for us to take the long view. We have to think in terms of building a business that is financially viable. You may be thinking, "But I am an artist, I just want to make music any way I can," or "I'm just doing this because I love it, I'm not doing it to get rich." Any young harpist who embarks on a career as a musician and also wants to retire a musician can't afford to take this kind of idealistic approach. We simply must be practical.

Crunch the numbers. How much is my cost of living? What are my business expenses? A newly-minted college graduate working an entry-level nine-to-five job has a steady paycheck accompanied by a 401K and probably even health benefits. A new college graduate working as a freelance musician has neither a steady paycheck nor benefits. As freelancers, we have to consider these aspects when setting our rates. How much can I contribute each month to a Roth IRA? How much can I contribute to a flexible life insurance policy? How much is health insurance going to cost? I can't imagine that I was thinking very hard about these things directly out of college—no one is. But if we ignore these difficult questions as we build our business, we eventually

When do we approach what we do with the harp as business and what we do behind the harp as art?

put ourselves *out* of business.

Time is money. Everything takes time. I can recall when I was a teenager and young undergraduate student, spending a lot of time on the phone and in person with brides. At some point it just felt like I was giving, giving, giving and in turn, people would just take, take, take. I was young, enthusiastic and very happy to be able to earn money in my chosen field but after a few years, I just felt worn both mentally and physically. I had to first, assess the amount of time I was spending with each client to see if it was actually necessary, and second, set limits. I began to view my time for what it is: a valuable, finite business resource. I began to take into account everything that was involved with a gig—preparing the music, arranging a special request, loading the harp in and out, commuting, maintaining my instrument, phone calls and emails with the client—the list extends far beyond the notes played in the music. Now my fees reflect everything that goes into a per-


formance. Not only am I happier and more satisfied with my day-to-day work, but I have a viable business plan that allows me to do what I love for a living for the long haul.

So the next time a client calls saying, “I just need you to come and play two songs, that’s it,” remember that isn’t “it.” In fact, it’s only a fraction of it. ●

Brandee Younger is a New York-based performing and recording harpist.

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.



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Rhett Barnwell

Atlanta, Ga.

What is your musical background?

I have a somewhat unorthodox background in music, partially fueled by the fact that I could never decide what I wanted to be when I grew up. (And still haven't!) I started the cello at 10 and then added clarinet, flute, French horn, piano, and bassoon to my musical toy box by the time I reached high school. My freshman year of college, I added pipe organ to the list and attempted to triple major in organ, cello, and horn, but there are only so many hours in the day to practice. I finally settled on horn as a major, but in my senior year of college I took up the harp. I went on to get a Master's degree in French horn performance, with secondary emphases in cello and conducting. A few years later, I started a Doctoral degree in choral conducting, with an emphasis in Gregorian chant, and organ. My interest in Gregorian chant led me to study at Westminster Choir College, the Pontifical Institute of Sacred Music in Rome, and at the Abbey of Solesmes, France. I had to put harp on the back burner for a number of years, but finally came back to it about 15 years ago and studied with several very good teachers who helped me to pursue it more seriously. I have also subsequently taken up the viola da gamba, cornetto, baroque triple harp, and trumpet. If there is such a thing as musical schizophrenia, I certainly have it!

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

Most of my arrangements have been for harp solo, but I have a particular affinity for the soprano voice, which I think works beautifully with the harp. I have

arranged or composed several pieces for this combo, with optional cello obbligato, which I think is an ideal sound palette. I've done a few things for choir and harp, but this doesn't always work well as choirs will tend to overpower the harp. I am hoping to publish soon a collection of arrangements for harp and cello, as I have had a lot of requests for that combination.

How do you decide what to arrange?

I arrange for a variety of needs, but I am probably most drawn to arranging for pieces that I find personally inspiring. I am constantly listening to music on Sirius XM radio in the car, on YouTube, on CDs, and of course at live concerts, and I am always wondering if something I especially liked would work on the harp. I also have a particular interest in sacred music and feel strongly about finding pieces that will fulfill a spiritual need for myself, or more importantly, for someone else.

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

Yes, one criterion—is it too hard? [Laughs] Because I feel a particular sense of mission to create pieces that are playable both on lever and pedal harp, this does narrow the possibilities, but I think it also creates a challenge for lever harpists by arranging pieces that do stretch the technique a bit. So, I look at keys, chromaticism, technical difficulty, etc., but I think the bottom-line question is, "Will this sound good on the harp?" There are certain things the harp does really well, and if I can find a piece that will take advantage of what I call "idiomatic

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writing," I will use it. In other words, could I make someone think this was originally written for the harp? The harp is technically a pitched percussion instrument and some things just won't work very well with this in mind.

What's the most useful origination of your material?

All I can say is, "Thanks be to Google!" I don't know how we lived before the Internet and computers, but obviously folks like Bach and Handel were able to get by somehow. Nowadays, I find a lot of material by searching "free scores" online. As you can tell, I'm quite cheap—I look for free downloads with no copyright restrictions! I am quite fond of arranging Baroque music, and now it's easy to find scores or keyboard reductions of this at the IMSLP Web site (imslp.org), and it's all free. I also do a lot of hymn arrangements, so obviously I would use a hymnal for that, or just my own memory of the hymn. I have used full orchestral scores, organ scores, easy piano books, piano/vocal scores—you name it. Sometimes, I have even transcribed stuff from a recording on YouTube just to get the tune, which I can then arrange.

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

Well, I hate to give away all my trade secrets, but essentially, once I've figured out what I want to arrange, I sit down at the harp and start playing until I come up with something that sounds good to me. I quickly write it down before I forget it! I have given workshops on how to arrange and often am asked about the process, but there is really no method to my own madness.

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

For me, it's getting started! I have a huge long list of pieces I want to arrange, or that people have requested, and it's so overwhelming that I don't know where to start! Once I get started and get an idea, it's difficult to sustain the level of energy and creativity required to finish the piece. I have a full time position as a church music director, so I have to find the time to

arrange and compose. I also teach and freelance and travel a bit doing workshops and concerts, so finding quality time to devote to a new piece is very difficult.

How have you chosen to publish your arrangements?

I started this whole business quite by accident—I had made my early arrangements for my own use at the hospice, and then I was asked to present some of them at the Liturgical Harp Conference in Charleston, S.C., in 1999. I quickly put them in Sibelius, the musical notation software program, and ran a few things off at Kinko's. Much to my surprise, people actually bought them at the conference! I thought about trying to get an established publishing company to distribute them after this, but harp music is such a niche market that this proved unfeasible. I decided to start my own publishing company, Seraphim Music, and with the help of the Internet and music notation technology, it has been more successful than I had imagined. Sylvia Woods was a great help to me early on, as she encouraged me to put arrangements in book form, which she now distributes. I am very grateful that Lyon & Healy, Melody's Traditional Music, Virginia Harp Center, Atlanta Harp Center, Harp Connection, Kolacny Music, Michigan Harp Center, Camac Harps and many others, have chosen to distribute Seraphim Music Editions.

What's your advice to some who would like to start arranging?

Go for it! The harp world needs repertoire, and I would encourage anyone who has the ability to arrange, to exercise that gift. The harp is becoming a more visible instrument thanks to social media, and I think that well-crafted and tasteful arrangements will help to promote the harp as the beautiful instrument that it is.

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

I think this would be "going over your head," in other words, making arrangements that are either not well-suited for the harp or are too difficult. Technical difficulty does not equal musical quality. It is

so important to write for the harp idiomatically, that is, to capitalize on the things the harp does well, and this is not often the case with some arrangements. We need to create something that is "accessible" for the harp, meaning, it lies well in the hands and seems to make sense technically as a harp piece. ●

Rhett Barnwell is an internationally known composer and arranger of lever and pedal harp music. He is the founder of Seraphim Music and is a frequent presenter and performer at harp festivals around the country. He has given harp concerts throughout the U.S., Ireland, and Italy, often accompanied by soprano Victoria Lawson. He holds Bachelor's and Master's degrees in music, and has pursued Doctorial studies at the University of Georgia. He was the manager of the Atlanta Harp Center and is currently Director of Music at Embry Hills United Methodist Church in Atlanta. Barnwell's publications are available at www.seraphimmusic.com and at major harp retailers.

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question: How do you turn down people who ask you to play for free for a non-profit, charitable event? I always feel guilty when I say no!



Robbin Gordon-Cartier



Cindy Horstman



Karen Strauss

I believe that everyone should have a charity, cause, or group that they support both financially and physically with as much or as little as they are willing to give. I think it is really important to give back to causes in which you believe.

That said, there are many harpists who actually cringe when they hear the word “fundraiser” from a potential client. To me, the very word is an oxymoron because there is not much fun in performing for free because you were coerced into donating your services. Many times, the people who approach you for these donations are having the event at expensive venues that consume most of the profits that could have gone to the cause. I don’t know about you, but it annoys me to play for free at an event where the cost for having the event could buy me a new harp! This is one of the reasons you must know going into the conversation what you already do for charities and charge for these jobs the same way you charge for events not called fundraisers.

If after you have been paid you decide to donate to the cause, do so with a check of your own. The IRS does not allow deductions for donations of services and it is your service that allows you to earn a living that affords you the money to support the causes in which you believe.

You must not waver in your first response or allow an attempt by the client to negotiate the service.

So how do you say no to people who ask you to play for free? You open up your mouth and just say, “No.”

—Robbin Gordon-Cartier, harp instructor at Cicely Tyson School of Performing and Fine Arts
East Orange, N.J.

When I am asked to play for free by a non-profit or charity I always try to respond with an educational approach. I mention that I make a living by playing the harp and give them my hourly rate.

If the event is close to home I might offer to play for one hour instead of my typical two hour minimum. This one hour rate may work within their budget and will hopefully show them that I am flexible and willing to support their cause.

Sometimes I mention the “hidden costs” of playing a gig including transportation and cost of the instrument and its maintenance.

If the charity is one that is near and dear to me, sometimes I offer them a reduced rate and ask them to include my name in their advertising and promotional materials along with my contact information. After all, most charity events are attended by people who are willing to donate money, socially active, and probably host events as well. Because of this, I also request permission to visit and network with the guests and vendors at the event.

This may be an excellent opportunity for other potential clients to meet and hear me. Think of it as a paid audition!

—Cindy Horstman, harpist, composer, arranger

Dallas, Texas

Simply because there are only 168 hours per week, it would not be possible to play for each non-profit organization that requests free harping services.

So I respond with that old standby—the truth! I explain that I have several favorite charities I play for on a regular basis, usually at their annual galas. And due to teaching, rehearsing, and performing commitments, I cannot play for any others.

I frequently mention my awareness of their organization and the numerous good deeds they perform.

Also, there are two ideas I suggest to lessen the blow of their disappointment: I offer to send them one of my CDs if there is going to be a Silent Auction associated with the charity's event, and I always encourage them to call one of my advanced students. This works wonders on

several levels. It gives the pupil the experience of playing for a receptive group, the organization has lovely harp music for their event, and it helps assuage my guilt in turning down a request from a worthwhile cause! ●

—Karen Strauss, teacher, performer, and president of the Long Island Chapter of the AHS

Long Island, N.Y.

Coming Up:

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



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Ina Zdorovetchi
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interview

the storyteller



Remy van Kesteren

Remy van Kesteren sought redemption at the USA International Harp Competition, and he got it.

by Alison Reese

In 2009, Remy van Kesteren made it to the final stage of the International Harp Contest in Israel. He finished third. Not bad for a teenager performing on an international stage with an orchestra for the first time.

Though the story didn't end how he had hoped in Israel, Remy moved on. He went to Paris to study with Isabelle Moretti. He started the Dutch Harp Festival and Competition (which will have its third edition in 2014). He performed. He collaborated. He thought he was done with international competitions. But when you see his face cringe ever so slightly and his eyes look wistful as he talked about coming oh-so-close in Israel, you can tell, he wanted another shot.

So Remy put his reputation on the line and entered the 9th USA International Harp Competition this past July in Bloomington, Ind. This time, Remy got his fairytale ending. We caught up with him the morning after his gold-medal win.

HARP COLUMN:

It was a really exciting night. That jury deliberated a long time! [Laughs]

REMY VAN KESTEREN: Yes. It was quite a wait!

HC: Well, tell me, what was your reaction in the moment that you knew you were the winner?

RVK: I think I was quite shocked and surprised, obviously very happy—I've been looking forward to it. I came here to win, but I wasn't too sure after the finals. Also because Marta (Marinelli) and Emily (Levin) are such strong players, and you never know what's going to happen. And I've been in finals before four years ago in Israel, and then I didn't make it, so you never know. It was such a strange situation, and I actually I thought I was not going to win, and then suddenly it came as a great surprise. I was very

happy!

HC: Great. I'm always curious about that moment when you walk onto stage, and there's a full house, and you're in the finals of this epic competition—can you describe that moment? I mean, are you zoned in, are you just locked in to what you have to do or are you able to absorb the moment at all?

RVK: When I come on stage I always try to make contact with people. But yes, when you're in such a situation, you are a little bit zoned in. But I try to be

open because I know when you are locked in too much you don't have any contact and making music is about making contact. Otherwise if I just do what I want and they sit there, then they could just as well put on a CD. It is about the interaction, so I really try to have this, I think last night, well, I really felt a connection.

HC: Well, you got a huge hand from the audience. You could tell the audience really liked your performance—really liked you. So, who was the first person you called when you finally got a moment after the finals?

RVK: My mom. Yeah, not very original, but she wasn't

sleeping. She stayed up, I think.

HC: Oh my. Well, it was the next morning practically!

RVK: Yeah, it must have been four or five a.m., but I think she couldn't sleep and she's been, of course, very special but especially because she did everything for me when I was younger. She always drove me with the harp to every little lesson or concert all these years, and she's been still a great sup-



*opposite page: photo courtesy Bart Koetsier
above: photo courtesy Linelle Deunk*



Top: Remy and USA IHC Founder and Artistic Director Susann McDonald in front of the new custom Lyon & Healy harp given to the gold medal winner.

Right: Remy is all smiles following his performance of the Reinecke Concerto in the final stage of the USA IHC.

Photos courtesy Maximillian Tortoriello



port. And after that [I called] my girlfriend and then my teacher.

HC: Neat. Well, earlier you mentioned competing in Israel four years ago. In 2009 you were in the finals there and came away with the bronze medal [no first prize was awarded that year]. How do you think that experience prepare you for this competition?

RVK: Well, of course I knew, more or less, what was coming.

HC: What do you mean when you say, "I knew what was coming?"

RVK: Well, the length of such a competition. Because a lot of competitions, they last a couple days, but this is 10 days, and that is a lot, because of course you live so intensely and you are preparing all the time. The hardest part is playing on stage and then

you have almost no time to relax because you have to prepare for the next one. You have to be mentally ready and physically ready with your fingers and everything, and musically ready with the piece that you are playing at the moment—I think that's the largest challenge. Of course you have to learn everything, but then you have to make sure that you peak at the right time. I think Israel prepared me for this, because there I may have not been ready yet. Also I remembered when I played at the finals it was my first time to play with a large orchestra, and now over the last couple years I did that many times and so these are things that, of course, help you a lot. And I got older—actually, I didn't think I would do a competition again. But then this came along and I really liked the repertoire, so I decided to do it, and I really think that this experience from the past has helped.

HC: So do you think there was a certain amount of pressure coming into this competition having been a finalist in Israel four years ago?

RVK: Oh yes, there was. Well, at least for me, I could feel it very much. The minute I came here people knew me already, and that was a little bit, well, it wasn't a problem, but it increased the tension a little bit because people were saying, "Oh, you'll make it to the finals. Yeah, you were in Israel." I mean, of course it's a risk that if you're kicked out in the first stage after being third in Israel, then people will remember that. You're as good as your last performance also is true in a competition. So that was a lot of pressure. I remember when it was announced that I made it to the finals, it was...[Exhales]

HC: Relief.

RVK: Yes, big relief.

HC: So, you kind of touched a little bit on something I wanted to ask which is, you've had so much success in international competitions, what motivated you to do this one, because this competition takes so much preparation.

RVK: I graduated half a year ago, and I've been finding out what my direction is that I want to take. I felt that I became more and more focused on that, and then I thought well, before I do that, there was still something in there that I wanted to have, another opportunity to make up for Israel, because I still felt like, "Ah, I should have won." And at the same time I looked at the repertoire [for USA] and I really liked it and I knew that if I didn't do a competition, I probably wouldn't ever play it and thought it would be great to one more time try it and also to give myself more time also to think about what

comes next. Just to start practicing this large bulk repertoire, and it was great to find that some pieces that I think I would never play, I actually really enjoy and I will play a lot more in the future I hope.

HC: Can you talk a little bit about your preparation? How long have you worked on this repertoire?

RVK: Compared to Israel I started late. I started in February. It was a short timespan and very intense. I worked very hard. Of course some pieces I knew in advance. I played the concerto and a couple of other pieces, but it was a lot, and I think what I've learned is to know exactly at the

because I wasn't playing so much. I was playing Debussy and a wonderful quintet by Bach and some others, but I also had some spots on this festival to try some solo works and I was in a castle and there was a lot of free time and a very good atmosphere for us. And then when I was done there, I went to my old teacher who I've studied with for 13 years, Erika Waardenburg. She always invites me to her house. I stayed at her house for a week, and before that I was also there another week. I can just study there and she gives me some help and some lessons and that was really the best. So really the

winners who are completely forgotten because they, well, either they get too arrogant, or they stop preparing, or they just sit next to the phone and wait for people to call for concerts and I know this is not the case. But it definitely helps of course now because people know me so that's good. [Laughs]

HC: Well you might not have had enough time to reflect because you just won last night, but what's next for you?

RVK: What's next? Well, a lot of playing and fortunately I have my concert agendas pretty full next year, so I'll be playing a lot, and I've been thinking a lot



photos courtesy Linelle Deunk

time it needs to be ready. If I would have to play the competition two weeks earlier, I would have had a problem because it was not finished. It really happened the last week things came together.

HC: Tell me about your preparation in the few weeks leading up to the competition. I mean, what was your daily routine like?

RVK: [Laughs] As a matter of fact, I had two short concert tours with completely different things right before it, so I went to UK first with my ensemble— I have a trio which I play. And then there was a music festival in Austria where I was invited. And that was actually perfect

week before I was completely locked up, and then everything was ready.

HC: That's amazing. So after winning first prize here, do you feel like you've arrived, like this is the end? Or do you feel like this is just another step on a journey?

RVK: I guess it's another step, it's like building your career, literally, and I don't have the idea that I used to have before I entered any of the competitions. I felt, well if you win a competition then you're done and you can just play and enjoy life. I've become a little bit more realistic, and I know that [winning] can really help, but you have to keep working, of course. There are so many stories of first prize

about the way that we present our concerts. For example, what I find a little bit strange sometimes, is that it is only in classical music that we present our programs with a program. If you look at pop music or jazz music you just go to a concert because you want to see a performer. And I understand this with string quartets because they play Beethoven and people go to hear a specific Beethoven [piece], but with harp, to be honest, our repertoire is not so well-known outside of harpists. I find this a great opportunity to get rid of the whole program thing, because I also enjoy telling people about the works and

continued on pg. 28



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Sivan Magen
Susann McDonald
Maria Luisa Rayan-Forero
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continued from pg. 25

telling my personal link to things, and so I want to develop this further and I've been talking to concert promoters and telling them I'm not giving a program anymore. [Laughs]

HC: So what's the reaction to that?

RVK: Well actually, it was better than I expected. I thought they would have a big problem with it. I'm working together with a director for next year, and I have a lot of ideas of the pieces I want to play, and then we're going to try to make a story throughout because the thing I'm really inspired by is the old role of the harp as a story-telling instrument. We had, at least in Europe, the Troubadours and the minstrels with the harp or the lyre traveling around and playing and making music and telling stories, and I feel in some ways musicians are still like this. I mean, we don't travel with horse anymore, but we still go all over the world, and we want to share our music with people. This idea is growing in my head and I want to develop this further and see how our concert could really be like a musical experience where you experience the story.

HC: Yes. It's a really interesting concept. So I noticed in the third round here, in your free choice program, one of the pieces you played was an arrangement you did of the Shostakovich Prelude and Fugue. Have you done a lot of your own arranging and is that something you want to pursue?

RVK: I like to. When I hear music that just moves me like the Shostakovich, when I heard it the first time, I had to cry, so I wanted to play it. There was a time that I was so frustrated that I was not a pianist or a violinist, but at some point I said, "Yeah, okay, harp is my instrument. I need to make music and I happen to sit behind a harp. Okay. So I do it on a harp." This was an eye-opener to me. It's not such a complicated thing to figure out—it's actually very simple—but when I thought about it like that, then suddenly I realized that actually I have so much freedom to do what I want. So I've been transcribing a lot, and I've been taking composition lessons from the start of this year.



HC: Do you plan to publish anything? Can we get our hands on it? [Laughs]

RVK: [Laughs] Publishing is, well, that might be a next step, but I will definitely continue playing, and I wish next year to try and play one of my own pieces but I'm not sure if I'm happy enough with it.

HC: One of your own original compositions?

RVK: Yes, one of my own arrangements.

HC: Great. Well is there anything that you

want to say, especially to the younger harpists out there?

RVK: Well, I would say that, in regards to competitions, we tend to focus on competitions. I did this when I was young. We focus on them and know they're very important and that you really need to do them, and you need to win, and this of course is a good thing because it can help you. But at the same time I think the biggest thing that I've learned in the last four years after Israel was that I needed to have patience. And I think this is my task for the rest of my life—to have patience. I've studied with Isabelle Moretti and the one thing she kept saying was, "You can do whatever you want, but you need to give it time and it will come." And it was a very frustrating thing for me to hear because I wanted it *now* and it needs to be *now*. You don't want to hear, "Well, in a couple of years you'll understand and you'll figure it out." But she was absolutely right, and I think this is the biggest lesson—trust yourself and trust also your ideas and do whatever you want to do. I mean, all the things that I did in my life, I always tried to follow whatever I liked to do, when I felt like organizing my own festival, I tried to do it. I didn't think, well, is it going to help me? When I wanted to take singing lessons, I took singing lessons. Or dancing. It all helps and it makes you richer as a person, and if you try to be patient then I think it will connect and you might actually win a competition! [Laughs]

HC: That's great. Congratulations. I'm thrilled for you. I can't wait to see what you come up with next.

RVK: [Laughs] Me either! ●

"There was a time that I was so frustrated that I was not a pianist or a violinist," recalls Remy. "But at some point I said, 'Yeah, okay, harp is my instrument. I need to make music and I happen to sit behind a harp. Okay. So I do it on a harp.'"

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the aftergold

Looking at where past USA International
Harp Competition winners are today.

by Alison Reese

2010
Agnes
Clement
France



2007
Maria
Krushevskaya
Russia



There have only been eight gold medals handed out at the USA International Harp Competition, making it one of the most prestigious and coveted international awards in the harp world. Those hoping for a chance to compete have to wait three years for their next shot.

But what happens after the applause fades, the interviews are done, and the concert debuts are complete? Where are these rising stars years, even decades after their gold-medal performances in Bloomington? Here is a look where the seven previous USA IHC winners are now.

AGNES CLEMENT, FRANCE, 2010

Since winning the gold medal in 2010, Agnes Clement has been in high demand as an international concert artist.

“Winning the gold medal allowed me to be invited as a soloist in prestigious festivals around the world. It is like getting a pass to enter the soloist circle,” she says. “It has also given me the opportunity to meet

some of today's greatest harpists."

She has appeared in concerts at the Lyon & Healy Hall in Chicago, as well as the Salle Gaveau in Paris. In 2013, Clement's first solo album *Dance* was released by Lyon & Healy Harps. French Radio awarded the album "Choice of France Musique."

Clement says she learned a lot from competing in 2010, including the high level of concentration and depth of knowledge of the music needed on stage in order to find musical freedom. "I try now to know as much as possible the orchestral part in order to play concertos more as chamber music," she says. "Knowing by heart each part and each solo of the orchestra score allows me to really involve the harp in the music instead of only add it."

In June Clement began her appointment as Principal Harpist of the Opera La Monnaie of Brussels, where she succeeds Letizia Belmondo.

MARIA KRUSHEVSKAYA, RUSSIA, 2007

After winning the 2007 competition, Maria Krushevskaya was appointed Principal Harpist of the Bolshoi Ballet in Moscow. She has appeared in concerts at the Royal Academy and Wigmore Hall in London, as well as Carnegie Hall's Zankel Hall in New York. In addition to these debut concerts, Krushevskaya appeared as the featured artist at the World Harp Congress in Amsterdam in 2008. She also gave a presentation concert at the Big Hall of Russia Music Academy. As the 2007 USA IHC winner, she was also awarded a recording contract with Egan Records.

EMMANUEL CEYSSON, FRANCE, 2004

In 2006, Emmanuel Ceysson joined the Orchestra of the Opera National de Paris as Principal Harpist. Since then, his solo passages have frequently been singled out for mention by the Paris opera critics. Recently he received a Prix d'Encouragement from the Academie des Beaux-Arts de l'Institut de France in recognition of his distinguished early career.

DAN YU, CHINA, 2001

Dan Yu was hailed by New York critics as "in a class of her own" following her debut in New York's Alice Tully Hall in 2002. Since winning the gold medal, Yu's lyrical interpretations, profound musicality, and technical mastery have captivated and dazzled audiences across three continents. Yu's performances have been broadcast on television and

radio in the USA, China, and Hong Kong. A documentary about her was broadcast worldwide via CCTV 4. She has two CDs, *The Nightingale* and *Spring on the Moonlit River*, and one DVD, *Dan Yu—Live Recital*, to her credit. Currently she is the music director at the Hong Kong Harp Chamber and continues to concertize internationally as a soloist.

XAVIER DE MAISTRE, FRANCE, 1998

After winning the Fourth USA IHC, Xavier de Maistre was named Principal Harpist with the Vienna Philharmonic Orchestra. He also appeared in recitals in Wigmore Hall in London and Alice Tully Hall in New York. De Maistre is now a world-renowned soloist and makes regular appearances in the major concert halls of Europe, Japan, and the United States.

He has been an exclusive Sony Music artist since 2008. His forthcoming recordings include a DVD with soprano Diana Damrau and a CD recording of Mozart piano concertos arranged for harp, with Mozarteum Salzburg and conductor Ivor Bolton.

GAELLE VANDERNOOT, FRANCE, 1995

Gaëlle Vandernoot performs as a soloist and with orchestras in France and the United States. After winning the 1995 USA IHC, she made her debut recital in Alice Tully Hall in New York.

JANA BOUSKOVA, CZECH REPUBLIC, 1992

Since winning the gold medal in 1992, Jana Bouskova has become a world-renowned concert artist and was appointed Principal Harpist with the Czech Philharmonic Orchestra. She has recorded more than 20 CDs and is recognized as one of the Czech Republic's 10 most distinguished women.



2004
Emmanuel
Ceysson
France



2001
Dan
Yu
China



1998
Xavier
de Maistre
France

1995
Gaelle
Vandernoot
France



1992
Jana
Bouskova
Czech
Republic



1989
Maria
Casale
USA



"I can say with certainty that competitions are ski jumps for every young musician," Bouskova says of the commitment international competitions demand. "Thanks to competitions I was working on the repertoire with greater intensity in an effort to improve myself in the greatest detail in an effort to be the best."

She has won numerous international awards and is repeatedly invited to perform at some of the world's most prestigious music festivals. However, Bouskova says that winning the USA IHC, or any competition for that matter, isn't the end, but only a beginning.

"Obtaining the gold medal is *only* to have a trophy in your hand with which you've yet to know how to handle it and not to waste time by laziness," she says. "With the first prize I personally felt a much stronger responsibility for every one of my performances, and therefore it was only then that the work really started to establish my career."

Currently Bouskova is the harp profes-

sor at the Brussels Royal Conservatory and the Music Academy of Performing Arts in Prague. She has two children.

MARIA CASALE, USA, 1989

Maria Casale's solo debut recital in 1990 at Alice Tully Hall in New York brought her critical acclaim. She was a featured soloist at the 1990 World Harp Congress in Paris and the 1999 World Harp Congress in Prague.

Casale credits her gold medal win for opening up doors to performing opportunities that she might not have otherwise had. "As with any important endeavor, work, study, preparation are key to success," she says. "While many people acknowledge this, many more don't fully understand what this means. The amount of self-discipline and dedication that is required to put together and execute a successful presentation at this level is tremendous."

Casale is professor of harp at Pepperdine University in Malibu, Calif. ●

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feature

Harp Column's
national
gigrates
survey



From sea to shining sea, freelance harpists across the country share their gig rates in Harp Column's most extensive gig rates survey ever.

by Natalie Durk and
Alison Reese

There are few subjects that will raise the collective blood pressure of professional harpists as much as gig rates. It is a loaded subject—and one that Harp Column readers regularly ask us to cover here in the magazine.

This is *Harp Column's* third gig rates survey. Our first survey in 2003 was so well received that we followed it up two years later with a second, more extensive survey in 2005. We were poised to conduct a third survey in 2008 just about the time that the market crashed. We decided to hold off and wait for the fiscal dust to settle.

Eight years is a long time to wait between surveys, but the leap in technology since 2005 allowed us to nearly triple our sample size—from 134 harpists then to 353 now—by doing away with paper questionnaires in favor of an online survey. We invited just over 1,000 professional harpists (as self-reported in the American Harp Society directory) to take our survey. We also invited harpists on Facebook, Twitter, and harpcolumn.com to take the survey. Of our 353 responses, 92 percent came from our email invitation, 7 percent from our Facebook page, 1 percent from Twitter followers.

We wanted to understand one basic thing from this survey: what are harpists charging for standard services across the country. But thanks to some advanced data analysis by our survey administrator Natalie Durk, we learned a great deal more. Durk is a senior compensation consultant for a major U.S. entertainment and travel company. She also hap-

pens to have her undergraduate degree in harp and does some freelancing when she's not crunching numbers for corporate big wigs. Having one foot in the business world and the other foot in the music world allowed her to cull out some particularly interesting findings from the survey. So without further adieu, the survey says...

LOCATION, LOCATION, LOCATION

There are significant differences in gig rates depending on where you live (see regional breakdown of rates on pg. 37). Harpists in the Northeast, Pacific, and New England regions charge significantly more than other regions. Harpists in the Mountain West charge significantly less than other regions. By state, California, New York, and Illinois reported the highest average prices, while Utah, Minnesota, and Louisiana reported the lowest. (Because Alaska and Hawaii had fewer than five responses, their data was not included in the regional or state numbers. However, it is reflected in the national results). More telling than a state or region differences, though, is whether a harpist works in a major metropolitan market. Harpists working in big cities charge clients approximately 10–15 percent more than those who play in smaller cities or rural areas (see pg. 38 for a breakdown of rates by metro areas). Not surprisingly, New York City, Chicago, San Francisco and Washington D.C. reported some of the highest average gig rates. And among big cities, Salt Lake City, Denver, Seattle and Minneapolis/St. Paul reported

some of the lowest rates—some even falling below the national average.

EDUCATION

In the general population, we know that those with a college education earn significantly more than those without. So we were curious about the relationship between a harpist's education and what they charge for jobs. We asked survey respondents to tell us their level of education, as well as whether their college degrees were in music versus an unrelated field. What we found were only slightly higher gig rates—10–15 percent higher—among freelancers with a music degree as compared to freelancers with an unrelated degree, and we found virtually no difference in the rates of those with a Master's degree in music versus those who have a Bachelor's degree.

DAY JOBS AND INCOME LEVELS

We found some interesting statistics when we looked at harpists' employment status and income level. Harpists who have a paid job that is unrelated to the harp (about 43 percent of our survey respondents) charge approximately 10 percent less than those harpists who do not have another job. And those who earn the most also charge the most. Harpists who report earning \$30,000 or more from harp-related work last year charge significantly more for gigs than harpists who report earning less than \$30,000. Digging deeper into those numbers, harpists exceeding that \$30K threshold in annual harp earnings charge approximately 15–20 percent more for gigs and lessons than other harpists and as much as 30 percent more for jobs like one-hour gigs, funerals, and Christmas Eve services. This is an interesting finding—harpists who earn more do so not by playing more jobs, but by charging more for each job. Also, harpists who report playing more than 30 gigs last year charge significantly more (from 10–30 percent more depending on the job), than harpists who play fewer gigs.

TEACHING RATES

Based on our survey, the differences in lesson rates among harp teachers are attributed largely to where you live. We found the highest lesson rates in the Northeast, Pacific, Southwest, and New England regions, while harp teachers in the Southeast, Great Lakes, Mountain West and Plains charge the least. There was not a significant difference in the teaching rates of harpists with advanced degrees versus harpists with a Bachelor's degree in music. There was

also no significant difference in rates of teachers with many students compared with teachers with only a few students.

COMPARISONS WITH 2005

Since it has been nearly a decade since our last look at harpists' gig rates, we wanted to see if our rates have kept up with inflation. The good news is that our rates have gone up since our last survey in 2005, increasing approximately 1–2 percent per year, and around 3 percent for lesson fees. The bad news is that gig rates for weddings and background music have increased slower than the U.S. inflation rate over the last eight years. Since 2005, the rate for a wedding ceremony is up 15 percent and the rate for a 2-hour background gig increased 8 percent, while the overall inflation rate for the U.S. increased 20 percent over the same time period.

FACTORS IN SETTING RATES

Understanding the reasoning behind harpists' rates is complex. We asked respondents to tell us what they consider when setting their gig rates. While we weren't able to quantify these results in numbers, there were several factors we heard more than others. The most common criteria harpists said they consider when setting their rates are what other harpists in their area charge and what they believe the market will bear. Some harpists cited their costs as the key consideration, while others took into account their level of education, union rates, experience, reputation, or simply "what I feel I'm worth." There were also a significant number of responses that addressed the downturn in the market in 2008. Many harpists indicated that they lowered fees in response to the recession and have been steadily increasing them since.

What was striking about the responses to this question, though, was how few harpists said they take a business-minded approach to setting their rates. In other freelance businesses, the owner not only considers her client's price point, but also considers her perspective. She looks at her business expenses, her desired yearly income, the number of jobs she wants to book in that year, and then sets her fees based on how much money she needs to make per gig to cover her expenses and meet her profit goals. But based on our survey responses, harpists' rates seem to be much more influenced by their colleagues' rates and the local market, as well as non-fiscal factors—such as the desire to do what they love

continued on pg. 38

- 86% of respondents identified themselves as professional harpists, and 13% identified themselves as semi-professional harpists

- More than half of the respondents have been playing the harp professionally for more than 20 years

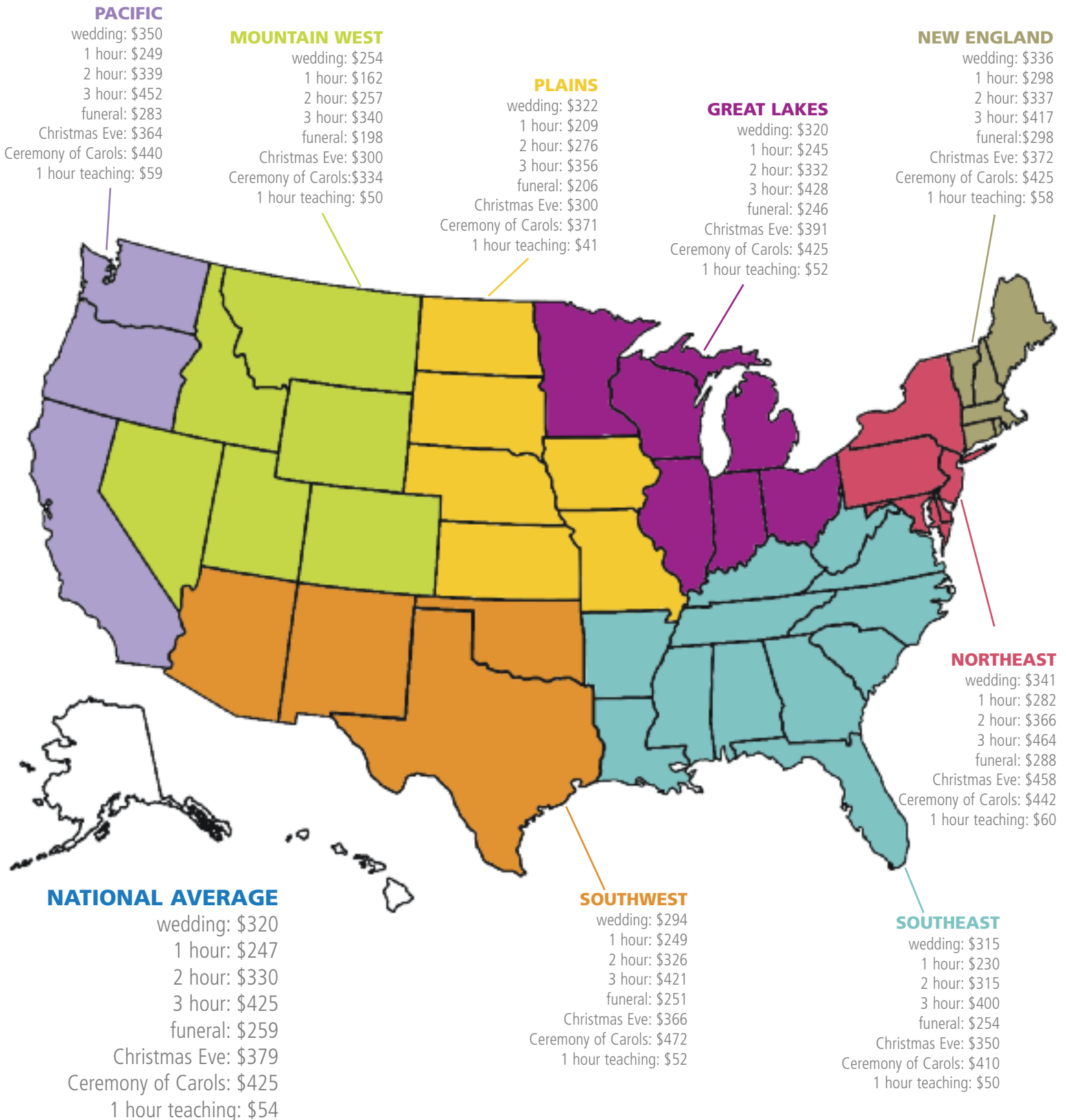
- 56% of respondents play the pedal harp only, 41% play both pedal and lever harp, and 3% play lever harp only

- Of those who play both pedal and lever harp, 40% charge less for gigs with lever harp (and 60% charge the same amount for a lever harp gig as a pedal harp gig)

- Of those who do charge less for lever harp than for pedal harp gigs, the average discount for a lever harp gig is \$71

average gig rates by region

The fees harpists charge vary greatly from region to region. We received fewer than five responses from Alaska and Hawaii, so their regional data was not included. The data from those states is included in the national averages



continued from pg. 36

and be able to share music with others.

UNDERCUTTING

Any time you are discussing gig rates with harpists, the subject of undercutting is the white elephant in the room. So let's talk about it.

We cannot say definitively who, how, or why some harpists undercut others with their gig rates. And based on the anecdotal evidence we saw in this survey, it is likely that very few harpists actually undercut their competition with malicious intent—however, there are many harpists who *undercharge* for their services. There are a variety of reasons for this—chief among them is that, for most freelancing harpists, gigging is either not their primary source of income or they are not the primary breadwinner in their household. In short—undercharging harpists don't *need* to earn as much as they can, so they don't charge as much as they can. This becomes a problem when those harpists are in the same market, competing for the same jobs as harpists for whom gigging is their sole source of income. Harpists who earn their entire living playing the harp have to not only earn enough money to cover their business expenses (instrument, maintenance, accessories, transporta-

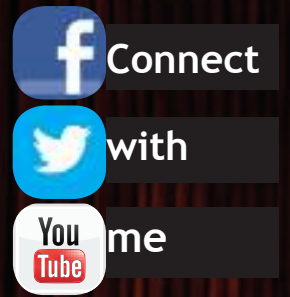
tion, marketing, studio space, etc.), but they also have to turn a profit. They have to pay themselves and hopefully have something left to put towards insurance and retirement. Harpists who do not have to consider these financial factors can simply charge what they want to charge. "I believe I am on the low end for charges in my area," says one survey respondent. "My personal pleasure in performing plays a big role in my pricing. I believe in the free market and individual choice." Another harpist notes, "Because I do not rely on income from harp gigs as my primary source of income, all of the rates listed above are flexible depending on whether or not I know the party that is hiring me." Another sentiment we heard was a harpist who says, "Playing the harp isn't just another job to make money, it is something I love which is why I have devoted so much of my life to learn and study it. Therefore, I look at each potential opportunity with an open mind. I have done many volunteer or significantly discounted events because I believe in the cause or am eager for the opportunity to give back to the community in some small and hopefully educational way." One harpist even notes, "I know my prices are low, but I'm

continued on pg. 40

average gig rates by metro area

Not all cities are created equally when it comes to gig rates. Below, we broke down rates in major metropolitan areas across the country. **Data is not shown for fields with fewer than five responses.*

| metropolitan area | wedding ceremony | 2 hrs. background | funeral | Christmas Eve | A Ceremony of Carols | hourly teaching |
|----------------------|------------------|-------------------|---------|---------------|----------------------|-----------------|
| Atlanta | \$355 | \$338 | \$283 | \$402 | \$402 | \$56 |
| Boston | \$339 | \$346 | \$335 | * | * | \$63 |
| Chicago | \$363 | \$375 | \$337 | \$605 | \$605 | \$60 |
| Cleveland | \$310 | \$340 | * | * | * | * |
| Columbus | \$345 | \$301 | \$230 | \$370 | \$370 | * |
| Dallas/Fort Worth | \$317 | \$331 | \$292 | \$481 | \$481 | * |
| Denver | \$285 | \$286 | \$221 | * | * | \$46 |
| Houston | \$290 | \$300 | * | * | * | \$49 |
| Los Angeles | \$332 | \$382 | \$283 | \$358 | \$358 | \$58 |
| Minneapolis/St. Paul | \$263 | \$298 | * | \$238 | \$238 | * |
| New York City | \$360 | \$405 | \$318 | \$537 | \$537 | \$70 |
| Philadelphia | \$335 | \$380 | \$305 | * | * | * |
| Phoenix | \$268 | \$331 | \$239 | * | * | * |
| Salt Lake City | \$190 | \$235 | \$180 | * | * | * |
| San Francisco | \$471 | \$371 | \$350 | \$417 | \$417 | \$72 |
| Seattle | \$338 | \$260 | \$233 | \$330 | \$330 | * |
| Washington, D.C. | \$343 | \$367 | \$278 | \$493 | \$493 | \$61 |
| metro average | \$332 | \$343 | \$279 | \$421 | \$421 | \$58 |



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not that great a harpist."

WHAT'S A HARPIST TO DO?

All of these numbers make for some interesting reading, but they don't really mean anything unless we can learn something from them. So what's a harpist to do?

Rate Review: The first thing every harpist can do is take this opportunity to review your gig rates. When was the last time you sat down and really looked at what you are charging? The experts say that business owners should evaluate their pricing at least every six months. So if you haven't done a rate review lately, now's the time to do it.

Be business-minded: Harpists must separate what they do as artists from what they do as business owners, which is what every freelancer is—a business owner. Most artists find the business side of music boring, unfulfilling, and not creatively engaging, but a well-managed business will ensure you can make music for the

rest of your life and still pay your rent and put food on the table.

Build your career: Careers don't just happen; careers are built. If you let others dictate the terms of your career by being reactive rather than proactive, you will likely end up with a career that is not what you wanted.

Be an informed part of the harp community: If you are a harpist who doesn't rely on your instrument to make a living, be mindful of the larger harp community out there when you are gigging. Set your rates how you like—no one should be told what to charge. At the same time, it's important to understand that all of us—professionals and amateurs, part-timers and full-timers—are working in the same market. If we want a healthy, thriving freelance community where harpists can choose to earn a living playing the harp or simply supplement their primary income with the harp, then we have to be mindful of the the economic and artistic concerns of the entire community.

Accept the free market reality: Our survey heard from many disgruntled professional harpists about the difficulty in making a living due to perceived undercutting by part-time or amateur harpists in their area.

Here's the thing: it's a free market. There will always be harpists who undercharge. Yes, they make life more difficult if you're trying to earn a living, but they don't make it impossible. Lamenting over the unfairness of it all does no good, and lowering your prices to obscenely low levels just to compete for work will only make you miserable. Instead, accept that this is just the reality of a free market and start selling what *you* have. Get creative. Network. What others charge is entirely out of your control. No amount of complaining, brow-beating, or education on your part will change that, so focusing your efforts on their rates is futile. Instead, focus your efforts on what you can control—going out and getting new work, convincing clients of the benefits of hiring you, making your services valuable in the eyes of consumers. ●

- **39%** of respondents have a master's degree in music

- **33%** of respondents play 20 gigs or less per year, and **22%** play more than 50 gigs per year

- **57%** of harpists make their entire income from the harp, **26%** have a part-time job that is not related to the harp, and **17%** have a full-time paid job that is not related to the harp

- **57%** of "full-time" harpists (those who do not have a paid job that is not related to harp) earn less than \$30,000 from harp-related work; **7%** earn \$50,000 or more

- **57%** of "part-time" harpists (those who have either a full-time or part-time paid job that is not related to the harp) earn less than \$10,000 from harp-related work; **6%** earn \$20,000 or more

- **49%** of harpists state that their gig rates have stayed the same compared to 5 years ago; **42%** state that they have increased; and **9%** state that they have decreased from 5 years ago

- **68%** of harpists state that they charge for mileage—typically this is only when the gig is beyond a certain distance from the harpist's home (ex: 25 miles or more) or outside of a metropolitan area

- **31%** of harpists charge extra for performing outdoors.

- Of those who do charge extra for performing outdoors, the median additional charge is \$50

- **73%** of respondents teach harp lessons

- Of those who teach lessons, **31%** have fewer than 5 students, and **7%** have 20 or more students

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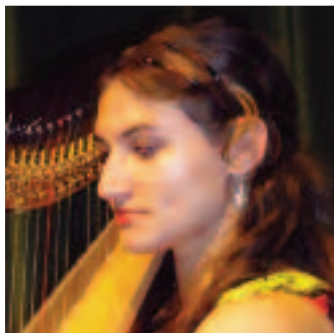
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Young Artist's Harp Competition

open to all nationalities, ages 11–19

July 2–5, 2014, Rabun Gap, Ga.

preliminary DVD deadline May 1, 2014



competition info

www.harpcompetition.com
info@harpcompetition.com

seminar info

www.harpseminar.com
info@harpseminar.com

or call 215-684-1699



about the competition

Held every two years in conjunction with the Young Artist's Harp Seminar, the **Young Artist's Harp Competition** is open to harpists of all nationalities, ages 11–19, in two divisions. The competition strives to give each participant an experience that will raise their level as an artist and enhance their ability as a harpist. Finalists are selected to compete in person following a preliminary DVD round. A panel of expert adjudicators provides a written critique on both the preliminary and final competition rounds. (Competitors are not required to attend the Young Artist's Harp Seminar.)

repertoire

New Artist Division ages 11–14

Prizes from \$250 to \$750

Category A (choose one)

- Sonata in C Minor, by Dussek, first mvt.
- Aria and Rigaudon, by Kirchoff/Grandjany
- Courante, by Francisque/Weidensaul
- Sonata No. VI in G minor, by Arne (both movements)

Category B (choose one)

- Valse, by Durand
- Introspection, by Salzedo
- Absidiales, by Andres
- Vers la Source Dans le Bois, by Tournier
- Prelude in C, by Prokofiev

Category C

Free choice*

Emerging Artist Division ages 11–19

Prizes from \$500 to \$1000

Category A (choose one)

- Concerto in B-flat, by Handel, first mvt.
- L'Egyptienne, by Rameau/Renie
- One or two sonatas by Scarlatti (at least 3 mins. in length)
- Piece en Sol, by J.S. Bach

Category B (choose one)

- Sonata for Harp, by Hindemith, first mvt.
- Prelude and Toccata, by Handel/Grandjany
- Any two "Images" by Tournier
- Impromptu Caprice, by Pierne
- Impromptu, by Faure

Category C

Free choice*

*Free choice selections must be a single work of comparable or greater difficulty, not to exceed 12 minutes. One or more movements of a multi-movement work may be chosen. Free choice selections must be approved in advance (see website for details.)

Young Artist's Harp Seminar, July 5–19, 2014, Rabun Gap, Ga.

The Young Artist's Harp Competition is sponsored by the Young Artists' Harp Seminar, where harpists come to play! Open to harpists ages 12–26 • Application deadline March 15, 2014 • Counselor and Teaching Assistant positions available (application March 1, 2014).

Artist Faculty

Susan Bennett Brady, Atlanta Opera • Kimberly Rowe, Harp Column
2014 Guest Artist to be announced

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unwind

Two albums to relax and enjoy.

by Alison Young

THE GIRL WITH THE GOLDEN HARP

Claire Jones, harp; Classic FM, 2012.



She is not just a gigging harpist. For Claire Jones, weddings, parties, and teas are celebrated with panache by the UK's elitist of the elite. For four years, Claire was the official harpist to His Royal Highness, The Prince of Wales. That meant nearly 200 engagements and state events, as well as numerous private family functions. And the best gig of all was just at the end of her appointment, performing at the most recent royal wedding, welcoming the Duke and Duchess of Cambridge to Buckingham Palace. Talk about wanting to be sure it was a good hair day and your shoes matched your dress! But Claire is a beauty, and her generously full tone and languorous style will make us all feel like the privileged classes when we listen to her sumptuous new CD, *The Girl with the*

Golden Harp.

Claire says herself that the disc is about relaxation at the end of a long day. Mostly a repertoire of well-loved favorites, the disc begins with Claire sweetly caressing tone all alone in a come hither-esque "Softly Awakes My Heart" from Camille Saint-Saens' *Samson and Delilah*. Soon the orchestra—a pastel-hued English Chamber Orchestra—sneaks in with Debussy's "The Girl with the Flaxen Hair." Claire's newlywed husband, percussionist/composer Chris Marshall, created the arrangements.

If you think playing for William and Kate was romantic, how about looking out on Corcovado in Rio de Janeiro and having the love of your life hand you a piece of music as he asks you to spend the rest of your life with him—and as your heart skips a beat, you see the piece is called "Heartstrings." Chris Marshall's new piece is expansive and sentimental. It floats and Claire's playing gives it wings.

One surprise that took my breath away was the second movement, Andante. A relatively new piece in my own listening repertoire, it is firmly finding its way into Valentine's Day playlists as one of the most serenely, untroubled romantic works ever written. In this arrangement, it has a new depth and tenderness, and played in a true "walking tempo" there is a feeling of reaching out, a striving that touches any heart that has ever been broken but continues loving anyway.

Claire Jones was one of the first recipients of the Prince of Wales Advanced Study Awards that recognizes her as one of Wales' most outstanding young talents. She nods to her roots with two delicate Welsh tunes, "Lisa Lan" and "Watching the Wheat." Claire's "Song to the Moon" from Dvorak's opera *Rusalka* might be the prettiest thing you hear all day.

EL DORADO

Caroline Leonardelli, harp; Centaur, 2008.



Debussy's "The Girl with the Flaxen Hair" returns in Canadian harpist Caroline Leonardelli's first solo disc *El Dorado*, but its gossamer texture is surrounded by a distinctly ethnic flavor.

The mostly French selections are bookended with enticing delectables written by Slovenian-Canadian composer Marjan Mozetich. It's hard to believe the stunning "Song of Nymphs" was initially intended as a showpiece for the technical complexities of the harp. Caroline plays with a searching wistfulness, enhancing the other-worldly and slightly-hinted-at Eastern exoticism of these short pieces. By the time we reach "Freedom," the final of the four movements, like a gentle breeze capturing a butterfly's wings, we feel the fleetingness of the moment.

The CD ends with another Mozetich work, "El Dorado," a work for string orchestra arranged for small ensemble—performed on this album by the outstanding Penderecki String Quartet and bassist Joel Quarrington, plus harp. Caroline mentions how the piece makes her feel she is journeying on a quest for an elusive place—the rumored city completely made of gold. In perpetual motion, the wheels turn and turn, there's marching and riding, but even as the scenery changes, we wonder if our greedy Conquistadors are paying attention to the stunning beauty that surrounds them in their single-mindedness. The moments of repose and contemplation are absolutely sublime, in a nearly cinematic expression of uncertainty of the mission at hand. What do we see in the end? We have to conjure that up ourselves!

Basque composer Jesus Guridi gives us a dance in

Caroline is most successful in the bouncy, highly embellished music of Jean-Michel Damase where she accentuates the unusual rhythmic pulse and delights in the jazzy chords.

5/8, "Viejo Zortzico." Caroline goes for a completely new sound here by allowing the arpeggios to blossom into large, floppy flamboyant flowers. The picture she paints is not of pastel à la Debussy, but in bold primary colors.

Caroline is most successful in the bouncy, highly embellished music of Jean-Michel Damase where she accentuates the unusual rhythmic pulse and delights in the jazzy chords. Written in the late '60s, the music is not the gauziness of Impressionism anymore. There's a modern sensibility to its latent romanticism, and Caroline has as much fun with it as possible.

This is also a disc to unwind to at the end of the day. The music is sophisticated and the range far-reaching, but an absolute pleasure to listen to from start to finish. And a bonus for this non-harpist harp lover to discover a new composer and new sounds in Marjan Mozetich. ●

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.

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Christmas is coming

Favorites from Christmases past, present, and future.

by John Wickey

Once upon a time, in a land not so far away (Detroit, to be precise), a young harpist was asked to play his first paid Christmas gig—10 minutes of solos in front of a big church congregation for three services. Around that same time there was also a Christmas party or two to play, his first time through *A Ceremony of Carols*, and/or the *Nutcracker*, and/or the Saint-Saëns *Christmas Oratorio*—in short, there were a whole lot of notes to learn in a very short amount of time.

And lo, throughout the barren land (i.e., the music cabinet at school), the Christmas books were lonely and shivered together in their wee folder—a dog-eared copy of the Salzedo *Christmas Harp Collection*, *The Harpist's Book of Christmas Music* by Betty Paret, and a few arrangements by May Hogan Cambern that were printed but looked more like manuscript.

The Betty Paret seemed too basic for public solos. “Certainly,” he thought, “we can do something more impressive.” The Cambern arrangements* were nice, but what if the lighting at the church is poor? “I’ll never be able to read that squiggly writing,” he thought.

And so, it came to pass that your correspondent’s first public Christmas solos were the four short fantasies at the start of the Salzedo collection. Short seemed to imply that there wouldn’t be so much music to learn. No page turns seemed like a good thing. Best of all they were a little different than your typical carols. “I’ll just whip those together in no

time,” he thought.

Wrong. So wrong. The rich sonorities were a byproduct of chord stretches the size of the White House Christmas tree. The sparkly contrapuntal lines came wrapped in tricky fingerings better suited to an elf. There were jumps and slides and first-octave melody and everything had to be fast and loud and “Oh my jeeppers why’d I pick these darn things? Is it too late to learn something else?”

“Mind over matter,” teacher said. Gulp.

In hindsight, I’m really glad I learned those pieces and ultimately the rest of the Salzedo collection because they really are impressive and great technique builders. But...

These days, just *entre nous*, should you find yourself in need of Christmas solos or want music for your gig book, there’s no need to work nearly as hard as I did those first seasons (unless you really want to). There’s so much more music available!

Most people I meet who’ve been playing for a year or less will avoid a public performance, but in the event that there’s a loved one in your life who just won’t take no for an answer, pick up a copy of Sylvia Woods’ *50 Carols for All Harps* for lever or pedal (L/P). These handy arrangements each come in two versions—easy and easier still—and they include lyrics, which gets you through most situations involving eggnog and a soprano. For little fingers in this predicament there’s Eleanor Fell’s *Pop ‘N’ Easy Popular Holiday Music Collection* (L/P). The notes are big and there’s sound board tapping and glissandos—oh boy! Plus, this gem includes some Chanukah tunes and “Auld Lang Syne.”

At the point that a harpist can arpeggiate in two hands and roll a chord, the options expand considerably. If a friend asks for suggestions, I pull out Sunita Staneslow’s collection, *Christmas Eve* (L/P)

If carol fatigue has set in, consider Christa Grix’s arrangements before you give up on the chestnuts entirely.

and offer to play a sample. Without revealing the title, I start the 16-bar introduction to “Bleak Midwinter” and, generally, by the time I get to bar 14 (when the tune is recognizable) the listener sighs and wants to know the name of the book. I don’t think they do this just because they heard a beautiful arrangement, which it is. They take the book because they can imagine themselves playing it. That’s a nice holiday moment.

When you’ve mastered left hand cross-unders (and I mean *mastered*) and won’t swoon from reading ledger lines, it’s time to look at Kim Robertson’s *Celtic Christmas* (L/P). This 21-piece collection features beautiful, unique settings of the traditional (“Coventry Carol,” “Greensleeves,” etc.) as well as the unusual (“A la Nanita Nana” from Spain, “Satarello” from Italy, “Entre le boeuf” from France, plus some Gregorian chant). For the advanced player, there are plenty of no-sweat (or limited-sweat) solos.

For intermediate to advanced pedal harpists, Susann McDonald and Linda Wood’s three-volume set *Christmas Music* (P) is full of goodies. Most are traditional carols with a few pop and lesser-known titles (e.g., “Winds Through the Olive Trees”) to balance. The instrument is presented at its gushy, glissy best, but the simple harmonizations and predictable hand patterns make for a only modest time investment.

Similarly, Ray Pool’s *Winter Wonderland* (P) collection of 10 popular holiday standards is a great buy. There are swankier individual arrangements of some of these tunes out there, but when there’s not a lot of prep time and you need to be the life of the party—Ray’s interesting yet readable style is a comfort.

If carol fatigue has set in, consider Christa Grix’s arrangements before you give up on the chestnuts entirely. My favorite so far is her lullaby treatment of “Silent Night” (P). It has just enough jazz harmony to make you feel all warm and fuzzy in front of the fire.

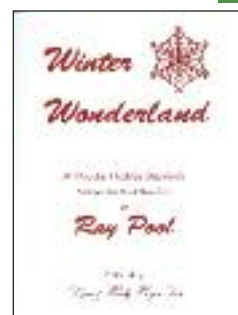
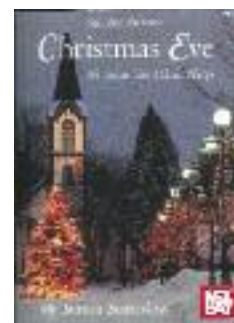
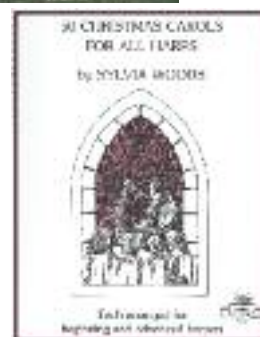
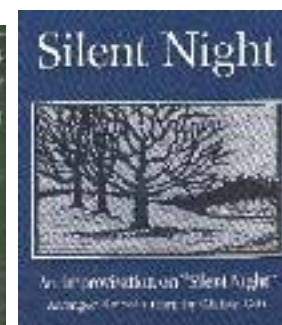
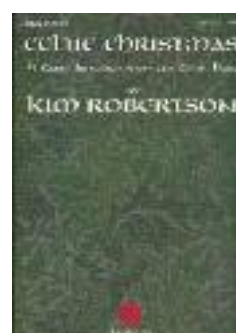
For those who want to sound like Park Stickney, but it doesn’t come naturally to

them, the artist has made his version of “O Christmas Tree” (P) available as shareware at www.jazzharp.com/christmas-tree.html. With some work, I reckon I can learn to swing the eighths like a hepcat and even move the F and G pedals simultaneously with one foot. But I fear that if I pull this off and end up sounding like a shadow of the original, I’ll have a bigger problem—what do I play *next*?

I have more favorites, but I’m out of space, so check out my Music Stand on www.harpcolumn.com for the complete list. Also, I asked around and there are a few new titles to look for this year. Gary Schocker’s second volume of Christmas music *In the Moon of Wintertime* (P) is available. Frank Voltz is working on settings of “What Child Is This” (P) and a contemporary “We Three Kings” (L/P). And finally, Kim Robertson has plans for a yummy collection with the working title *O’Carolans Christmas* (L/P). Ho, ho, ho!

**If you’re fond of these lovely Cambern arrangements too, you’ll be happy to know that Carl Fischer has re-released eight of them with standard typeset under the title The Cambern Christmas Collection. ●*

John Wickey performs with the TrueNorth Harp Duo and the Modern Harp Quartet, and directs the newly formed Atlanta Harp Center (AHC) Harp Ensemble. He teaches, composes, and performs in the Atlanta area and is on staff at the AHC.



If you don’t have all of these titles in your Christmas library, don’t wait for Santa Claus to bring them. Stock up early!

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strange but true harp stories

Good catch

Does every harpist dread outdoor wedding season? I live in Kansas, a state whose only claim to fame is tornadoes that could carry a house to Oz, so being outdoors adds an element of unpredictability that makes me nervous.

There are maybe two pleasant weekends the entire year in Kansas and every bride thinks that her wedding will be on one of those weekends. It doesn't matter how many clauses I have in my contract, I hate being the person to tell a bride she can't have her dream wedding because it is too windy, too hot, too rainy, etc. So unless there is a tornado, I pretty much just deal with it.

With the arrival of May came my first outdoor wedding this year, and it was unseasonably cold. I pulled up to the beautiful lake and noticed the snow still on the ground in the shady spots. Do I even have a clause in my contract about it being too cold? No, I don't, because I have

never encountered this problem. So I played the wedding wearing my heavy winter coat and fingerless gloves. As I looked at the bare-shouldered bridesmaids covered in gooseflesh I made a mental note to not take any outdoor weddings before May.

Fast forward six weeks and Kansas had reached the other extreme—100 degrees with oppressive humidity. The groom reassured me, "You will be under a tent—there will be fans and plenty of ice water." So I donned my coolest outfit, loaded up on bugspray, and prepared for a sweaty afternoon.

Other than my hands being a bit slippery, the ceremony went well. After the officiant announced the bride and groom I started the recessional, Jason Mraz's "I'm Yours," which I had learned specifically for this couple. I hadn't even played four measures when suddenly my music stand came crashing down, knocked over by a

collapsing bridesmaid. My arms instinctively flew out to catch the fainting bridesmaid's head before it crashed into my harp. As I cradled her head, I wondered, had my instinct been to help her or to protect my harp? We may never know, but fortunately she was okay.

Once she was revived a few groomsmen helped her down the aisle into the air-conditioned house. Was it appropriate to launch back into the recessional as she hobbled down the aisle? I didn't know the protocol for this situation, but since I had spent time learning the new song, I went ahead and finished it. I continued playing postlude until I saw the paramedics arrive. I decided it was time to get my harp back into the air conditioning too, so I packed things up, grateful it was my last outdoor wedding of the season. ●

—Erin Wood
Lawrence, Kan.

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Harp For Sale—PEDAL

American Harpworks Chloe, semi-grand, 44 strings, natural, \$9,000, Similar harp to Camac Clio. Excellent condition, Includes padded cover, cart and bench. Call 336-998-4493.

Camac Athena, concert grand, \$14,500,

Twelve years old, gold trim, newly regulated, new strings. MInt condition. Padded cover included. Call 860-675-0227 or email peterreis@harp-international.com.

Camac Athena, concert grand, \$14,995, Six years old, newly regulated. Exceptional condition cosmetically, mechanically and structurally. Gorgeous full, rich sound. Includes padded cover set. Rent to own, purchase or rent. Call Carolyn 626-791-6262 or email carolyn@pacificharp.com.

Camac Athena, pedal harp, \$12,000 o.b.o., Comes with soft case. Available for pick up only. Call 847-219-8702. Libertyville, IL.

Camac Clio, semi grand, pedal harp, \$8,900, Six years old, original owner. Flawless harp. Brilliant, broad sound. Looking for loving home. Contact luvsnuggies@yahoo.com. CA.

Camac Electro-acoustic Blue, 47 strings, electric blue high gloss finish, Straight soundboard. Can be used acoustically and fully electric. Full three year warranty, \$4,000 off current price. Call 860-675-0227 or email peterreis@harp-international.com.

Lyon & Healy Chicago CGS, mahogany, \$9,500, Purchased new 2009, serial #70150, straight soundboard with decal. Immaculate condition. Includes original Lyon & Healy cover. Call 209-547-0433 or email at treasden@pacbell.net. Stockton, CA.

Lyon & Healy Salzedo, \$18,000 o.b.o., Played professionally, maintained regularly. Beautiful, full sound. Includes trunk, dolly and dust cover. Call 724-679-0253 or email dcmv6515@yahoo.com. Las Vegas, NV.

Lyon & Healy Salzedo, concert grand, pedal harp, ebony, \$24,000, New 1997, designed by legendary teacher and performer Carlos Salzedo, during his lifetime only natural finish available, after his death ebony became available. Includes three piece cover set, folding bench, cart, over \$1,000 worth of sheet music and full set of replacement strings. Email matthew.f.simms@gmail.com. Located in Denver, CO.

Lyon & Healy Salzedo, pedal harp, concert grand, natural, \$17,000, Built 1985. Great condition, one owner, professional harpist. Wonderful tone. Contact at Honorharp@aol.com. Chicago, IL.

Lyon & Healy Style 14, 43 strings, gold/maple, \$14,950, Original 1941 straight soundboard. Fine sound quality. Excellent structural, mechanical and cosmetic condition. Elegant harp, yet small and light. Includes new fleece-lined, water resistant, padded transport cover and original trunk in fine condition. Rent to own. Call 860-675-0227 or email peterreis@harp-international.com.

Lyon & Healy Style 15, natural with decal \$9,500., Extremely well-maintained. Great tone. Style 15 in this condition very difficult to find. Call 480-747-5035. AZ.

Lyon & Healy Style 17, semi-grand, gold,

\$15,000, Serial #2992-17, restored by Swanson Harp Company, restoration included new neck and sound board, refinished body, cleaning and restoration of original action and new strings. Absolutely stunning instrument. Includes soft Lyon & Healy cover, column cover, base cover, harp bench, stair-climbing harp caddy, complete set of strings, tuning keys, music books and custom-built Lyon & Healy shipping crate. Email beckela18@gmail.com. WA.

Lyon & Healy Style 20, semi-grand, 45 strings, bronze/natural, \$11,900, Serial #200, built c.1900, all original, straight soundboard, full string replacement and regulation April 2013. Well cared for, very good condition. Big clear sound. Includes matching wooden music stand. Contact laurieharp@gmail.com. Located in California. CA.

Lyon & Healy Style 23, concert grand, gold/high gloss ebony, \$27,550, Completely restored, structurally, mechanically, and cosmetically. Elegant harp. Very fine sound quality. Rent to own. Call 860-675-0227 or email peterreis@harp-international.com.

Lyon & Healy Style 23, concert grand, natural, \$21,500, Serial #13345, 14 years old, purchased new from Lyon & Healy in 2000. Will be regulated by L&H technician in August 2013. Amazing sound. Comes with padded covers. Call 980-395-9664 or email nlmharp@gmail.com.

Lyon & Healy Style 23, concert grand, natural, \$23,000, Serial #13170, approximately 19 years old. Great condition. Big, bright sound. Call 816-522-0292. MO.

Lyon & Healy Style 23, concert grand, natural/gold crown, \$17,000, Very well maintained. Includes professional bench, stand, three piece travel cover, dolly, and extra strings. Please call or text 269-340-2262. MI.

Lyon & Healy Style 23, concert grand, walnut, \$25,000, Serial #17182, seven years old, regulated, selected at factory in 2006. Excellent condition, well cared for. Great sound. Call 941-400-6210 for information. FL.

Lyon & Healy Style 23, gold, \$35,000 o.b.o., Serial #10899. Excellent condition, like new. Cloth cover included. Call 304-924-6273. WV.

Lyon & Healy Style 85 CG, concert grand, \$16,000, Serial #14728, decorated soundboard, string holes have been upgraded with plastic ones so strings rarely break, Bell Harp Tech regulation every year, new strings including bass wires. Big lush full sound. Extremely well cared for, one owner. More photos upon request. Contact sabra@fuse.net. KY.

Lyon & Healy Style 85CG, concert grand, mahogany, \$14,550, Excellent sound quality. Fine quality structurally, mechanically and cosmetically. Includes padded cover set. Rent to own. Call 860-675-0227 or email peterreis@harp-international.com.

Lyon & Healy Style 85 CGX, mahogany, \$13,950, Awesome instrument excellent in every way, mechanically, structurally and cosmetically. Robust tone quality, very even in registration. Call 480-747-5035. AZ.

Lyon & Healy Style 85E, 46 strings, mahogany, \$14,000, Well-maintained, regulated by L&H technician. Includes blue transport covers, six-wheeled dolly, some strings. Email

47strings@bellsouth.net. NC.

Lyon & Healy Style 85E, semi-grand, pedal harp, natural, \$15,500, Built 2006, decorated, extended soundboard. Consistent vibrant, warm, rich quality tone. Includes full set replacement strings, cover, tuner, bench, and two wheel dolly cart. Contact lh85eharp@yahoo.com. TX.

Lyon & Healy Style 85GP, \$15,000, Serial #52054, purchased 2005, regulated June 2012 by Ivan Gardner. Rare opportunity to purchase since L&H has discontinued production on this model. Excellent condition. Wonderful, rich tone, has worked well in solo, chamber and orchestral settings. Includes black dust cover, blue travel case with base cover and column guard, adjustable bench and harp dolly. Contact at margaret_ashburner@yahoo.ca. Ottawa, On, Canada.

Lyon & Healy Style 85P, walnut, \$6,800., Built in 2003, recently regulated. Good condition. Includes extra full set of strings, dust cover and travel cover. Pictures available. Call 610-533-0017 or email tafga@rcn.com.

Professional hard case for concert grand, \$1,000, Professional hard case for traveling harpists. Newly refurbished interior, new lining and new straps. Wheels for mobility. Reinforced with metal siding. Suspension for maximum protection. Interior pocket for accessories. Good condition. Contact harp4life@gmail.com.

Salvi Daphne, concert grand, 47 strings, mahogany, \$11,000, Purchased 2003, extended soundboard, last regulated 2011. Excellent condition. Includes three-piece padded transport cover, dust cover, ergonomic tuning key, and strings. Contact ebbrownie@comcast.net. Newmarket, NH.

Salvi Diana, concert grand \$11,950, Serial #1257, played professionally, well-regulated, strings replaced as needed. Lovely rich, dark timbre. Good condition, a few slight nicks from age and wear, nothing serious. Includes adjustable bench, dust cover, padded cover, and 6-wheeled harp dolly. Contact harpistr@gmail.com.

Salvi Diana, concert grand, \$18,000, Serial #7513-1992. Regulated, reviewed by certified technician, no issues with the harp base, neck or soundboard. Amazing mature sound and high performance mechanism combined. Gently treated by one owner. Played by composer/harpist Victoria Jordanova. Includes Salvi trunk, velvet cover, padded cover, harp stool, L&H dolly. Contact jordanova@arpaviva.org.

Salvi Minerva, concert grand, 47 strings, two tone natural maple, \$17,500, Built 1979, new wire strings. Belonged to famous Hollywood studio musician Vyle Mills. Excellent condition. Comes with Vyle's original Salvi Limited Warranty. Includes cover and tuning key. Contact mstromquist@comcast.net. Seattle, WA.

Venus Aria, concert grand, 47 strings, natural/gold, \$16,000, Serial #2862, model #75, detailed gold leaf design, recently regulated by Peter Wiley. Great sound. Includes bench and custom made stand. Contact gaar3487@cox.net. CA.

Venus concert grand, 46 strings, Extended soundboard, goes down to low C, like full con-

cert grand. Includes five year warranty and padded cover. Rent to own. Contact 403-678-6509, info@harpangel.com or 860-675-0227, peterreis@harp-international.com.

Venus Diplomat, concert grand, 47 strings, \$10,000, All new strings, pedal felts, regulated August 2013. Gorgeous, huge sound. Contact arioso1@aol.com.

Venus, pedal harp, 44 strings, blonde, \$8,000 o.b.o., Model 76, decals on soundboard, recently restrung and regulated. Excellent condition. Includes \$350 never used leather seated bench, free shipping crate and sheet music. Email jher@loc.gov.

Venus Premier, concert grand, 46 strings, walnut, \$13,000 obo., Extended soundboard, regulated April 2013, new set of strings, structurally sound. Perfect condition, like new. Magnificent, rich tone. Includes brand new padded cover, base cover, stair-climbing transporter, stool, tuning key and tuner. Call Bobbie at 937-376-4608 or tstrobbhar@aol.com. Dayton, OH.

Venus, Prodigy low price, Bronze rings and decal. Fine condition. Padded cover included. Call 860-675-0227 or email peterreis@harp-international.com.

Venus Prodigy, pedal harp, natural, \$7,950, Decorated extended soundboard. Perfect condition structurally, mechanically and cosmetically. Brand new this harp would sell for \$12,235. Priced to sell quickly. Call 480-747-5035. AZ.

Venus Traditional, concert grand, 46 strings, mahogany/bronze, \$10,000, Estate sale. Built 1994, low C to F, extended soundboard with decal. Excellent condition, never moved from house. See photos. Includes stool, music stand, three wheel harp cart. Must be picked up. Contact downriversmiles@hotmail.com. MI.

Wurlitzer AA, 45 strings, Extended soundboard, newly regilded. Gorgeous, like new condition, structurally, mechanically and cosmetically. Great sound quality. Very portable. Call 860-675-0227 or email peterreis@harp-international.com.

Wurlitzer DDX, concert grand, \$29,950, Rare harp. Rebuilt thirteen years ago, new neck, bottom body frame, re-riveted, gilding restored. Gothic design, 47 strings, extended, decorated soundboard. Looks like L&H 26. Superb voice, wonderful sound quality. New fleece lined custom made protective cover available. Rent to own. Photos available. Call 860-675-0227 or email peterreis@harp-international.com.

Harp For Sale—LEVER

Blevins, therapy harp, cherry, \$595, Loveland levers. Excellent condition. Call 480-747-5035. AZ

Camac Alan Stivell, 38 strings, high gloss bubinga, Full Camac levers, gut strings, round back, hand crafted professional quality folk harp. Designed by Alan Stivell, renowned folk harper from Brittany. Full, rich celtic sound. Padded transport cover available. Rent to own. Call 727-577-4277 or email scdv@aol.com.

Camac Aziliz, lever harp, 34 strings, natural, \$2,500 o.b.o., Beautiful older style Aziliz, fluorocarbon and wire strings, teardrop Camac levers, completely restrung and levers regulated January 2013. Excellent condition. Lovely rich, mature tone. Includes 4 inch turned legs, tuning key, travel case, dust cover and complete string set. Contact octoberose98@hotmail.com. NJ.

Camac Korrigan, lever harp, 38 strings, mahogany, \$2,745, Fully levered, round back, gut strings. Fine condition. Includes padded

cover. Call Carolyn at 626-791-6262 or email carolyn@pacificharps.com.

Camac Mademoiselle, lever harp, 40 strings, high gloss ebony, \$4,090, Lever harp with classical pedal harp lines, gut, wire, and nylon strings, full Camac levers, round back. Used harp in very good condition. Lovely sound. This harp is \$1,000 off new price of \$5,090 including cover. Contact Sue Carole DeVale at 727-577-4277 or email scdv@aol.com. FL.

Camac Melusine, 38 strings, high gloss finish, reduced price, Fully levered, nylon strings, round back, professional quality Celtic/folk-style harp. Heavy padded transport cover available. Rent to own. Call 860-675-0227 or email peterreis@harp-international.com.

Celtic Harp for sale in Ireland, Made by Nial Imbusch in 2010 in Limerick. Harp weighs just 16 pounds and has wonderful rich sound. Owner needs to sell this harp as she has just bought another harp. Contact tqinn38@gmail.com. Ireland.

Dusty Strings, 36 strings, custom, tiger maple, \$5,600, Custom built 2004, koa with abalone inlay. Includes wheeled case, tuning key, some strings. Original price was \$8,770, have original receipt. Can arrange pickup or local deliver, willing to meet halfway depending on location. Have custom made wooden shipping crate. Email deetebunn@yahoo.com.

John Pratt Chamber Harp, 36 strings, Hand crafted, fully levered with Camac levers, extended soundboard. Concert spacing, concert gut strings with concert tension. Exceptional sound. Five year warranty and padded carrying case included. Rent to own. Call 860-675-0227 or email peterreis@harp-international.com.

John Pratt Empress, 38 strings, Hand crafted, full Camac levers, extended soundboard, concert spacing, concert gauge gut strings. Exceptional sound. Includes five year warranty and Pratt fleece-lined protective transport cover. Rent to own available. Call Carol 727-577-4277 or email scdv@aol.com.

John Pratt Princessa, 36 strings, exotic wood, \$3,700, Hand crafted, full Camac levers, straight soundboard. Concert tension, gage and spacing. Includes five year warranty and padded carrying case. Rent to own available. Call 860-675-0227 or email peterreis@harp-international.com.

Lyon and Healy Prelude, lever harp, 40 strings, Barely used lever harp for sell. Strings are all less than two years old, plays like new. Slight superficial mark on the body, barely noticeable. Everything in complete working order. Looking to sell quickly, moving soon, can't take it with me. Comes with tuning key and cover. Pickup or shipping paid by buyer. Contact Marco at yellowsbmarine@csu.fullerton.edu. Orange, CA.

Lyon & Healy Silhouette, electric, metallic pink, \$5,000, Two years old. One owner. Includes shoulder strap/ harness, carrying case, metal tripod stand, full set of strings and tuning key. Contact rebeccatodaro@gmail.com.

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

Musicmakers Large Gothic lever harp, 36 strings, walnut, \$4,895., Beautiful one-of-a-kind lever harp. Full Loveland levers, fancy moldings and carvings, lever gut strings in baritone section, recently restrung and regulated. Like new condition. Superb full tone. Includes carrying

case, additional dust cover, wheels, complete set of extra strings, tuning key, gorgeous walnut matching bench made by Ron Kieper of BBR Woodworks. Photo available. Call 828-456-6668 or email balfourknight@gmail.com. Western NC.

Paraguayan harp, 38 strings \$3,200, Beautifully carved Paraguayan harp. Levers and turning pegs on all strings, taquitos on most strings (taquitos allow you to press on a string at the soundboard to sharpen it), harp tuned with C red and F blue. Email devisun101@yahoo.com. CA.

Rees Aberdeen Meadow, 36 strings, cherry, \$4,500 o.b.o., Six months old, Camac levers, A to A, celtic garland motif on soundboard. Beautiful tone which will only get fuller with age. Includes padded case and tuning key. Contact Lmrhea@aol.com.

Rick Rubarth Merlin, 35 strings, mahogany, \$3,120, Fluorocarbon strings, full Loveland levers. Includes five year warranty and padded Colorado case transport cover. Factory built pickup available. Call 860-675-0227 or email peterreis@harp-international.com.

Salvi Ana, lever harp, 38 strings, \$2,800, Beautiful harp bought from college harp teacher. Good condition except for two scratches, one near base and one where you rest your shoulder. Included is set of Vanderbilt replacement strings. Call 317-670-9424 or email at cindy_stewart@mail.msje.edu. Located between Cincinnati and Indianapolis. Greensburg, IN.

Salvi Livia, lever harp, \$3,800, Like new condition. Fabulous sound. Includes stool, dust cover and replacement strings. Call 801-589-9284 or email dranne80@hotmail.com.

Salvi McFall, lever harp, walnut, \$3,200, Mint condition. Gorgeous sound. Includes tuning wrench, heavy duty cover and dolly. Call 913-492-6828, or 913-449-4997 or email is harparts@everestkc.net. KS.

Stoney End Braunwen, lever harp, 29 strings, walnut, \$1,800, Excellent, like new condition. Sweet folk sound. Includes cover and bench. Call 276-266-6949 or email tammystillwater@gmail.com. Located in sw VA.

Swanson Celtic, 36 strings, \$3,199, Full Loveland levers, Celtic decoration on soundboard. Fine condition. Excellent sound. Padded cover included. Call 860-675-0227 or email peterreis@harp-international.com.

Swanson, lever harp, \$3,250 o.b.o., Good condition, a few cosmetic dents on back of soundbox, hardly noticeable. Includes dust cover and key. Pick up only. Contact Joe Pagani at jrpgagani@gmail.com. Brooklyn, NY.

Triplett Christina therapy harp, 25 strings, Full Camac levers, seven pounds, goes down to C below middle C. Engraved floral design on soundboard available. Lovely sound. Includes ergonomic lap bar, harp strap, fleece lined case and seven year warranty. Rent to own. Call 860-675-0227 or email peterreis@harp-international.com.

Triplett Eclipse, lever harp, 38 strings, light walnut, \$3200, Staved back. Beautiful tone. Includes heavy duty traveling case and tuning wrench. Call 913-492-6828 or 913-449-4997 or email harparts@everestkc.net. KS.

Triplett Excelle, 33 wire strings, \$2,000 o.b.o., Purchased new 1997, discontinued model. Comes with case, tuning key, strings. Will ship in NH. Contact Katie at kathleenlyon@comcast.net. NH.

Triplett Sierra, 36 strings, Brand new model, full Camac levers. Full factory warranty and fleece



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Harps For Sale—HISTORICAL
Lyon & Healy Style 17, semi-grand, gold, \$15,000, Serial #2992-17, restored by Swanson Harp Company, restoration included new neck and sound board, refinished body, cleaning and restoration of original action and new strings.

Absolutely stunning instrument. Includes soft Lyon & Healy cover, column cover, base cover, harp bench, stair-climbing harp caddy, complete set of strings, tuning keys, music books and custom-built Lyon & Healy shipping crate. Email beckela18@gmail.com. WA.

Harps For Rent

Harp Rental, Troubadour harps starting at \$40 a month, pedal harps \$100. Budget Harp Rentals. com. Call 305-724-4081. FL.
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.

Wanted, lever harp to rent, Preferably at least 34 strings. Need to start renting end of August or beginning of September 2013. Email tracey.kjonegaard@gmail.com. Chicago, IL.

Accessories

Antique/Vintage Harp Case \$500, Antique Harp Case that has traveled the world. Dates back to 1890. Still holds original train stamps marking its worldwide journey. In perfect working condition. Has been fitted with wheels for easier mobility. Fit for a concert grand. Hard wood case reinforced with metal for a secure fit. Contact harp4life@gmail.com.

Aoyama harp trunk, fits lever harp. \$100 o.b.o., Well padded case perfect for shipping. Good condition. Dimensions outside 16"x16" base, 49" high, width 16"-33", inside 14"x15" base, 46" high, width 12" to 29". Pick up or pay postage. Call 856-745-9872 or email genemar@comcast.net. NJ. **New and used benches, music stands, dollies and trunks, all makes and sizes**, Call 860-675-0227 or email peterreis@harp-international.com.

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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 Web site, 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.

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