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# Harp Column

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practical news for practical harpists

Mary  
Radspinner

plus  
ultimate gift giving guide  
and  
bridal shows: are they  
worth it?





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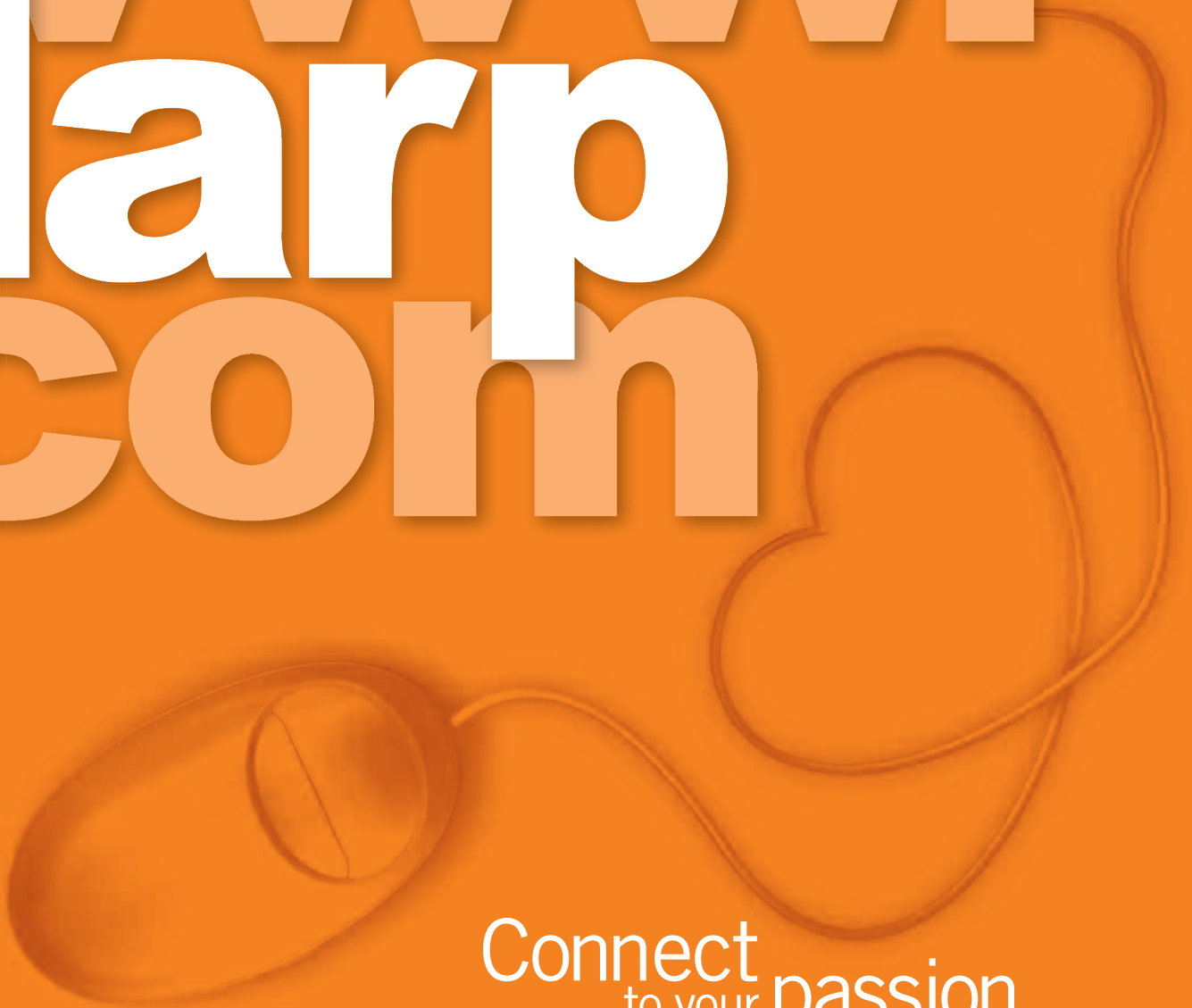
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She's been a publisher, music store owner, pedal harpist, folk harpist, band director, piano teacher, harp teacher, and that's just her music career. Mary Radspinner shares her thoughts on everything from stage fright to copy editing.

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from the editor



# wish list

## Gifts beyond the ordinary.

by Alison Reese

### talk to us

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

Raise your hand if you have ever received a harp ornament from someone as a gift. Okay, now keep it raised if you have ever been given a little figurine of an angel strumming a lyre. Don't put your hand down yet. Keep it up if you have ever been gifted a piece of harp jewelry...that you've actually worn.

If you have played the harp for any length of time, then chances are you raised your hand. Who among us doesn't own enough harp ornaments to cover an entire tree or enough harp-playing figurines to cover every shelf in the house, or enough harp bling to pass for a waiter at T.G.I. Friday's? There is just something about little harp gifties that friends and family can't resist giving us. And let's admit it, even *our* eyes light up when we happen upon a little harp necklace in the jewelry case or a harp among all of the snowflake and Santa ornaments.

Whether it's for a birthday, a holiday, or a recital—we all have something harp-related on our wish list. I'll never forget the harp gift I received on Christmas morning when I was 11 years old. I had only been playing the harp for a year or two, but all I wanted was a pedal harp. Sure, now that I'm a bill-paying adult, I see how ridiculous my request was, but as an eager little fifth-grader it seemed perfectly reasonable. I told anyone who would listen about the single item on my wish list—my parents, my teacher, my grandparents—I think I even suspended disbelief and told Santa Claus.

So you can imagine my excitement when one of my older brothers woke me up on Christmas morning to tell me that my Christmas wish had come true—I had gotten a harp! I flew downstairs and looked in the living room. As my eyes scanned the room for a big mitten shape, my brother told me to look in my stocking. I peeked in my stocking and found a harp...keychain.

Now 11-year-old me normally would have been pretty happy to get a harp keychain in her stocking. But given the set-up by my brother, it was hard to

hide my disappointment. I think I did get a brass music stand that year, though 11-year-old me was too busy sulking to appreciate it. The pedal harp came a couple years later (best gift ever!). Then there was the birthday I got a floor lamp so I could see my music in my dark corner of the living room and the Christmas where I got a spare set of strings for my harp. It takes a true harp nerd to get excited about these gifts, and, boy, was I pumped!

Over the years I've received enough harp knick knacks from students, family, and friends to last a lifetime. And while they may not all be prominently displayed on my mantle, I truly have loved each and every one because of the sentiment behind the gift. One of the absolute best gifts I ever received was from my harp teacher growing up. One year she made each of her students a little string bag out of black and white houndstooth fabric. She sized it to perfectly fit a full set of replacement strings and attached a little black ribbon with nailclippers to the bag. It has been a permanent fixture in my gig bag since she gave it to me.

Now that I'm a teacher the question of what to give my students is a source of stress each year. There is not a crafty bone in my body, so the handmade string bag is out of the question. And given how busy I, and every other harpist is during the holiday season, scouring the Internet for the perfect gift is pretty far down on the to-do list.

Lucky for us, harpist Angela Schwarzkopf has done the gift-finding legwork for us this year! In her article, "Ultimate Gift Giving Guide" on pg. 26, Schwarzkopf scouts out some great ideas for every harpist and every price range.

So before you click "buy" on that harp brooch you saw on eBay, check out Angela's article. You may just find something even better. ●

*Alison Reese in managing editor of Harp Column. She is a freelance performer and teacher in West Michigan. E-mail her at [areese@harpcolumn.com](mailto:areese@harpcolumn.com)*



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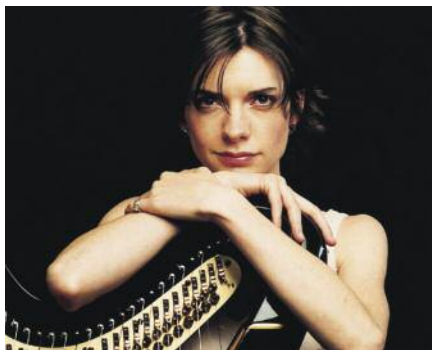
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# Finch and Ceysson release new albums



From top to bottom: Catrin Finch collaborates with composer John Rutter on her new album; Emmanuel Ceysson releases his second solo CD; and Sonja Inglefield is appointed to the faculty at the SUNY Fredonia School of Music.

## FINCH RELEASES *BLESSING*

CATRIN FINCH'S new recording, *Blessing*, was released Nov. 12 on the Deutsche Grammophon label. The recording is a collaboration between Finch and the composer JOHN RUTTER and includes his *Suite Lyrique*, which was written for her. Also included are other works by Rutter, several traditional Welsh folk songs, and Finch's own *Celtic Concerto* for harp and strings. *Blessing* can be purchased at Amazon and on iTunes.

Finch, who enjoys an international performing career, was most famously the first to be appointed to the position of Royal Harpist to H.R.H. the Prince of Wales in 2002 when the tradition was revived after almost 130 years.

## CEYSSON RELEASES *OPERA FANTASIE*

French harpist EMMANUEL CEYSSON recently released his second solo CD, *Opera Fantaisie*, on the Naïve label. The solo harpist with the Paris Opera has put together a collection of transcriptions of operatic themes by Parish Alvars (*Norma* and *Lucia de Lamermoor*), Kühne (*Eugene Onegin*), Zabel (*Faust*), Damase (*Contes*

*d'Hoffmann*), Spohr (variation on "Je Suis Encore dans mon Printemps," by Von Méhul), and Ceysson himself (*Carmen*).

Ceysson is Principal Harpist of the Paris Opera Orchestra. His debut album, *Divertissements à la française*, was released in 2005 on Egan Records.

## INGLEFIELD TO TEACH AT SUNY FREDONIA

SONJA INGLEFIELD has been appointed the harp professor at SUNY Fredonia School of Music. Before coming to western New York, Sonja served on faculty at Peabody Preparatory, the Baltimore School for the Arts, Goucher College, and the University of Maryland Baltimore County. "SUNY Fredonia provides an ideal educational environment for harpists," says Inglefield. "Each harpist's past experience and ultimate goals are taken into consideration when

developing their individual progression of repertoire." Degree options include harp performance, music education, music therapy, sound recording technology, composition, and the applied major, as well as a variety of graduate degrees. For more information visit [www.fredonia.edu/music](http://www.fredonia.edu/music).

## USA COMPETITION ANNOUNCES JURY

The USA International Harp Competition (USA IHC) has announced its jury and guest artist roster, says Megan Landfair, the competition's new Executive Director. The triennial competition takes place July 10-20, 2013, at the Indiana University's Jacobs School of Music. The 2013 jury will include XAVIER DE MAISTRE (France), MIEKO INOUE (Japan), BALTAZAR JUAREZ (Mexico), OLGA ORTENBERG-RAKITCHENKOV (Russia/U.S.), MARIA LUISA RAYAN-FORERO (Argentina/U.S.), GILLIAN BENET SELLA (U.S.), and DAN YU (China). The competition will present guest artist concerts by jazz harpist PARK STICKNEY on July 18 and the most recent USA IHC gold medalist AGNES CLEMENT on July 13. NAKO YOSHINO will present the competition's first annual concert series performance on March 30 at the Jacobs School of Music. You can find out more about the competition at [www.usaihc.org](http://www.usaihc.org).

## LYON & HEALY CONCERT SERIES KICKS OFF

The 2012-2013 Lyon & Healy Hall Concert Series kicked off last month with concerts by PARK STICKNEY in Salt Lake City and LETIZIA BELMONDO in Chicago. The series continues next month with BALTAZAR JUAREZ performing Dec. 1 at Lyon & Healy Hall in Chicago. The Janus Trio, featuring NUIKO WADDEN, performs Feb. 9 in Chicago; the Myriad Trio, with JULIE SMITH, is slated for March 8 at Zipper Hall at the Colburn School in Los Angeles; and NAKO YOSHINO wraps up the season on March 23 with a concert at Lyon & Healy Hall. For more information visit [www.lyonhealy.com](http://www.lyonhealy.com). ●

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## what's on your MusicStand?



# the long road to Israel

Finding satisfaction in the journey.

by Sam Karlinski

I began preparing for the 18th International Harp Contest in Israel, to be held in November and December, during the summer of 2010. My teacher at the time, Ina Zdorovetchi, had come back from competing in 2009 with not only two special prizes, but also the highest prize awarded by the jury. At her urging, though I was just as eager as she, I began preparations.

The process of learning the more than two hours of required music—12 pieces spread over four rounds—did not seem daunting, initially. Like any overzealous 16-year-old, I saw 12 pieces, 11 of which I had never played, and simply thought, “This won’t be too difficult. I’ve been learning five solos a year, so I don’t really have to learn much more music than I would have anyway.” Of course, it didn’t end up being that simple. It never is.

Now as I write this in early October 2012, the situation is predictably much more uncertain than it was over two years ago when Ina and I decided to go for the competition. With improved technique and interpretive abilities, I feel as though any music that I learn will be miles ahead of what I could have played even a year ago. However, given that I began learning many of the pieces *more* than a year ago, it sometimes feels like the older works are stuck in their ways and simply don’t live up to the new standards I know I’m capable of reaching.

Not surprisingly, the two opposing self-assessments of my playing can be difficult to reconcile. It’s frustrating, to say the least, that I feel like I can play many of the pieces better than other competitors that I’ve heard, but that at the same time most of the music is either burdened with old habits or will take a long time to re-polish back to the state it once was given the volume of music I must simultaneously maintain. My teacher summed it up well in my most recent lesson when she said something along the

lines of, “Well of course that’s the case. No matter how long we’ve played, we all play the Handel Concerto like we did when we were twelve.”

So now that the competition is only a matter of weeks away, I must decide if the current state of my playing is how I would like to represent myself under the international spotlight. Simply put, the choice to compete is no longer as simple as it once seemed. Without even considering issues like missing school, being in the Middle East, and paying for the trip, do I want to make a sincere effort in these last two months to get everything together, or should I just take what I’ve learned and run? Even more plainly, *can* I actually get the music together in time? And if I do, will it really represent my best playing, or will it resemble more of a smattering of crammed notes? Needless to say, any competitor should only go if he will be happy with the results of his efforts. The reality, of course, is that if you decide that you’re not as prepared as you would like, it’s hard to let go when you’re so close to the finish line. Central to all these questions, I have noticed recently, is an issue that every performer struggles with: confidence in your own playing.

When preparing for an international competition, cultivating this confidence is of the utmost importance. Being sure of yourself allows you to be comfortable on stage, and that state of mind is what lets you play your best and connect with the audience. With this principle now clearly formed in my mind, I suppose then, no matter which way I decide to go in my decision, the journey of preparing has truly been a learning experience independent from my progress on the instrument. It is one in which, among other things, I have learned a valuable lesson in appreciating and generating confidence in my own playing. It may seem like a no-brainer if you’re not in the situation, but this self-confidence comes from the *qual-*

## Talk to us

Sounding Board is a place for your opinions and commentaries 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@harp-column.com](mailto:areese@harp-column.com).

ity of your music and not the quantity: when it comes down to it, I'm sure anyone would rather play one piece flawlessly than struggle through an under-prepared hour-long program.

In this way, I have come to appreciate how critical self-confidence is in allowing us to play well. Not only does it make a world of difference in a single performance, but it also helps drive us to pursue the goals that we want to achieve, no matter how big or small. But, perhaps above all, such a preparation routine has given me insight into how to reliably build such confidence. Knowing notes is no longer enough—you must *know* that you know the notes (as a Juilliard colleague succinctly summarized) in order to really cultivate that self-confidence. Going forward, I know practicing is only ostensibly about making your fingers pluck the right strings; rather, it is at least equally about assuring yourself that yes, you are indeed *capable* of plucking the right strings. And with that lesson, I will either dive fully into these 12 pieces for one final hurrah, or I will continue on to new music, ready

to exercise the two-and-a-half years of learning that preparing for this competition has afforded me. Either way, I'm glad to know I have something to show for all my work. Good luck to all competitors! ●

*Sam Karlinski is a student in the Columbia-Juilliard Exchange, majoring in biochemistry at Columbia University and music at The Juilliard School. He has won multiple performance awards on the national and international level and has performed in*

*notable venues such as the World Harp Congress Focus on Youth Program and Lyon & Healy Hall.*

### Follow Sam

Want to find out whether Sam decided to compete or not? Visit his blog at [www.harpcolumn.com](http://www.harpcolumn.com) and see what happens!

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# Ray Pool

New York, N.Y.

*What is your musical background?*

I entered our church's choir program at the age of 4, started piano lessons at 8, added guitar strumming and folk singing in a quartet in junior high school, then organ lessons at 16. I graduated from Westminster Choir College with a Bachelor of Music degree in organ and sacred music. I started harp study at the age of 24, taking private instruction from Geraldine Ruegg, Mildred Dilling, Dewey Owens, and finally Lucile Lawrence. Concerning my harp study, I always say, "I was an adult beginner—old enough to know better, but I did it anyway." By the age of 29, I was playing in orchestras pits on Broadway in New York City.

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

I am most interested in harp solo arrangements. I now try to create publications that are playable on both lever and pedal harp with specific editing for each instrument simultaneously. It's not difficult to do if chromatic notes are used judiciously.

*How do you decide what to arrange?*

I think "filling a gap in the rep" is most applicable. My two series "Tea at The Waldorf" (pedal harp) and "American Classic Pop" (lever harp) both contain the wonderful songs of the mid-20th century that have been very useful for many harpists.

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

The overall chromatic harmony is a consideration. If there are too many accidentals, even pedal harpists will find the pieces unwieldy and therefore less useful. The shape of the melody is important. The harp does not do well with the same note repeated over and over. If there are too many repeated

pitches, I am not interested (like in "The Rose"). If, however, a repeated note can be executed with enharmonic pitches I find it much more interesting.

*What's the most useful origination of your material?*

Most of my "pop" arrangements have come from fake book resources. I do not want to be influenced by accompaniments a pianist-arranger might assign to a melody. Chord symbols are enough. A fake book with a title like "American Favorites" or "Songs of the 40s" or "Broadway Melodies" will offer many possible choices. And if I can imagine Frank Sinatra, Tony Bennett, Rosemary Clooney, or Ella Fitzgerald singing the song, I'm all the more interested.

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

I lay out the tune on a template in Finale. I give myself four blank measures to create an introduction. I write in the melody notes *and* the lyrics! It is important to know the words to a song, even though they will not be published within the framework of the arrangement. I leave a few blank measures after the first verse. I copy and paste the first verse to provide a second pass. Then, I go back and start to fill in. The outline is set. Inspiration begins at this point. (As an aside, during my years at The Waldorf, I always considered it to be a great compliment when someone would say: "I heard every word you played." Study the text!)

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

Once the repertoire is chosen, I can usually do an arrangement in the course of a single day. The time-consuming part comes from playing it over and over. I don't add notes at this point—I take notes *out*. I find the most resonant voicing of the accompaniment by eliminating the re-striking of strings. The fewest notes on the page with the most resonant sound possible is my goal. Harpists seem to appreciate that approach, too. Fewer repeated notes will minimize finger buzzes going from chord to chord.

*What do you think is the most challenging aspect of*

Talk to us  
Arranger Profile is a new feature that spotlights a successful arranger of harp music. Do you have a favorite arranger you think we should feature? Let us know! E-mail [areese@harpcolumn.com](mailto:areese@harpcolumn.com) with your suggestions.

arranging?

By self-publishing, I have to concentrate on collections that are in public domain. I do not work on anything that requires obtaining copyright permission. As a single arranger (not working for a larger publishing firm) it is very difficult to do the paperwork. The search for material that will have a commercial value as well as an artistic appeal is the hard part for me.

*How have you chosen to publish your arrangements?*

I make collections based on a theme—Christmas, traditional, hymns, etc. The number of tunes in a collection has become smaller and smaller over the years. I used to try to include 10 or 15 tunes in a single volume. It has become too expensive to print and distribute. I am much more judicious about the number of pages in a book and therefore the number of arrangements that can be included.

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

Study music notation! Learn the fine points of the software.

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

In the world of self-publishing—the mainstream of harp arrangements these days—there is virtually no editorial oversight. The notes appear on the page in almost random fashion. Fingerings are sometimes not included. When they are included, brackets are seldom done with finesse. Indications of grouped notes for the left hand or the right hand are not uniform—even within a single arrangement. Hand-over-hand arpeggios are seldom easy to read. The division of left-hand notes in the lower staff and right-hand notes in the upper staff—regardless of clef signs—is irregular, at best. Far too many ledger lines are used when a clef change or octava sign (8va or 8vb) would be better. Many of these issues could be improved or avoided by having a better understanding of the capabilities of the music program that is being used for notation.

I was very fortunate to study with Dewey Owens early in my harp journey. In the beginning of his career, Dewey was a professional music copyist, well-versed in

“autography” (the way notes should appear on the page). We had frequent discussions on how to put notes on the page for successful reading patterns. Also, he was very closely associated with Carlos Salzedo who was highly regarded for his meticulous and consistent practice of harp notation. He greatly influenced Dewey Owens. I gained from this heritage.

I also consult a small book called “Essential Dictionary of Music Notation” by Tom Gerou and Linda Lusk from Alfred Publishing Co., Inc., Los Angeles. It is a comprehensive collection of indications for virtually every aspect of musical notation. ●

*Ray Pool has lived in New York City for his entire career as a harpist. He has performed in numerous Broadway pit orchestras and at The Waldorf-Astoria Hotel in a variety of schedules over a period of 17 years. He has toured coast to coast with his workshops on harmony, lead sheet reading, improvisation, and modulation. You can view his channel “rharp111” on YouTube and his Web site at [www.raypool.com](http://www.raypool.com).*

## POOL PLAY

Ray Pool's arrangements are available from distributors of harp music and supplies throughout the U.S.

### Arrangements

*3 Christmas Medleys* (separate editions for lever and pedal harp)

*Carols from Around the World*, vol. 1 and 2 (lever/pedal)

*Ballads by Burns* (lever/pedal)

*6 Celtic Hymns* (lever/pedal)

*The Crystal Spring* (leve/pedal)

*American Classic Pop*, vol. 1 and 2 (lever harp)

*Tea At The Waldorf*, vol. 1 and 2 (pedal harp)

*Winter Wonderland* (pedal harp)

### Ensemble

*South Pacific* (pedal harp duo)

*A Virginia Sampler* (three parts, lever/pedal)

*Hymn Accompaniments for All Harpists* (includes handbell/organ parts, lever/pedal)

### Fake Books

*The Harpist's Fake Book* (pedal harp)

*Hymns & Harmony* (lever/pedal)

*Anthology* (lever/pedal)

*Come, Come Ye Saints* (lever/pedal)

### Harmony Studies

*1, 2, 3 - Play!* —ear training through melodic development

*The Treble Harpist*—an introduction to music on the harp

*3's a Chord*—harmony for every harpist

*Clever Levers*—harmonic exercises for advanced lever harpists

*Blazing Pedals*, vol. 1 and 2—a guide to harmonic structure and lead sheet playing

# question: How much information should I include on a concert program besides the name of the piece and the composer?



Elizabeth White Clark

Writing your own program can be challenging. There is always the dilemma of what to title the program, how much information to give the audience, and how much to leave out. I like to supply my listeners with enough information that they can see how the pieces on my program fit together, and yet I want them listening to the music, not reading the program.

If your program has a specific theme or name, include that in the title. Otherwise, simply putting “harpist” after your name at the top is generally a good way to start. As I list pieces, I would specify individual movements, the composer, and the composer’s birth and death dates. Including the composer’s dates allows the audience to see the time frame in which the piece was written and how that influences the style of the piece.

Lastly, I like to include program notes in my pro-

grams. As the AHS Concert Artist, I have been practicing my speaking skills so that in a concert I can give brief introductions to a few of my pieces. That introduction allows the audience to know what they are about to hear as well as brings additional meaning to the music. There are times when, because of the time limit, I cannot speak in between pieces. In those settings, program notes are especially helpful. They assist the listener in understanding what they are hearing, relate that to the other pieces on the program, and take some new-found knowledge away from the performance. These program notes should not be novels; they are small descriptions of the piece. They may include information about the composer or perhaps include a poem the composer used to base the piece on. The information should shed light on what the listener is about to hear.

—Elizabeth White Clark, AHS Young Concert Artist and student at the Curtis Institute of Music Philadelphia, Pa.

Harpists are often faced with preparing copy for a concert program, usually at the request of a sponsoring organization for the concert. This could be for a full solo recital, chamber music program, school program, or nursing home presentation, among others. This program should include all of the information needed to inform the public about the performance.

The heading should include the name of the sponsoring organization, the type of program (degree recital, chamber music program, solo recital, etc.), the name of the artist(s) or chamber group, the place of the concert, the date (including the year), and time of the program. This may sound cumbersome, but it provides information to your audience, and an accurate record of your performance.

If the harpist is a part of a chamber group, the instruments are listed in timbre order, highest to lowest. Therefore, the piccolo would be listed first because it is a high-sounding instrument, and double

bass listed last because it is a low-sounding instrument. One should use “harp” after their name to denote the instrument played, not “harpist”.

When listing the composer, always use birth and death dates. It provides the audience with a time frame for the work. Always list arrangers or transcribers under the name of the original composer. They can be abbreviated as “arr.” or “trans.” followed by the name of the person who has arranged or transcribed. Always list movements of works. It gives the audience more information, and a clue as to when to clap!

Use short program notes that give an audience just what they need to enjoy your performance! Consider verbal program notes. You will make an instant connection with your audience if you speak to them throughout the program. From years of experience in an organ/harp duo, our most popular concerts were those in which we spoke to audiences.

—Kathleen Bride, Professor of Harp, Eastman School of Music, soloist, chamber musician, and teacher Rochester, New York



Kathleen Bride



Julie Smith

When creating your program it is important to be thorough and informative. Treat your program like a resume: include all the important information about the program without the page becoming cluttered. It is a balance of proper information on a clean, presentable, single page.

At the top of the program page, list the performer(s), venue, city, date, and time of the concert. If applicable, it is nice to include the name of the presenting sponsor. For the actual program listing, the pieces and composers being played should be listed, as well as the arranger (if applicable) along with the titles of each movement. The movements and arranger listings work best if they are placed below the main title of the piece and composer's name, respectively. Include the birth/death dates of the composer on the program, although that can be put in the program notes if you write them or don't have enough room on your program page.

For solo performances I list myself as "Harpist" but when I am performing with anyone else (singer or instrumentalist) the instrument is listed (Julie Smith, Harp). The latter example would work for a concerto performance too. Include a personal biography with your program but be sensitive to how long your bio should be. The length should reflect the formality of your concert, so if you're playing an afternoon concert at a middle school, use a shorter bio and save your longest one for your Carnegie Hall debut!

I like to include program notes with my recital programs. Although it takes a bit

more time to prepare, doing research on your pieces and composers and brushing up on your music history is very rewarding!

There are additional ways to personalize your program such as adding a note of thanks to your supporters, quotes that you like, or inviting your audience to a gathering after the concert. These ideas can make your program that much more memorable! ●

—Julie Smith, Principal Harpist of the San Diego Symphony and member of the Myriad Trio

San Diego, Calif.

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# spinning a Melody



Throughout her career, Mary Radspinner has followed her instincts. Good for the rest of us that she did.

by Alison Reese

**HARP COLUMN:** You are coming up on 20 years next year with your music store, Melody's Music.

**MARY RADSPINNER:** That's right! It was in 1993. And I remember thinking that I didn't really want to be 75 years old and playing for weddings in 100-degree weather. And I thought, "Well, you know, let me think of another way that I can use my abilities to be a harpist and not have to always be sitting in a chair and playing." I heard Frank Voltz one time refer to it as "sitting in the chair"—you're sitting in the chair, and that is the



only time that you are creating any kind of income for yourself.

A friend of mine had a piano store and had wanted me to sell for him. So I joined NAMM, the National Association of Music Merchants, and I went to a couple of the NAMM conferences. I learned a lot about retail by going to those conferences, even though I was not in retail at that time, so I felt like I was prepared to branch out. I had a music studio of about 41 students, and I was traveling all over the city to teach. I would go to the YMCA, I would go to a Methodist church, I'd go to a Baptist church, and I really just wanted one place where they would all come to me. Houston, where I live, is so spread out—it was hard for people to get to me. So we opened a music studio, and that's how it started.

**HC:** Okay.

**MR:** Then we had a few instruments that John was building—my husband was building harps at the time—and we had some print music, and so it all blossomed from there.

**HC:** So it sounds like it started more as a teaching studio, and then tell us a little bit about how it evolved and where the store is now.

**MR:** Well, we started out small. We got big—too big, as far as I'm concerned—and then we got small again. People started coming because John had built a hammered dulcimer, and there was no other place in Houston to buy things like hammered dulcimers, mountain dulcimers, pennywhistles, recorders, Autoharps...there was absolutely no place in Houston to get those things. So we decided to have a folk music store. As we were able to purchase more inventory, we did, and people started coming. We got involved with folk festivals, we did things like the Highland Games—anywhere you can be a vendor to get the exposure. So it just sort of blossomed that way. We got very, very busy. It was 24/7. It was just constant. Then we got more and more harps, and we outgrew the first place we had rented, which was an 800-square-foot place that was painted Pepto Bismol pink.

**HC:** Oh no. [Laughs]

**MR:** It was awful, but it was what we could find! It was what we could afford.

**HC:** Right.

**MR:** So John painted and remodeled. It had a little teaching studio, but we needed more room, so we moved a couple doors down and leased a place that was 1,600 square feet. And he remodeled that, put a stage in, and we had lots of harps. But then our lease was up. This was in 1997, and we were actually able to purchase a large building on one of the main

streets on the north side of town. So then we really expanded. I think the most harps we had in the shop at one time was about 70 harps.

**HC:** Oh, my goodness!

**MR:** Oh, yeah, we had a huge array of mountain dulcimers, hammered dulcimers, pennywhistles, recorders, Autoharps, and we were still doing the workshops and the conferences. And we were still performing, and just busy, busy, busy. We had talked about, "Wouldn't it be nice to just sell the print music? Wouldn't that be nice?" Well, we didn't really have a plan. We just went with the flow. But we had run into a problem in the location we were at—we had a lot of walk-in traffic—people wanting things like tuba mouthpieces, oboe reeds, things that we didn't have.

**HC:** Really?

**MR:** Every time those people walked in, it was an interruption. So we decided maybe it's time to wind down. At the point we were busiest it just got to be too much. So in 2006 we moved into our home, actually. We have a duplex, so the business is on one side and we live on the other side.

**HC:** OK.

**MR:** We downsized with the harps, and we had always talked about, "Let's just do music someday," not thinking that would ever be profitable or even feasible. Well that's basically what we're doing now! We are just specializing and focusing on print music.

**HC:** Well, tell us a little bit about your print music business, Afghan Press. It started long before you downsized your retail business, correct?

**MR:** Yes, it did. It would have been 1997.

**HC:** Okay.

**MR:** I have always liked paper and fonts and printing and things like that—it is fun. And I also like music software. So I started to publish some of my own things, and then publish others' music. I think the first thing we might have published was *22 Carols for 22 Strings*, by Pam Dorian.

**HC:** Yes.

**MR:** And then other people just started wanting us to publish their things, and we just kind of went with the flow. So we have a lot of artists now.

**HC:** How many artists do you have?

**MR:** I think maybe 30 or so.

**HC:** Do you know about how many titles?

**MR:** Just over 300.

**HC:** Wow—300! OK. So at this point, with the store, do you have any instruments; do you have any teaching going on in the store? Or is it pretty much just the print music business?



Mary Radspinner with her husband John Gill and dog Andy, in front of their store, Melody's Music in Houston, Texas. They named the store after their beloved Afghan Hound, Melody.

**MR:** It's pretty much just the print music business. And accessories—we have tuning keys, strings, we do have the Bow Brand strings, electronic tuners, metronomes...but, you know, with people having tuners and metronomes on their smart phones, we're not finding that we have that much business [for those electronic devices anymore].

**HC:** That brings up a good point, which is that in this Internet age, when everybody has iPads and smart phones and so much of what we do as musicians is online: we download a lot of our music, we get apps for

our tuners and metronomes rather than the actual gadget. We can do so much online. Do you think there is a place for the old-fashioned brick-and-mortar music store anymore?

**MR:** I do think so. We don't have very much walk-in traffic anymore, but sometimes people come to our store from out of town, and we are a focal point for them. They will spend hours and hours and hours just going through music, because they don't have a store like that in their town. But at the same time, we feel that our descriptions and our scanned samples of music [on our Web site] are really helpful too. I love walking into a store—I really do—but I enjoy shopping online, too. Now we still do have a lot of the last-minute people, like for competitions and contests. They find out on a Friday that their kid needs an original copy of a piece of music for a competition on Saturday, so there they are, and we wait for them until 8:00 or 9:00 at night, you know. We've done that before. Certainly we will do that for people, because it happens a lot! [Laughs]

**HC:** Yeah. [Laughs] I'm sure it does. Now, as far as the music that you carry, do you only carry your own publications, or do you carry other publications as well?

**MR:** We carry a lot of pedal harp music, we carry the Suzuki stuff, we carry Susann McDonald's music, we carry all of Sylvia Woods' music, we carry Cindy Kleinstuber's music...we try to carry a very large variety of music because people tell us that they really

appreciate the variety of music that we do carry. Our focus is probably on lever harp music, but we do have a lot of pedal harp music for students, because teachers come to us.

**HC:** Now, as far as Afghan Press is concerned, what is your focus, what type of music are you looking to publish? Are you always looking for new titles, or are you just trying to work with the composers that you currently have?

**MR:** I'm working with the artists that I currently have, and right now for marketing purposes and for what I'm able to do time-wise, I need to just work with the artists that already have music published with us.

**HC:** You've seen so many harp scores over the years. I imagine you've seen the good, the bad, and the ugly. What sort of advice would you have for harpists who are looking to publish their own arrangements or compositions?

**MR:** Well, probably a lot of the music that I have out there is among the bad and the ugly [laughs], and what I'd like to do is revise a lot of the stuff that I've done, because I've learned so much! You know, you put stuff out there, and then you look back on it and you go, "Oh my gosh! That pick-up note is an eighth note and the rest underneath it is a whole rest. Oh my gosh! I have to go and change all that." Or there's a pick-up note, you know, it's a quarter note, and the last measure in the song has four beats in it!

**HC:** Yeah.

**MR:** I really need to fix all of those, but I do have a blog with advice on polishing music. And I think my advice right now would be: have it camera-ready and have it already edited by a classically trained pedal harpist. I don't mean to be a pedal harp snob, but printed music needs to have an order. You open it up, and the beats need to be divided and subdivided in a manner that music can be sight-readable. It needs to be organized. When you read music, it's not like reading words. A different part of your brain reads words than the part of your brain that reads music. Music is like reading a graph. And so when you look at music, it needs to have a shape and it needs to make sense. So generally, classically trained harpists have learned from the masters and have seen how that music was put down on paper.

**HC:** Right.

**MR:** And also, if you are presenting a piece of music to a store, you want the person who's in charge of opening up that music and purchasing the music to open it up and look at it and go, "Oh, this is nicely organized," or, "Oh, there's something about this

music that is very pleasing. It follows a flow.”

**HC:** Right. I’m curious what computer program you prefer for music notation.

**MR:** Well, I’m really good at Personal Composer. So when I do my own arrangements, I use Personal Composer. Most people use Finale. I’m very good at editing with Finale. I can go in there and, you know, if the triplets are off, if the lines are off, I can go in there and I can edit and find all kinds of mistakes in Finale and correct them. But I don’t think that I could start a piece of music from scratch in Finale; I have no idea how to do that. Same with Sibelius; I can go in there and fix it. I like Encore, also. I do have helpers, though, like Darhon Rees-Rohrbacher is my go-to person for Encore. Sharon Thormahlen is my go-to person for Sibelius. For Finale, I usually call the tech support at Finale. If I’m really stumped with Personal Composer, I go to the owner of that company and he...sometimes he’ll take my file and he’ll correct it for me and send it back to me.

**HC:** Boy, that’s customer service! Wow. Well, I want to switch gears a little bit and talk about how you got your start in the harp. And I understand you started playing in a public school program. So tell us a little bit about that, and how that put you on a path to a career in music.

**MR:** Well, I went to Audubon Junior High School in Milwaukee, and one day after school they announced that the orchestra had bought a harp, and if anyone was interested, to come down to the orchestra room and sign up for lessons. So I did! I thought, “Well, what the heck?” You know, I loved my public school education—I absolutely loved it. I had gone to a Catholic school, and then my mother transferred me to a public school, and it was a difference of night and day. When I went to the public school, they had orchestra, they had band, they had girls’ glee, they had chorus, they had music theory. I had so many choices I couldn’t believe it. I was like a kid in a candy shop! So when they announced this harp thing, I signed up. And I remember my first harp lesson—I was scared to death. And my teacher was Jeanne Henderson, she’s about to turn 90, and I’m going to her 90th birthday party next week.

**HC:** Oh, neat!

**MR:** And last week she helped me proofread that very piece of music that Lyon & Healy corrected. I went over there twice; she’s got two harps in her assisted living. And she found all the mistakes!

**HC:** No kidding.

**MR:** Anyway, I played piano, too. I love piano. I accompanied the choir, I accompanied girls’ glee, I

was in choir, I played string bass. Lessons cost us \$16 a semester! So I took string bass lessons, I took harp lessons, I continued with private piano lessons, and I saw my harp teacher arranging music for orchestra. Because, you know, there’s never a harp part, so you take the piano part and arrange it. So I saw her doing that, and I learned how to do that immediately. And then my junior high orchestra director would say to me, “Mary, can you write out a part?” And I’d say, “Sure!” Because there was nobody there telling me, “Well, you can’t do this.” They all just were so encouraging. They said, “Would you do this for me? I need this done.” And I’m like, “Sure! I’ll do it!” And I did it. So I got good at writing out parts, because I watched her do that and I watched the orchestra teacher do that. And I thought it was fun. It was just fun!

**HC:** Very cool. So clearly education is pretty important to you. You’ve got a degree in music education in addition to applied harp. So talk to me a little bit about your teaching career—you said you had 41 students at one point?

**MR:** Well, I started out as a band director in an elementary school. I did that for one year, and then I taught general music on an Air Force base for a few years, and then I taught high school choir for a couple years, and then I changed gears and taught privately for a while, and then I just branched off and started teaching private harp lessons and at Tomball College for a while. That was fun—I like teaching group lessons. And so that’s what I did. What I like doing now is make tutorial videos for YouTube. I’ve got a couple things out there that show how to play a

Radspinner, pictured here with harpist and arranger Ray Pool, says she counts the friends she’s made in the harp world as her extended family.



“I loved having the stars be on stage and me in the pit. I was part of it, and I was an important part, but I was not the center of attention—I don’t like that kind of attention.”

scale and that kind of thing. I’d really like to do more of that—featuring not necessarily our own publications, but some of the publications and method books we have in the store. I think that’s helpful to people.

**HC:** Absolutely.

**MR:** Because a lot of people don’t have a harp teacher, and their hand position is not good, and they don’t have nice warm sound. If I can them get a better sound and feel more comfortable playing the harp, I think that would be helpful to the harp world in general.

**HC:** Definitely. Well, tell us a little bit about your husband, John. He’s also a musician, right? And he runs the store with you. So tell us about working with him, performing with him—what’s in like to work with your spouse?

**MR:** We work well together. I do all the artistic stuff. He did all the remodeling of the stores, he does all the bookkeeping and he does a lot of the computer stuff that has to do with the business. And so what we do is different. I think that if I tried to do what he did and he tried to do what I do, the business would not be successful. Because I really think it takes two people to carry out all the various aspects of running this particular type of business.

**HC:** Sounds like you complement each other.

**MR:** Yes, we do.

**HC:** Do you ever perform together anymore?

**MR:** No, we don’t. We did for a while, and it was fun. John comes from more of a self-taught background. I come from a classical background. And so when I rehearse, I don’t like going through a whole piece of music. I like breaking it down in little bits, practicing the hard parts, and I found that most self-taught musicians don’t like to do that, so my style of rehearsing is very frustrating to them.

**HC:** Well, you know, you are a real cross-over musician. You’ve got this classical pedal harp training in your background, but then you also play lever harp and have a tremendous amount of experience there. How do you identify with each?

**MR:** Classical pedal harp—I used to love it. I used

to love playing in a smaller orchestra. Playing in the pit orchestra was my favorite thing in the world, and I didn’t have stage fright. But then, in Houston, when I subbed with the Symphony, I found it very stressful. And I acquired a sense of stage fright that has made me very comfortable now just playing lever harp. Does that make sense?

**HC:** Yes.

**MR:** I actually sold my pedal harp, so that if someone asked me to play the Saint-Saens Christmas Oratorio, I would just have to say, “I’m sorry, I don’t have a pedal harp anymore!” You know? And that has worked very well for me. Because I have a hard time saying no! So if I did have a pedal harp, and someone asked me to play the Saint-Saens Christmas Oratorio, of course I would have to say yes!

**HC:** Do you ever miss it?

**MR:** I miss playing in an orchestra. I love playing in an orchestra; I love playing in a pit orchestra. That was so, so fulfilling for me when I was younger. Loved it!

**HC:** What about it did you like? What was fulfilling about it?

**MR:** I loved having the stars be on stage and me in the pit. I was part of it, and I was an important part, but I was not the center of attention. I didn’t like being the center of attention—I don’t like that kind of attention. But I like being part of a large group that plays together; I find that very fulfilling.

**HC:** Can you tell us a little bit about the Music for Healing and Transition Program and your involvement?

**MR:** I was there at the inception of the idea—it was me, Laurie Riley, and Martha Lewis. We got together and decided what we were going to call it, we came up with a curriculum, and we even came up with the CMP—Certified Music Practitioner, we came up with the required reading list, we came up with the required courses together. Then I taught at the very first module. So I really put a tremendous amount of effort into it. And after teaching that first module, I realized that I had to make a choice—am I going to do this, or am I going to have a store? I couldn’t do both, because they were both too time-intensive.

**HC:** You’ve been pretty active in a lot of other harp organizations: the American Harp Society, the Folk Harp Society, Scottish Harp Society of America, probably some other organizations that I don’t even know about. You have so much going on, you do so much in the harp world. Why do you think involve-

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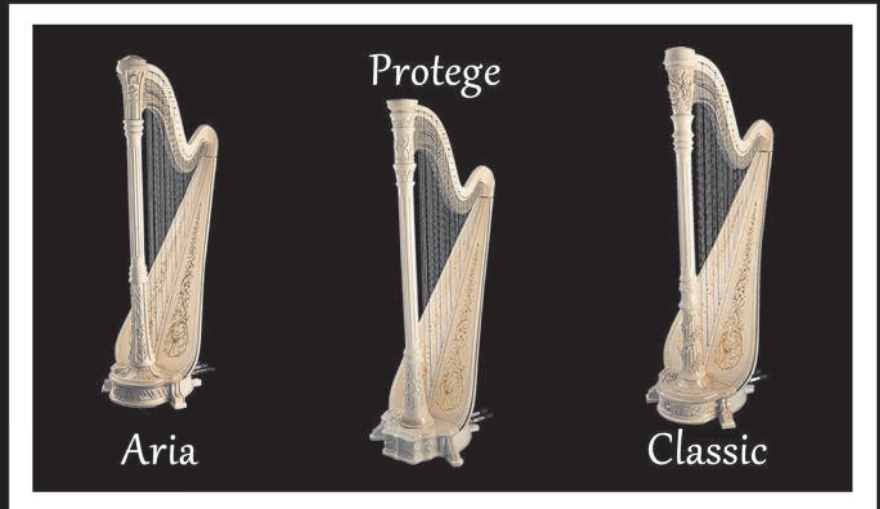
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### Rules of the Competition

- The Lyon & Healy Awards will be held June 14-15, 2013 in Los Angeles, California at the Colburn School of Music.
- The Awards are open to all harpists who have not passed their 35<sup>th</sup> American Harp Society. (See below for membership information.)
- Auditions will be open to the public. Contestants will not be interrupted during performance.
- Repertoire must be played from memory.

### Applications must be accompanied by

1. Copy of identification that indicates birth date.
2. One teacher recommendation stating that the applicant knows the required repertoire.
3. A non-refundable registration fee of US \$25 payable to "Lyon & Healy."

### Applications must be postmarked by Monday, April 15, 2013 and sent to

**Lyon & Healy Awards**  
168 N. Ogden Avenue - Chicago, IL 60607

### Harps

Harps will be available for those participants who are unable to bring their own instrument.

### Awards

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- A joint recital at Lyon & Healy Hall and a copy of the performance recording.
- \$2,000 in cash to be used to further education
- \$500 gift certificate to Lyon & Healy Harps

### Repertoire

Participants will play the following pieces:

1. Gabriel Fauré: *Impromptu pour la Harpe, Op. 86*  
(Available at [www.harp.com](http://www.harp.com) and Lyon & Healy West, item #702190-400, \$16.00)
2. Choose one of the following:  
Franz Liszt (ed. Renié): *The Nightingale*  
(Available at [www.harp.com](http://www.harp.com) and Lyon & Healy West, item #704890-650, \$10.00)  
or  
Mikhail Glinka (arr. Balakirev) (any ed.): *The Lark*  
(Available at [www.harp.com](http://www.harp.com) and Lyon & Healy West)

## Application Form (Please print)

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Last First Middle

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Check one  I am a member of AHS.  I would like to join the American Harp Society.

I have enclosed an additional \$ ..... for my AHS Annual Membership.

\* AHS Annual Membership Fees: *Student Member - \$35.00 (Age 21 or under, or a student in a college or university. US Addresses only). Regular Member - \$50.00. Foreign (students and regular) - \$65.00. Membership fee must be combined with your registration fee in one check made payable to "Lyon & Healy."*

I agree to all rules and to accept without appeal any and all of the Jury's decisions.

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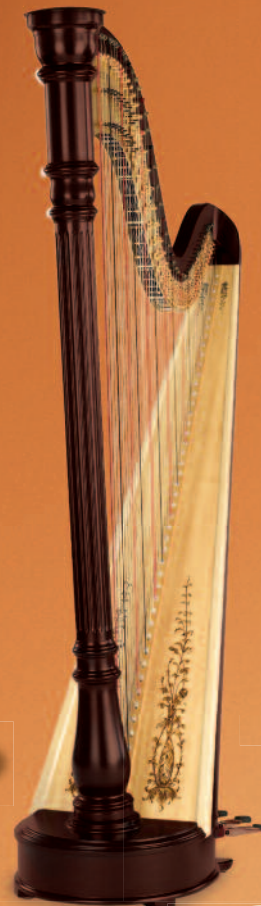
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**Chicago**  
by Lyon & Healy

continued from pg. 20

ment in these kinds of organizations is important?

**MR:** I don't think that being involved in any of these societies has helped the business. So if you have a business and you think that's going to give you publicity it doesn't. It really doesn't. What it does is you meet so many wonderful, beautiful people. I got to know all the people who own harp stores, I got to know so many wonderful performers, and just made so many friends. And I think your friends are very forgiving of you.

**HC:** Because they know you...

**MR:** Yes, they know me. And if I put out a publication that's got a big, glaring error in it, instead of going, "Agh, this is terrible! We can't do this anymore!" they say, "Oh, this is Mary. She probably was involved in doing something else and overlooked this. I'm just going to gently tell Mary that there's an error in here." You know, they're very forgiving. They're so gentle and loving. And, you

know, I just feel like they're my family. That's how I feel.

**HC:** That's great.

**MR:** When you do all of that work, you increase your family. It's like having an extended family—you get to know people. And when you have an issue, you can pick up the phone and you can call somebody.

**HC:** And it's also interesting to me, in this age of social networking, where we all "know" each other online, that these organizations where we actually get together and meet face to face, they're important. I mean, it's important to have those truly personal relationships.

**MR:** Well, yeah. When I was president of the Folk Harp Society, I would call the president of the American Harp Society quite often, and say, "We're having this issue. What would you do?" And I got so much wonderful advice from Sally Maxwell, I got advice from William Lovelace, I got tremendous advice from Dorothy Remsen; I just loved her. And then when you realize you're talking to Dorothy Remsen on the phone like she's your friend, and she's

the one that played all the music in *E.T.*! It's like, "Oh, this is just so cool!"

**HC:** Well, your career has really been about as multi-dimensional as any harpist's could be. Looking back on it, do you think that everything you've done kind of happened naturally, or were there conscious decisions along the way to change course.

**MR:** I've never made a conscious decision in my life! [Laughs] I just go with the flow. I don't plan anything. I'm so bad that way! I mean, I plan stuff now, but back then, it was just go with the flow. Oh, you get this idea and you just go. And you know, that drives engineer-type people kinda crazy.

**HC:** [Laughs]

**MR:** John's an engineer. He is the type of person who can look at anything and figure out how to fix it. Dusty Strings harps, they have a T-brace. Owner drops their harp. T-brace splits. Our customers call us, and they're like, "Aahh!" They're screaming, they're crying. He says, "Put a hunk of tape on it, bring it in." They bring it in, he fixes it—you cannot tell it has ever been broken. He doesn't even need to scratch his head; he just cocks his head and looks at it and says, "Oh yeah; I know how to do that." And it's fixed! Perfectly! I mean he's really so brilliant like that.

**HC:** Yes. A different kind of mind.

**MR:** Yeah! I look at something and I just walk away. I don't even like to change harp strings! Ugh!

**HC:** [Laughs] Ah, that's great. Tell us a little bit about what you're up to these days and what plans you've got cooking for the near future. But, like you said, you don't plan much of anything, so... [Laughs]

**MR:** Yeah! Well, I would like to start promoting our Afghan Press artists more. I'd also like to do YouTube videos.

**HC:** Oh, neat.

**MR:** And my husband and I, we've been working with rescued Golden retrievers for years. We've got one dog that is going to make a very good therapy dog, and I'd like to train her to do that. Another thing that I would really like to do is take some of the Afghan Press music that we have and make a "Best of Afghan Press" CD because there is really some beautiful music out there.

**HC:** Yeah, that would be very cool.

**MR:** The other thing that I'm really interested in is homeopathy. I'm halfway through a diploma program, and I would like to finish that. You know, I'd actually like to be able to touch my toes in yoga—that would be nice, too. [Laughs] ●



Radspinner and her husband named their music store after their beloved Afghan hound, Melody, pictured above.



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# ultimate giftgivingguide

Stumped on what to get the harpist  
on your Christmas list this year?  
We've got the answers.

by Angela Schwarzkopf

I always enjoy the moment when I share with someone that I play the harp. The look on their face, the reaction and comments that follow are always so delightful. In short, people love the harp. And once you know someone that plays the harp you end up hearing it everywhere, seeing it more often, and inevitably finding cute little gifties with harps on them.

Now, my dear reader, I don't want you to take this the wrong way. I love the harp and all things harp related. But there comes a point when you don't really need any more harp ornaments, clocks, or figurines. And it becomes increasingly difficult to feign excitement at yet another harp object that does not really serve much purpose other than to collect dust.

That being said, I love all the harp knickknacks that I have and keep many of them around my home and workplace. And I am also just as guilty of spending hours perusing the various harp Web sites and buying random harp memorabilia.

After the initial harp excitement that ensued when I took up the harp, my family started to get a bit craftier with the gift giving. One Christmas I received a full set of harp strings. Another holiday I got a new base and column cover.

We've taken the guess work out of your shopping this year. Whether you are buying for a friend, a teacher, a student, or even yourself, any of these gifts are sure to make the harpist in your life happy.

## Gifts Under \$20

**1. Glissando Picks** Felt or rubber picks to save your fingers during endless glissing. \$10 for a pack of 4 large felt picks from *Petite Pig*. \$7.95 for a pack of 6 felt picks or \$1.95 for a pack of 3 rubber picks from *Sylvia Woods Harp Center*. Wedgie Rubber picks pack of 5 for \$5 from *Virginia Harp Center*. **2. Color Rings for C & F Tuning Pins or Levers** These rings fit nicely around levers or tuning pegs so that you can quickly identify which lever or pin you are looking for. \$6.95 for a set of 14 from the *Sylvia Woods Harp Center* or \$2.50 for a pack of 8 from the *Virginia Harp Center*. **3. Cookie Cutters** Harp-shaped designs in small and large sizes for making your baking fun! \$9.50–\$10.50 from *The Harp Connection*. **4. Removable Harp Decals** For the harpist who might want to spice things up, from Celtic knots to holiday themes these soundboard decorations are both fun and festive. \$12.99–\$17.99 from *The Harp Connection*. **5. Wooden Tuning Key** Made for Harpsicles and harps with zither pins, the metal length of this key is great for string glissandi. Multiple models available. \$19.95 from the *Sylvia Woods Harp Center*.



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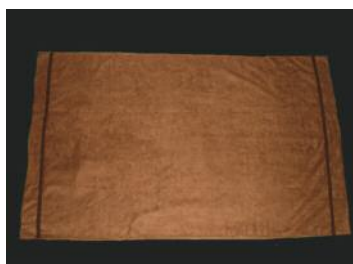
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## Gifts Under \$50

**1. Briefcase Tote Bag** Has space for water bottles and credit cards and comes with a small harp embroidered on the front. \$21.95 from *Harp Couture*. **2. Snark SN2 Clip Electronic Tuner** The top-selling tuner at *Sylvia Woods Harp Center*, it has two settings—vibration for when it's attached to your harp, and mic for when it's attached to your music stand. \$24.95 from *Sylvia Woods Harp Center*. **3. Ergonomic Tuning Keys** Comes in seven colors so you will always know which key is yours. \$29.50 from *Lyon & Healy*. \$24.50 in black. **4. Perfect View Harp Mat** Blocks out annoying floor patterns and helps you see your strings more clearly. \$49.95 from *Harp Couture*. **5. Manhasset Music Stand** This classic stand is also available from various other distributors. \$49.95 from the *Virginia Harp Center*.

## Gifts Under \$100

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**1. Super Gig Light** Super compact but still bright enough to illuminate two full pages! \$69.99 from *Sharmusic.com*. **2. String Bag** It's light-weight, comes in seven colors, and has a shoulder strap and a partial zipper. Also has room for an iPad! \$98.95 from *Lyon & Healy*. **3. Bench Backpack** This padded case not only fits a large travel bench (also available from *Lyon & Healy*) but also your music, *and* it attaches to your harp cart! \$88.85 from *Lyon & Healy*. **4. Fishman Soundboard Pickup** The acoustic pickup attaches easily to the harp, but you need a 1/4-inch cable to connect to your reinforcement sound system. \$89.95 from *The Harp Connection*. **5. Therapeutic Harp DVD** This set of three DVDs discusses vibroacoustic harp therapy through ancient practice, science, and clinical applications. \$79.95 from *Planet Harp*.

## Gifts Over \$100

**1. Nilton Studio Music Stand** An elegant looking music stand that folds up and is easy to transport with the included carrying case. \$149 from *sharmusic.com*. **2. K & K Harp Pickup** Its three separate pickups are designed to give a complete scope of sound as they cover the entire range of your soundboard. \$259 from *Planet Harp*. **3. Adjustrite Musician's Harp Chair** A seat back, adjustable height, and tilt allow you to sit comfortably for long periods of time. It also folds up for easy travel! \$170.95 from the *Sylvia Woods Harp Center*. **4. Harp Tunic** The tunic is a beautiful way to cover your harp and keep the dust off. Available in many colors and designs. \$195.00 for a classical harp and \$180.00 for a lever harp from *Harp Couture*. **5. Professional Bench** This sturdy professional bench comes in three colors and has padding that goes over the side to keep your legs from getting sore when you spend hours sitting on the edge. \$350 from *Lyon & Healy*.

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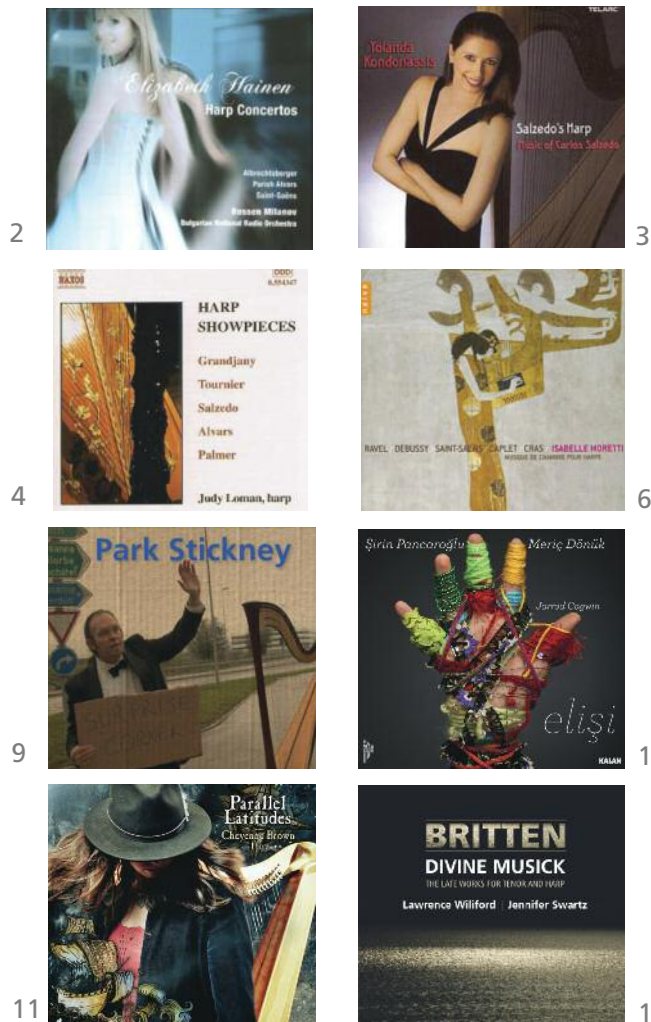
## Just Carts



**1. Vanderbilt Harp Cart** This cart comes with a doorstopper. \$281 from the *Vanderbilt Music Company*. **2. Kart-a-Bag Folk Harp Cart** Great for moving folk harps and comes with four wheels so it takes pressure off your hands! \$255.95 from *Sylvia Woods Harp Center*. **3. Harp Dolly** Extra deep tray for your harp's safety. \$320 from *Lyon & Healy*. **4. Harp Caddy** This vendor has a number of different mod-

els available to meet your needs. \$325 from *harp-caddy.com*. **5. The American Harp Cart** Includes a number of great features including a balanced design so it won't be always falling backwards. \$350 from the *americanharpcart.com*. **6. Harpo Harp Cart** This German made cart totally collapses and breaks down for easy storage and transportation. \$750 from *The Harp Connection*.

## Give It a Listen



These classic albums are perfect for any harpist's listening library. You can find these albums from most harp retailers, and some are available from online music sources like iTunes.

**1. Music for the Harp**, Marcel Grandjany **2. Harp Concertos**, Elizabeth Hainen **3. Salzedo's Harp**, Yolanda Kondonassis **4. Harp Show Pieces**, Judy Loman **5. A Tribute to Henriette Renie**, Susann McDonald **6. Musique de chambre pour harpe**, Isabelle Moretti **7. Henriette Renie Playing her Own Compositions and Transcriptions for Harp**, Henriette Renie **8. On the Air**, Carlos Salzedo **9. Surprise Corner**, Park Stickney

If you are looking for something new, *Harp Column* CD review editor Alison Young recommends these three standouts from the last couple years. **10. Elisi**, Sirin Pancaroglu and Meric Donuk. "Unusual and full of flavor," Young says this disc by two Turkish harpists will "transport you to another place and time." (Reviewed in the Jan./Feb. 2012 issue) **11. Parallel Latitudes**, Cheyenne Brown. Young raves, "If you love roots music, this disc is for you." (Reviewed in the Nov./Dec. 2011 issue) **12. Divine Musick**, Jennifer Swartz. Along with tenor Lawrence Wiliford, Canadian harpist Jennifer Swartz brings alive the songs of Benjamin Britten. (Reviewed in the Jan./Feb. 2011 issue)

## IT'S ALL ABOUT APPS

Any harpist with a tablet or smart phone will love the gift of apps...and you don't have to wrap them!

- **Flashcard Learning Set-Music** (iPhone) Whether you are a student or a professional, with 140 terms and definitions this app will keep you up to speed on the musical vocab. \$.99 from iTunes.
- **ForScore** (iPad) A must-have app to organize thousands of pages of music, download directly from sites, and make your own set lists (great for gigs). Allows you to annotate the music as if it were a sheet and has a built-in metronome. \$4.99 from iTunes.
- **HarpSS** (iPad) Keep your harp with your always with this 46 string harp. It even lets you play half tones. \$2.99 from iTunes.
- **iStroboSoft** (iPad or iPhone) This ultimate tuner in HD allows you unbelievable precision using the Strobe Tuner format. \$9.99 from iTunes.
- **Microphone + Recording** (iPad or iPhone) Allows you to easily record yourself as well as backup and share files! Free from iTunes.

## OFF THE BEATEN PATH

There are also a number of gifts you can get a harpist that are useful and enjoyable, and are not found at any harp retail shop or Web site. I recently bought myself a patio umbrella. I was so tired of having to tell all my outdoor wedding clients about my harp "rules" only to show up and find my harp did not have any shade. Now I no longer need to worry about it! I bring my own umbrella to all my outdoor weddings. It comes apart easily and can slide right along the side of my harp in the car. It is a natural color so it will not interfere with the color scheme of any wedding. I also got it at the end of the season so it was under \$100.

For your harp teacher, why not go with a gift certificate? Almost all harp stores offer online gift certificates so they can pick out exactly what they want. An iTunes gift card is another great idea with so many recordings available online. You could also renew a subscription to a harp magazine for them! Or if you really want to earn brownie points, give a gift certi-

cate for a massage or a spa day.

For your students you could consider a CD of your favorite artist or choose one from our list of great buys on pg. 29. A glissando chart is a fun and practical gift for a student, helping them learn about different pedal patterns while they explore the tonalities and colors of the harp. If your student is older or maybe heading to college, you might consider a book like Dr. Carrol McLaughlin's *Power Performance*.

## FUN FINDS

I had a lot of fun exploring all the different harp Web sites, and a few things I found were particularly entertaining.

On the Sylvia Woods Harp Center Web site there is a section for free e-cards. You can design the card and select music to go along with it. It is such a great way to say "hi" to that dear harp friend you have been missing. I know because I sent one to one of my best harp friends!

On the *Vanderbilt* Web site there are lots of quirky posters and stickers you can get for under \$10. I personally enjoy the bumper sticker and the parking sign. They also have a great poster that reads: "All I need to know about life I learned from the harp." This, along with the Uncle Sam "I want you to practice every day" poster would make great additions to any harp studio. I have my Uncle Sam poster looking over me.

*Lyon & Healy* has lots of little gifts that would be great for teachers to keep on hand such as harpist pencils featuring your favorite harpists' names. They also have a wide range of harp-shaped cards and embossed cards, with stylized and realistic stickers.

The options really are endless. Five minutes on any of these sites and you will find a variety of possibilities. Many of the sites also offer gift-wrapping. If you are still unsure, give the store a call and talk to the many wonderful and helpful salespeople. So the next time you are tempted to buy that angel harp figurine, just turn away and make your way towards a gift that is useful, practical, enjoyable, and even fun! ●

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Business slow?  
Unbooked weekends starting to pile up?  
Tried everything to book more brides?  
You might be wondering...

# are bridal shows for me?



by Alison  
Reese

No freelance harpist likes to see empty weekends on their gig calendar. Whether you love playing the bride down the aisle or dread accompanying Aunt Louise singing “Ave Maria,” if you are in the wedding business, you are always looking for ways to book more brides.

The *USA Today* recently reported that the average cost of a wedding in 2012 is \$26,989—and that doesn’t even include the honeymoon! Weddings have become their own industry, and bridal shows are one way for musicians to vie for a piece of those ballooning bridal budgets. But are they for you? The answer, as with most things, depends.

## BUSINESS PLAN

I’ll never forget the conversation I had with the publisher of a successful bridal magazine at the first bridal show I did after moving to a new city. Within 60 seconds of meeting me, he asked me, “So how many weddings are you looking to book this year?”

I literally had never thought of it that way. I just signed up for these shows and hoped for the best. Not exactly a winning business strategy.

Go in with specific goals and a plan to achieve

those goals. If weddings are just one piece of a bigger gigging puzzle for you, maybe your number will be low. If you are trying to fill every open weekend date in your calendar, your goal is going to be much higher. Whatever your number, the important thing is that you *have* a number and a plan to reach it.

“I don’t participate in bridal shows when I am already booked up solidly,” notes Macon, Ga., harpist Calista Anne Koch. It make no sense to spend a day playing and talking to brides if I can’t perform at their wedding. If a bridal show is in January, most of those brides are booking for the fall. If I have already booked most of the fall, why would I spend the money and time it requires? Weigh the benefits before you agree to participate. I never sign up for a bridal show months in advance. No early bird special is worth it if you aren’t available for the majority of the dates.”

The pros we talked to book anywhere from 10 to 70 percent of their wedding gigs through bridal shows. Yet the 10-percenters are no less believers in the effectiveness of bridal shows as the 70-percenters. It’s all about your expectations and goals.

“[Bridal shows] are an extremely valuable marketing tool,” says Indianapolis harpist Elizabeth



O'Meara Ahlgrim. "I try to pay what I would charge for less than two weddings."

### GO ALL IN

Being a vendor at a bridal show is expensive, draining, and lots of work. Sounds like fun, eh? But it can be incredibly rewarding—both in terms of bookings and networking. But if you decide to do a bridal show, you really have to go all in if you want to maximize your investment. Showing up the morning of the show with just your harp and some business cards isn't going to cut it. You need to come prepared.

Northern Indiana-based harpist Devon Haupt believes you have to make the harp the focal point of your booth. "Just seeing a harp draws people to my booth," she says. Haupt has been doing one or two bridal shows a year since 2004. She brings along her husband (who is also a musician) to talk to brides and hand out information as she plays. She also makes sure to bring plenty of professionally-done printed materials, and she always dresses as she would for an actual wedding. "Brides want to see the total picture," she says.

### LAY THE GROUNDWORK

There are plenty of brides at any given bridal show who are simply window-shopping. They aren't ready to book anything at the show, no matter what kind of discount you are offering. So it's important to have yourself set up to be easily accessible in the weeks and months after the show, otherwise you are simply tossing away a huge portion of your potential clients. Before you commit to playing a bridal show make sure you have a good Web site in place, a professional Facebook page, and a promotional email ready to send out to leads you get from the show.

Some shows give vendors an email list of attendees for free, while others charge a fee for the list of leads. Some harpists think the lead list is an ineffective way to appeal to brides after the show, as your email is one of dozens of spam messages they get from wedding vendors. Others believe a follow up email works well. Haupt says she will follow up with the lead list, even if she has to pay for it. "Most brides

at shows are in the early stages of planning, so they aren't thinking about music yet," she explains. "Following up with them will remind them that I exist when they are ready to book!"

### SIZE MATTERS

Bridal shows, like weddings, come in all sizes. The big shows attract thousands of brides over the course of several days and are usually held in huge convention centers or expo halls. Not exactly ideal for the intimate acoustics of the harp, but you are going to be seen by a few thousand people. Small boutique shows may only attract a few hundred brides, but are usually held at more intimate venues and tend to feature more upscale vendors and brides who want a special wedding, and are willing to pay for it.

"Shows are not successful when there are not a lot of prospects. Make sure you inquire how they are marketing the show and how many brides are signed up to attend. It is not worth your time to go to all the trouble for a poorly attended show!" says Boston harpist Felice Pomeranz, whose Gilded Harps group has been playing weddings for 30 years.



► **Play, play, play.** "There is no better selling point than hearing your harp music live. When I stop playing the harp, even if it's just for five minutes, people stop visiting my booth." —Sara Shute, Houston, Texas



► **Follow up.** "Most brides are in the early stages of planning...following up with them will remind them I exist when they are ready to book." —Devon Haupt, Valparaiso, Ind.

### LOCATION, LOCATION, LOCATION

One bridal show pitfall that every harpist we talked to mentioned was trying to be heard over the DJs blasting music in the hall. Your beautiful set-up and professional materials will go to waste if no one can hear you play. So just like purchasing a house, your location at a show can be a deal-breaker.

Ahlgrim says she always tries to get a spot toward the front of the venue, often near the registration desk, so she is able to be heard over the DJs. But on the other side of the coin, Houston harpist Sara Shute says she requests not to play near the registration desk because she's found that brides think she is simply there as entertainment, not a vendor, when she sets up at the entrance.

Clearly different approaches work at different shows. There is an element of trial and error in finding success with bridal shows that you have to be willing to take on. There are some things, though, that the harpists we talked to say never works for them.



► **Bring an amp.** “Even if you don’t need it you can show potential brides what you have available, and you can always use it if the crowd gets loud.”  
—*Calista Anne Koch, Macon, Ga.*

Shute says offering a discount has always been a bust for her business. “What I have learned is that for my clients price is not the determining factor,” she says. “Some brides think that \$200 is way too expensive for ‘15 minutes of work.’ Other brides think that \$400 is a bargain for the same ‘15 minutes of work.’ Because of that I have set a firm price, and fully realize that there is a group of people that are simply not willing to pay that rate.”

### WALK IN A BRIDE’S SHOES

Peruse any of the threads about bridal shows on wedding Web sites and you will hear loud and clear what brides think about these shows—brides are overwhelmed by costs and put off by pushy sales people. Despite their complaints, brides keep flocking to these shows in their quest to design their perfect day.



► **Make it a package deal.** “Most brides are happy to pay the price because they hadn’t thought of all that music that has to happen before, during, and after the wedding, so they see they are getting ‘a package.’”  
—*Linda Barton Paul, Tulsa, Okla.*

Pomeranz cautions against the hard-sell. “If a bride does not seem interested, let her go. There will be others. Be confident but engaging and they will love you.”

Ahlgrim tries to give everyone what they want to hear. “The mom walking by may love Pachelbel’s “Canon in D,” but the bride is thinking something more contemporary, such as Stevie Wonder’s “Ribbon in the Sky” or Jason Mraz’s “I Won’t Give Up.” You need to connection with everyone present, but also pay attention to the decision maker,” she says. “If the mom is letting her daughter make the decisions then you will want to assure the daughter you can meet her needs and yet tell the mom that the music she will prefer can still be part of the wedding.”

### PLAY TO YOUR STRENGTHS

The only thing brides want more than a perfect wedding is for their wedding to be memorable. Different than every other bride’s wedding. Nothing says unique and special like a harp.

“I tell all my clients that the music from their wedding is something they take with them everywhere,” says Ahlgrim. “The dress is packed, the flowers are gone, the pictures are at home, but the music is carried with them. They will be out in the world and hear the music from their wedding and it should be a wonderful, magical memory for them. Be a harpist



► **Make it about the music.** “Have great music—both bridal and popular and jazz.”  
—*Felice Pomeranz, Boston, Mass.*

that is a part of this memory.”

### SIZE UP THE COMPETITION

Before you get in the ring, it’s important to know who you’re up against. Try to find out what other live music vendors will be at the show you are interested in. If there are a going to be a slew of other live musicians at a show, you’re going to have a lot of direct competition on your hands. Competition isn’t a bad thing, and you might welcome the chance to woo brides away from that string quartet or classical guitarist or even another harpist.

“Make yourself unique,” says Koch. “You don’t want the brides to walk out and not remember which was which. It’s very important to leave a lasting impression.”

You have to look at the number of brides, the amount of competition in your field, and the number of weddings you need to book to determine whether your investment in a show is worth it or if, perhaps, another bridal show or a different form of marketing might be a better investment for you.

### THE PRICE IS RIGHT

Many times, the decision of whether to play a bridal show comes down to price—and vendor prices can vary widely. Shute says the biggest shows will draw 5,000 brides but charge upwards of \$1,000 for a booth. “I have had much smaller shows offer me booths because they were excited about having a live music option, but this isn’t the case for the bigger shows.”

If you are on the fence about whether a bridal show is worth the investment, you can always try to strike a deal with the show presenter. Try to work out a deal with the show organizer for discounted booth pricing in exchange for providing music near the registration table or during the fashion show. Or request something extra for your vendor fee—maybe a premium location or exclusivity as a harpist or classical musician.

“When negotiating a price I can offer concessions such as not needing electricity, pipe and drape and bringing my own table,” says Ahlgrim. “I have found through experience that the process of finding the right show producer is trial and error.”

Pomeranz says her Gilded Harps group pays more than they used to, so they always weigh the cost-benefit of each show. “We try to negotiate a reduced rate, citing that we are providing entertainment for the event, and we do not require as large a table. Some places will allow us to play for free. Others insist that

we pay. Then, we evaluate how much the venue means in terms of brides who will book. If it's a lot, we pay!"

If you can't find the right deal at one show, be patient, suggests Haupt. "There are new shows starting up all the time, and organizers love to advertise that there will be a harpist there. You are also likely to get a better rate from a new show, and as long as they are well-organized, they can be a wonderful investment."

### NOT FOR EVERYONE

Clearly, bridal shows are a big investment—both in time and money. And not everyone believes the payoff is worth it. Linda Paul of Tulsa, Okla., played as many as five shows a year since she started in the '80s. But in 2010 she stopped playing bridal shows altogether. "I played all afternoon and didn't get one booking," she explains.

A combination of rising show fees, competition from DJs, and a changing clientele led to Paul's decision. But she says she didn't want to get out of the wed-

ding business, she just needed to change her marketing strategy.

"If you aren't doing weddings, you won't book more weddings," she says. "People tend to book the harpist they see or hear at another wedding—so you have to keep in the game somehow!"

After consulting with harp friends, Paul concluded that Web-based marketing was the way to go. "I found that online shopping was much easier and better than wedding shows," she says. "People who are looking [online] for actual performers are ready to book and ready to pay. The people who attend wedding shows try to get everyone to reduce their price and negotiate. That tells me that bridal shows attract a large audience, but they aren't in the economic demographic I want."

So Paul put bridal shows behind her and shopped around for the best booking



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site on the Web. She settled on GigMasters and says she's been pleased with the results.

"In my first month I booked five weddings, but I sent out 25 bids," she says. "Once I paid for my year of service, I received over 150 booking requests

and I booked 15. It paid for the service, and I was playing more weddings. I booked an additional 10 weddings from those performances."

### TAKING THE PLUNGE

If you decide to give bridal shows a shot, long-time wedding veteran Pomeranz, cautions you not to be disappointed if you don't do well the first time out. "It takes a few times before you feel comfortable playing, talking, and convincing prospective clients that you are fabulous and they should hire you," she says. "If you believe in your product, clients will want to hire you." ●

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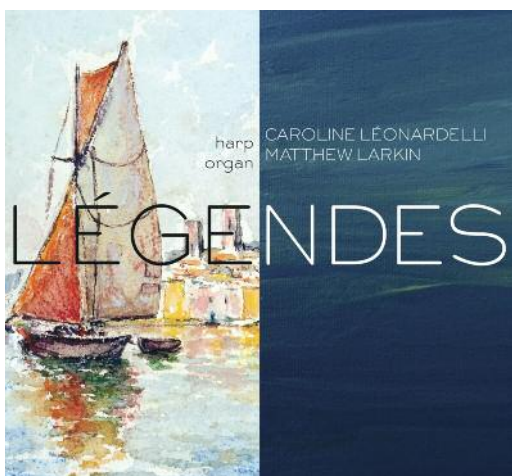
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# two by two

Flute and harp in harmony and a smooth jazz duo.

by Alison Young



## LEGENDES

Caroline Léonardelli, harp, Matthew Larkin, organ; Centaur Classics, 2011.

What an unusual and captivating combination in the new disc of music for harp and organ, *Légendes!* While my first thought might be that the music would have a churchy, overly religious sound, I was immediately transported to a day in Paris a few years ago when my husband and I ran from one church to the next to catch a bit of an organ recital here and a bit of a service there to try and hear who was

in town and coaxing out the best sounds from these world-famous instruments. The music was as rich, varied, and stimulating as the music on this disc.

Though on that day in France, we didn't have the added sonic interest of the harp. It's a sound that is startling and delightful—it's the tactile, decaying, tinkly quality of the harp contrasted with the sustained and lavishly swollen sound of the organ that even on my Sony headphones send vibrations through my body. And as one ensemble, they become something altogether new.

Originally from France, Caroline Léonardelli is the Principal Harpist of the Ottawa Symphony Orchestra. She plays with an easy and smooth technique and a heavenly tone. Organist Matthew Larkin draws out a creamy tonal palette that highlights the symphonic qualities so needed to make this combination work.

Only a few of the pieces were conceived for the two in combination. The first by another French trans-

plant Marcel Grandjany and his only try in this combination. We hear a simple melody in the harp accompanied by arpeggios, which at first might seem easily left to the harpist. But when the organ joins, it is a delight for the senses, the overtones in the harp enhanced by the sustained sound of the organ.

Completely unknown to me is turn-of-the-century German organist Rudolf Zingel. His son was a harpist, so it only seems natural he would compose something for the two of them to tackle. His *Légende* is an expressive tone poem with a story we can only guess at, and it gives the ensemble a chance to speak in dialogue, with Matthew proving the organ truly is the king of instruments by showing us its myriad timbre possibilities. This was by far my favorite performance on the disc and itself the best reason to own this disc. I warn you though, that you might laugh a bit when you hear an exact quote from the cadenza in Tchaikovsky's "Nutcracker."

Absolutely riveting is the arrangement by German organist Joachim Dorfmüller of the famous *Adagietto* from Mahler's Fifth Symphony. It is an entirely new piece in the hands of these artists. While I miss the breath of strings and the volume of 50 musicians, Caroline and Matthew capture the longing and ultimate peace of this incredible movement.

The mood is altogether different in the beguiling *Légende* by Alfred Holy, a harpist hired by Mahler for the Vienna Philharmonic and later the Boston Symphony. It gives me chills to think Holy may have played the famous harp notes in the *Adagietto* with Mahler himself.

Closing the CD is a concerto by famed organist Leo Sowerby. Never performed or published in his lifetime, a few friends managed to have a transcription written for harp and organ. It sums up this CD ideally.

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## FROM BACH TO PIAZZOLLA

Maria Luisa Rayan-Forero, harp; self-released, 2012.



Does it take “a little tango in your blood” to get just the right feeling for Astor Piazzolla? It would seem so from the entrancing new disc from Argentine harpist Maria Luisa Rayan-Forero. Though music from her native country accounts for just half of this debut CD, Maria puts her best foot forward and spins a seductive world in original transcriptions of Piazzolla’s *Four Seasons* and the *Angel Series*.

With incredibly impressive resume, Maria Luisa got her first taste of the international life she’d lead as an adult when she was just 11, playing for the economists in Davos. Since then, she has cleaned up at some big competitions including medaling at the USA International Harp Competition. And she’s played all over, including at Buenos Aires’ Teatro Colón, an exact replica of the Paris Opera House.

For me, the Piazzolla was not the highlight of the disc—except for the thrillingly dark “Death of an Angel.” While her arrangements are creative and inventive, I found myself wanting more breathlessness and swoon when she played them. There was something almost too careful and too planned in the performances that left the recording flat. What did keep my ears

close to the speaker was Maria Luisa’s stunning opener, the Grandjany *Rhapsodie*. The phrasing, line, colors, and her sheer commitment to the music were evident. Absolute bliss.

Also on the disc are two pieces in arrangement, Bach’s harpsichord Partita in B-flat and the Prelude from the fourth *Bachianas Brasileiras* by Heitor Villa-Lobos. The Bach is flawlessly executed with generous phrasing and baroque sparkle,

where Villa-Lobos’s reimagining of Bach borders on the mystical. ●

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.

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# cramming for Christmas

Last-minute holiday tunes to spice up your holiday repertoire.

by Jan Jennings

The calendar is careening toward December, but you can still get some new music in time for the holidays. Christa Grix ([www.christagrix.com](http://www.christagrix.com)) has published some yuletide offerings for pedal harp, and several provide a jazzy twist to some traditional tunes.

Her adaptation of “Silent Night,” published through Freefall Music LLC, is mostly in 4/4 time with a few measures in 7. In addition to the meter change, she adds some spice with non-traditional chords. There are frequent pedal changes, but none are difficult. Pedals are marked below the staff, but the accidentals run into the letters making them a little difficult to read (just on this publication). Ms. Grix packs a lot of interest in this two-page arrangement.

You’ll find even more lush harmonies in “A Child is Born,” written by Thad Jones, cornetist for the Count Basie band. There are a lot of pedal changes, especially on the last page after the key change, but the piece is at a slow tempo, so it’s doable. One of the pedal changes can be eliminated—in measure 59 there is an F-natural, then an F-sharp which must be an error as there is no need for the interim natural position. Leave the F pedal in flat, substitute a G-flat in the right hand for the F-sharp on the second beat, and you can wait to move the F to natural in m. 62. It’s one less pedal to move and sounds just as clean. This piece has absolutely gorgeous extended harmonies and is worth a little footwork.

If you still crave some jazz harmonies, you’ll love “Have Yourself a Merry Little Christmas.” Already a beautiful Christmas ballad, this rendition has an easy swing and tasty chords. Grix throws in some jazz riffs for fill and an intro and some improvising in the bridge section, without straying too far from the melody. She repeats the bridge with more elaborate improvising and a modulation from C to D. This is a thoroughly satisfying arrangement, suitable for the intermediate to advanced player.

For a change of pace, “Moonlight on Snow” is a sweet and soothing piece, reminiscent of a lullaby. Grix’s arrangement of this melody by Paul Sullivan is sight-readable for the intermediate player. It features sixths in the right hand, a few simple back and forth pedal changes, and a short section of the melody in harmonics. Written in C-flat, it allows the harp to ring at its full sonority.

The final holiday selection is “In the Bleak Midwinter” by Holst. This is a fairly simple arrangement, sight-readable for the intermediate player. There is one key change from F to G (even though a key change is incorrectly noted again before m. 41). This doesn’t have the pizzazz of the rest of the group, but is nevertheless a useful, readily playable solo. All of these pieces should enhance your holiday fare.

For something that is suitable any time of the year, try “Handel for the Harp” published by Seraphim Music. Rhett Barnwell has done an admirable job of arranging 11 solos for lever or pedal harp. Lever changes are indicated by diamond-shaped notes. No notation is provided for pedal harp.

In addition to the music, Barnwell provides some history about Handel, a photo of a reproduction of a Welsh Triple Harp of the type used in Handel’s time, a discussion of adapting Handel for the lever harp, and a little background about each piece. The music is meant to be played on a lever harp tuned to C, but works without adjustment on lever harps tuned with up to two flats.

“Largo” from the opera *Serse* is presented twice—once in a simplified version and again for intermediate players. “Air” from the *Water Music Suite* requires some very fast lever changes at the andante tempo. You may need to drop a left hand note, switch hands, or do some fancy lever work to get the lever moved in m. 16 of “Symphony” from *Saul*. This

is true for several pieces as the lever changes can be quite challenging, even on pieces at a slow tempo. You won't be sight reading this music.

"Aria" from *Rinaldo* requires an A-sharp, so it does not work on lever harps tuned to E-flat. However, the lever changes are manageable. "Pifa" from *Messiah* offers two versions in the same arrangement—one is just bars one through eleven, and the other takes the second ending and continues.

There are lots of lever changes and a challenging page turn in "He Shall Feed His Flock" from *Messiah*. You can eliminate an extra motion by moving both the C and D natural at the same time in m. 22. You can also move the C and D sharp at the same time in m. 26 in "Sarabande" from *Keyboard Suite*.

There are no lever changes in "Hornpipe" from *Water Music*, as Mr. Barnwell omitted one section, making this a very playable arrangement. "Where E'er You Walk" from *Semele* has a B-flat that is marked but not notated, assuming C tun-

ing. "Arrival of the Queen of Sheba" from *Solomon* is a very useful arrangement with minimal lever changes. The "Concerto for Harp, Mvt. 1" completes the collection. It is presented in both the key of C and B-flat.

This is a wonderful collection of Handel that would be useful in a variety of settings, especially weddings. The music is not difficult, but the lever changes require some practice. It is worth the effort to have this repertoire available for lever harp. ●

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

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## strange but true harp stories

### ring cycle

**K**im Rowe: I was excited to have *Harp Column* managing editor Alison Reese, who currently lives in Michigan, visit me in Philadelphia one weekend, not only to talk about magazine business but to help me read through a giant pile of harp ensemble music I wanted to try out.

Alison Reese: I took off my jewelry and sat down at one of Kim's harps to read

through some music with her. We moved back and forth, changing harps as we played through the ensemble music.

Kim: The next day, a few hours after taking Alison to the airport I received a text: "Look at your ring."

Alison: I was sitting on the plane on my way home, noticing how beautifully the sun was bouncing off of my wedding

ring...except it wasn't *my* wedding ring!

Kim: It turns out, that Alison and I have nearly identical diamond solitaire rings. Upon further examination I realized the ring I was wearing was not my own.

Alison: We had both taken off our rings and put them on the harp benches while we were playing. Without much thought (clearly), we each put on the other's ring when we were finished playing. We wore them for more than a day without even noticing (much to our husbands' astonishment and dismay).

Kim: With Alison now in Michigan and me in Philadelphia, we needed a plan to get our rings back. We didn't trust Fed-ex, so when we heard Catherine Michel was going to be in Las Vegas the next month, we hatched a plan to meet up for an interview with her and swap our rings.

Alison: Anxious to get my ring back on my finger, I insisted on exchanging rings in the backseat of the cab on our way from the Las Vegas airport to our hotel.

Kim: Of course I sensed this was a bad idea, and it was! A ring was dropped into the black hole of the taxi cab's backseat.

Alison: A few moments of panicked searching turned up the ring, and I put it immediately on my finger before I could lose it again.

*Moral of the story:* Exchanging rings in Las Vegas is only desirable if you are at a drive-through wedding chapel. ●

—Harp Column editors, Kimberly Rowe and Alison Reese

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**Lewis Creek Instruments Crystal Creek**, 34 strings, cherry, \$4,300. New August 2012, full Camac levers. Lovely tone. Includes padded case, tuning key, full set replacement strings. Call 313-938-9847. Southeast MI.

**Lyon & Healy Prelude**, 38 strings, mahogany, \$2,800. Contact Gerry at 262-547-8539 or email gerryelliott@me.com. Located Milwaukee area. WI.

**Lyon & Healy Troubadour IV**, 36 strings, ebony, \$2,995. Very good condition. Includes cover. Rent to own. Call 860-675-0227 or email peterreis@harp-international.com.

**Lyon & Healy Troubadour VI**, 36 strings, natural, \$3,600. Built 2009. Excellent condition. Comes with cover and tuning key. Photos available. Colorado only, no shipping. Email pec4of5@yahoo.com. CO.

**Rick Rubarth Merlin**, 35 strings, mahogany, \$3,100. Fluorocarbon strings, full Loveland levers. Includes five year warranty and padded Colorado case transport cover. With factory installed high-tech pickup \$3,300. Call 860-675-0227 or email peterreis@harp-international.com.

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**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.

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**Lyon & Healy Style 19**, semi-grand, gold. Nice warm sound. Located in Atlanta. Call 770-442-9172 or email Lisa@Harpnotes.com. GA.

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**Vanderbilt Harp Cart**, \$175 o.b.o.. Two years old. Minimally used. Excellent condition. Must sell. Photos available. Email emgrange@indiana.edu. Located in Chicago.

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**Dusty Strings 36 strings bubinga \$4,000.** Six years old. Mint condition. Includes extra set of strings less six, matching bubinga tuning handle, dust cover, thick padded carry case, Boss TU12H chromatic tuner and mighty bright light. Call 407-345-8528 or email harpangel36@yahoo.com. FL. Phone: 407-925-1248



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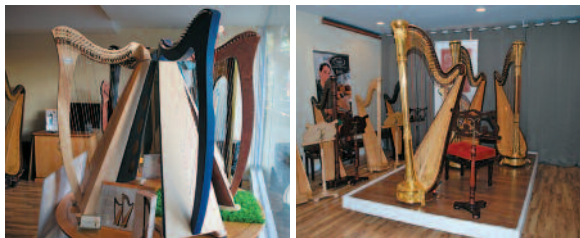
Rules for counting words: The name of the harp manufacturer counts as one word, even two-word names like "Lyon & Healy" and "Dusty Strings"; the style of the harp counts as one word, even two-word styles like "Style 30"; "semi-grand" and "concert-grand" each count as one word; descriptions such as "gold," "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](http://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](mailto:cringen@harpcolumn.com).

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