

# Harp Column



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practical news for practical harpists

**inside:**

our biggest  
harmobile  
review ever!

and

12 keys to harp  
happiness

Stephanie  
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*cover photo by Steve DiPirro Photography*



from the editor



# on the road again

Plenty of great harpmobile options are hiding in plain sight.

by Alison Reese

## talk to us

Do you know a harpist who you think others should hear about? Do you have a unique perspective you want to share? We want to hear from you! Email your ideas to [areese@harpcolumn.com](mailto:areese@harpcolumn.com).

**I** Have you ever experienced that phenomenon where you learn something new—an obscure word or maybe an odd hobby—and suddenly you see and hear that thing everywhere? There's actually a name for it—maybe you've heard of it before—it's called the Baader-Meinhof Phenomenon. Every time I encounter this phenomenon I feel like I've just uncovered this secret underground world that I never knew existed.

I remember I felt this way when I first started playing the harp. Once I discovered this instrument, I saw a harp or met a harpist everywhere I turned. This was also the case the first time I was pregnant. I had never noticed pregnant women in public before, and now it seemed like the entire world was walking around with a baby bump.

This phenomenon can be a little annoying at times, like when your awareness is heightened of something that you aren't really interested in. My youngest son is currently obsessed with bulldozers and backhoe loaders, so I am constantly spotting them, even when I'm driving around by myself.

But the largest, most disruptive Baader-Meinhof I've ever experienced has been my recent immersion in the world of harpmobiles. Obviously I've known about harpmobiles as long as I've known about harps, but earlier this summer when I started researching potential candidates for *Harp Column's* 2014 harpmobile review (see "Ready to Roll" on pg. 24), I was suddenly up to my eyeballs in Baader-Meinhof. It wasn't the fun or interesting kind, either. No, this was an all-consuming awareness of something I couldn't care less about: cars.

To say I'm not a car person is an understatement. My level of interest in automobiles wouldn't even register on the scale except for the fact that I have to have one to get me (and my harp) where I need to go. A car is a vessel to get me from point A to point B. Cars are a necessary evil, similar to computers in that

I don't understand them, they always seem to malfunction at inopportune times, and they cost way more than I think they ought to.

But once I started delving into the world of SUVs, station wagons, and crossovers, I started seeing them everywhere. I used to be able to drive down the road and not even notice the make and model of a single car I passed. Now my thought process goes something like this: "Oh, what's that little crossover? Is that a Mazda? No, it's a Toyota. What model? I need to get closer to see. A Venza? Is that on our list of harpmobiles to test? I wonder if it can hold a harp. It looks a little small. But it's bigger than that Ford Escape next to me. I can't believe I know that's a Ford Escape next to me. Who am I? I don't even know myself anymore."

For the better part of the summer I haven't been able to go anywhere without a similar dialogue about harpmobiles playing out in my head. It is so distracting that I haven't been able to think about much else in the car for the last few months.

Such are the burdens we bear here at *Harp Column* to bring our readers the biggest harpmobile review we've ever done. In this year's review, we critiqued 44 harpmobiles, testing a wide range of wagons, crossovers, SUVs, and minivans.

Even after spending several months consumed by cars, I can safely say that I don't have any more love for them than I did before. But I did learn a lot, and I did start to get embarrassingly excited about fuel-injected V6 engines and standard automatic rear lift gates. But for me, a car is still simply a tool of the trade. Whether you are a gearhead or just a harp nut, hopefully our harpmobile review will help you get to the gig, and maybe even enjoy the ride. ●

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



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# Lattimore and Cole receive major awards



Harpists Mary Lattimore (above left) and Caroline Cole (above right) both receive accolades for their emerging careers.

## LATTIMORE RECEIVES PEW FELLOWSHIP

**MARY LATTIMORE** has been named a 2014 Pew Fellow by the Pew Center for Arts & Heritage, an organization that awards grants in support of Philadelphia's arts and cultural community. She is one of 12 individuals chosen to receive a \$60,000 2014 fellowship award.

"I was very surprised when I was awarded the Fellowship," said Lattimore. "It's highly competitive, and the true thrill of being chosen is a feeling you don't get to experience much as an adult. Being secretly nominated, submitting essays and work samples, and then waiting for several months to find out the results all proved to be really thought-provoking. The process required me to dig deeper, reflecting on how past experiences have influenced what I'm doing and then trying to figure out what my goals are for the next two years, attempting to logically and eloquently phrase it all in a limited word-count! The Fellowship offers support for the near future, but then you also have to envision how the things that you'll learn and do in that time can enrich your career in the bigger picture. So, there's a lot of introspection that comes with both being nominated for and in winning such a prestigious gift. I feel really grateful for the future opportunities and for the chance to sit down and think about it.

"Our 2014 grantees attest to the dynamism and variety of Philadelphia's cultural scene and carry the promise of exciting and rewarding experiences for audiences across the region," said Paula Marincola, executive director of The Pew Center for Arts & Heritage. "We are gratified to support such a vibrant and ambitious group of artists and projects."

Coming up for Lattimore are a tour with synth

player Jeff Zeigler and performing a live score to the French silent film *Le Reveleateur*. The pair's duo recording *Slant of Light* will be released later this month. "I'm really looking forward to interacting with the other Fellows, as they're from all different disciplines and creative backgrounds. I'm also going to invest in new equipment, effects pedals, and work on some new records. Now that there is a better budget, ideas have a little extra luminescence."

## COLE WINS CANADIAN MUSIC PRIZE

The Canada Council for the Arts recently awarded **CAROLINE COLE** its prestigious Virginia Parker Prize of \$25,000. Established in 1982, the prize is given annually to a Canadian classical musician under the age of 32 who demonstrates outstanding talent and musicianship.

Cole is from Peterborough, Ontario, and completed her bachelor's degree at the University of Toronto, studying with Judy Loman. She received her master of music degree from Juilliard studying with Nancy Allen, and currently resides in New York City. She joined the roster of Astral Artists in 2013.

## THREE WIN ANNE ADAMS AWARDS

The American Harp Society has announced winners of the 2014 Anne Adams Awards. **CHLOÉ TULA**, **SOPHIA GRAF**, and **MOLLY O'ROARKE** were chosen among nine finalists to receive the three \$2,000 awards designated for full-time study of the harp at a college or university. The award competition took place June 21 in New Orleans, prior to the start of the 2014 AHS National Conference.

The Anne Adams Awards Competition was established in 1990 by Burton Adams, in honor of his wife Anne Adams, and is enhanced by a \$500 gift certificate from Lyon & Healy. Required repertoire for the 2014 award included *Pièce symphonique* by Renié, Dance, "Laideronnette, impératrice des pagodes" from *Ma mère l'oye* by Ravel/Dulova, and the orchestral excerpt *La Bohème* by Puccini.

## YOUNG ARTIST'S HARP COMPETITION ANNOUNCES WINNERS

Winners were announced for the fourth Young



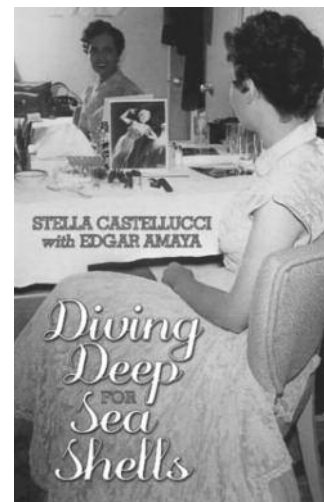
Artist's Harp Competition, which took place July 3–4 in Rabun Gap, Ga. The competition is sponsored by the Young Artist's Harp Seminar, which follows the event. Following a preliminary video round in May, 25 competitors took part in the live final round. The winners in the emerging artist division (ages 11–19) include: **ELIZABETH YEOH-WANG**, New York, first prize; **CHRISTY LEUNG**, Hong Kong, second prize; **ABIGAIL KENT**, South Carolina, third prize (tie); **SE HEE HWANG**, South Korea, third prize (tie); **MORGAN SHORT**, Virginia, fifth prize; and **ANNA ELLSWORTH**, Ohio, sixth prize. New artist division (ages 11–14) winners include: **ZIYUAN ONG**, Singapore, first prize; **AN-YA OLSON**, Virginia, second prize; **SUEMIN YOON**, South Korea, third prize; and **TIFFANY WONG**, California, honorable mention. In the preparatory division (ages 8–11) winners include: **ISABELLA MCCORMICK**, California, first prize; **BELLE DIVINE**, Georgia, second prize; **MARIE HANDY**, Colorado, third prize.

For more information visit [harpseminar.com](http://harpseminar.com).

### CASTELLUCCI RELEASES MEMOIR

**STELLA CASTELLUCCI** tells the story of her life in *Diving Deep for Sea Shells*, her new memoir co-authored by Edgar Amaya. Born in Los Angeles in 1930 to musician father Louis Castellucci, Stella went on to continue and further his legacy. She joined Peggy Lee's touring jazz group in 1953. They formed a close friendship and went on to collaborate on the 1958 Decca release *Sea Shells*. Stella also appeared on the albums *Songs in an Intimate Style* (Decca, 1954); *Black Coffee* (Decca, 1956); *Dream Street* (Decca, 1957); *The Man I Love* (Capitol, 1957); *Jump for Joy* (Capitol, 1958); *Pretty Eyes* (Capitol, 1960); and *Christmas Carousel* (Capitol, 1960).

*Diving Deep for Sea Shells* tells the story behind the making of these and other classic recordings, including the Ella Fitzgerald and Louis Armstrong album *Porgy & Bess*. The book was created through email exchanges, phone conver-



sations, and visits between Stella and Edgar Amaya. It can be purchased through Balboa Press, Amazon, and Barnes & Noble. It is available in hardcover, paperback, and ebook.

### CHICAGO HARP QUARTET MAKES NYC DEBUT

The **CHICAGO HARP QUARTET** will make its New York City debut at Carnegie's Weill Hall on March 26, 2015. The performance will include the world premiere of a work written for the quartet by Colombian harpist and composer Alfredo Rolando Ortiz. For more information, visit [chicagoharpquartet.com](http://chicagoharpquartet.com).

### CORRECTION

In the May/June issue of *Harp Column* we reported that the Chicago Harp Quartet's appearance in the quarterfinals of the Fischhoff Competition earlier this

Clockwise from top: Winners of the Young Artist's Harp Competition are (back row from l. to r.) Tiffany Wong, An-Ya Olson, Abigail Kent, Se Hee Hwang, Suemin Yoon, Christy Leung, Elizabeth Yeoh-Wang, Ziyuan Ong, (front row l. to r.) Belle Divine, Isabella McCormick, and Marie Handy; Stella Castellucci's memoir is published; and the 2014 Anne Adams Award winners are (from l. to r.) Chloé Tula, Molly O'Roarke, and Sophia Graf.

year marked first time that "an ensemble comprised solely of harpists will compete in the prestigious chamber music competition." However, alert *Harp Column* reader Deborah Holzworth pointed out that in 2001 the harp trio One Accord competed in the Junior Division. The trio of Grace Bauson, Maria Smith, and Julia Hatch advanced to the Junior quarterfinals. ●



# two worlds collide

## Finding common ground between car lovers and harp lovers.

by Chris Perkins

**H**er: “You mentioned before you like cars—what’s your favorite?”

Me: “Well I’ve got quite a lot of favorites but probably the Porsche 911.”

Her: “Does that fit a harp?”

Me: “No. Why would it need to?”

I’m met with a bewildered and angry stare that silently says, “Are you kidding me?” This is the first time I receive this look, but certainly not the last. Scrambling, I sputter the same question in return.

Me: “Well, what’s your favorite?”

Her: “Toyota Highlander.”

Me: “Really? That’s the one of the world’s least interesting cars.”

I’m met with the same stare as before.

Her: “Well, it’s comfortable and fits my harp well. Perfect for driving to a gig.”

I hadn’t thought of that. She probably should have just cut her losses right then and there and walked away, but she saw potential in us. Either that or she’s in perpetual denial.

I’m getting too far ahead of myself, though, so let me provide some background. I am obsessed with cars—always have been, always will be. I’m so obsessed with cars I got a job writing about them at Jalopnik, a popular car blog. I’m also a guitar player, and I’m currently in school for music. Weird combination, right?

The conversation above was between my girlfriend and me shortly before we started dating. She is a harpist. Some of you might know her since the harpist community is unnervingly tight knit. Her name is Alix Raspé, though she sometimes (never) answers to Al.

Our relationship is interesting because never before (to my knowledge) have a harpist and an automotive-journalist dated. This is probably because they are two of the smallest communities on

earth and rarely do their paths cross, but somehow we’ve ended up together.

The question I was asking myself in that moment, and continued to ask myself afterwards was, “Can automotive culture and harp culture exist harmoniously?” The answer to that question is yes, but it takes some compromises and understanding from both parties.

The problem is that what a harpist needs from a car and what an auto enthusiast needs from a car are almost diametrically opposed to each other. A car enthusiast is looking for something that is quick, or stylish, or interesting—maybe even fatally flawed in some unique way. Think Mazda Miata, Chevrolet Corvette, Citroen DS, Range Rover, or anything down those lines.

On the other hand, a harpist is after a car to transport her and her harp reliably, safely, and comfortably to and from gigs. Think Honda Pilot, Chrysler Town & Country, and...now I’m bored. Sorry, I’m just kidding! I’m not that thick. Anyway, it’s easy to see how a disagreement could emerge between a harpist and a gearhead with their conflicting needs.

It certainly made for some interesting conversations between Alix and me the first few times I helped her move the harp, like the moment when, to my shock, I witnessed Alix eating in her car on the way to a gig. I’m told that this publication refers to it as “testing a car’s McFactor.”

“You know, old European cars never had cup holders. They’re just a consolation to the poor tastes of American buyers,” I sarcastically quipped.

“Well, I don’t have any other time to eat so what else do you propose I do?”

Touché. Perhaps Ferdinand Porsche didn’t consider the needs of a working harpist when he designed the 911.



"Fair enough," I muttered indignantly. "If we're ever moving the harp in my car please don't eat because I really don't want to have to clean all the crumbs."

"Of course. I've just had to do this too many times on the way to a gig to care about dirtying the interior."

This led to a big revelation for me—a harpmobile is a tool. It's the means by which a harpist and her instrument are transported from where they are to where they need to be. The criteria for what I consider to be a great car and what a harpist considers to be a great car are vastly different, and that has to be respected.

As I gained an appreciation for the noble harpmobile, Alix simultaneously began to understand what I see in cars. To a gearhead, a car is much more than a tool. Sure, it will get you from point A to point B, but it's more about the journey than the destination.

I took her out for a spin in my old Alfa Romeo Spider, which, for those of you who don't know, is a two-seat convertible only marginally more practical than not hav-

ing a car at all.

*Her: "Wow, this is actually really fun!"*

*Me: "Right? It might not be able to carry anything, but the point is the car itself."*

So there you have it folks, harpists and gearheads can coexist peacefully. ●

*Chris Perkins is the Editorial Fellow at the auto enthusiast blog Jalopnik as well as a freelance guitarist. He's originally from the suburbs of Boston and currently lives in New York City.*

## Talk to us

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

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# feeling hot, hot, hot

## How to keep your harp cool in your car.

by Mike Lewis

Some like it hot, just not your harp. So how hot is too hot for your harp? My rule of thumb is if you are comfortable, your harp is comfortable. Better yet, treat your harp as an older parent or a newborn baby, and, yes, I know they sometimes act the same. Your harp may not be a living breathing person, but its longevity and survival may well depend on the choices you make.

Here are my guidelines for keeping your harp in extreme temperatures (in Fahrenheit):

- maximum temperature: 110 degrees
- maximum temperature variation for a day: 20–30 degrees
- minimum temperature: 50–60 degrees (This is important as you don't want water condensing on the harp if the temperature reaches dew point.)

Why these numbers? Heat and water vapors are enemies of the glue joints of your harp. Since your harp is under constant strain due to string pressure, and to a lesser extent gravity, you might want to help your harp stay glued together.

For years I've been asked how to keep a harp safe in a hot car. My response has always been, "Don't put your harp in a hot car or a cold car; in fact, don't leave it in a car at all." Harps hate change. You may have an Obama sticker on your car but your harp is a conservative.

One of the harp transport tools I'm always asked about is the space blanket. Would one of these lightweight Mylar blankets save your harp from damage from extreme temperatures?

While space blankets stop radiant heat or the effects of direct sunlight, they do little to stop ambient heat or the temperature of the air surrounding your harp. I even wonder if the space blanket that reflects radiant heat might reflect the heat onto internal parts of your car and thus raise the ambient temperature, but this is beyond the scope of this article.

Before testing effectiveness of the space blanket, I ran some baseline tests of the temperature loggers by placing three of them in a Honda Element—one in the back in the tinted glass area inside a moving pad, one on the dashboard in the sunlight, and one on the dash in a white box loosely wrapped in a space blanket. The temperature readings maxed out at 111, 170, and 164 degrees respectively.

Next I conducted three simple experiments to see if a space blanket makes a difference and if so how much.

### EXPERIMENT 1: SPACE (BLANKET), THE FINAL FRONTIER

*Purpose:* To see if a space blanket makes a difference in your harp's temperature when exposed to direct sunlight.

*Setup:* Two lap harps in cases, placed on a wood pallet in open air (not in a car), but under direct sun with a temperature logger—one harp was wrapped in a space blanket, the other was not. One additional temperature logger, not in a harp case, placed in a vehicle in the shade.

*Conclusion:* In an open air environment the space blanket helps lower your harp's temperature. This

continued on pg. 14

For years I've been asked how to keep a harp safe in a hot car. My response has always been, "Don't put your harp in a hot car or a cold car; in fact, don't leave it in your car at all."



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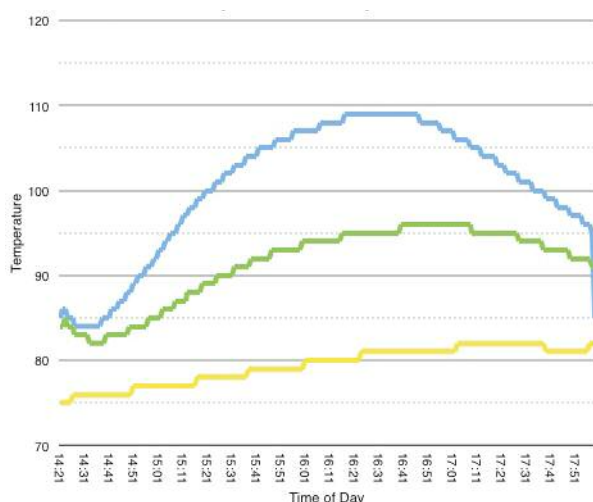
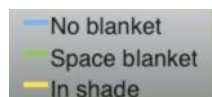


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## experiment 1

temperature in  
open air



continued from pg. 12

data should also be useful when arguing with clients about playing a gig in the sun without any shade. As you can see, there is close to a 30-degree difference between shade and sun. If you do go for the shade request, remember the sun is not just overhead, but changes angles throughout the day. Go to [www.sun-calc.net](http://www.sun-calc.net) for help in figuring the sun's angle for your gig time and location. See if you can get a "no shade, no harp" clause in the contract for that next outdoor job.

## EXPERIMENT 2: WHAT'S YOUR POSITION?

**Purpose:** To see if there is a difference in temperature between two harps sitting side by side on the back seat. This difference will then be factored against the next set up where the harp closer to the back seat will be covered with a space blanket.

**Setup:** Two lap harps with temperature loggers in each case, both in a car with windows closed, plus one logger not in a harp case in a separate vehicle in the shade.

**Conclusion:** The harp closer to the back seat is roughly 5 degrees cooler, on average, than the harp closer to the front seat. Position matters!

## EXPERIMENT 3: IT'S A WRAP

**Purpose:** To see if a space blanketed harp is cooler than one that is not space blanketed in a car with the windows closed.

**Setup:** Two lap harps in cases, each with a temperature logger, both placed in a car with windows closed. (Same car as experiment 2.) The harp closer to the back seat is wrapped in a space blanket. The harp closer to the front seat does not have a space blanket. One additional logger, not in a harp case, is placed in a separate vehicle in the shade.

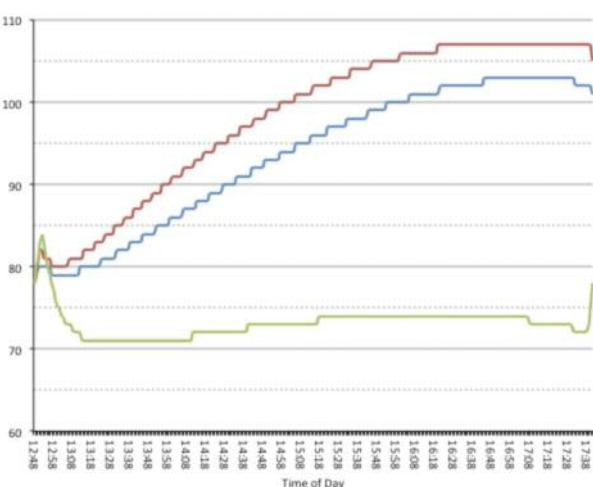
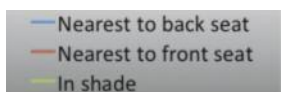
**Conclusion and summary:** The average difference the space blanket made in a closed up car, factoring in the harp's position in the car is 7 degrees. The peak difference the space blanket made in a closed up car, factoring in the harp's position in the car is 9 degrees.

While the space blanket is a fine tool, keep in mind the factor that kept temperatures lowest: shade. Space blankets are great for the multi-purposed wonders they are (think survival kits), but some good old-fashioned shade beats a high-tech space blanket any day. ●

*San Francisco-based harp technician Mike Lewis started working at a harp factory in Chicago in 1989. In 1996 he started his own business, HarpTech. Contact him with suggestions of topics you'd like to see in Tech Talk at [harptech@harptech.com](mailto:harptech@harptech.com).*

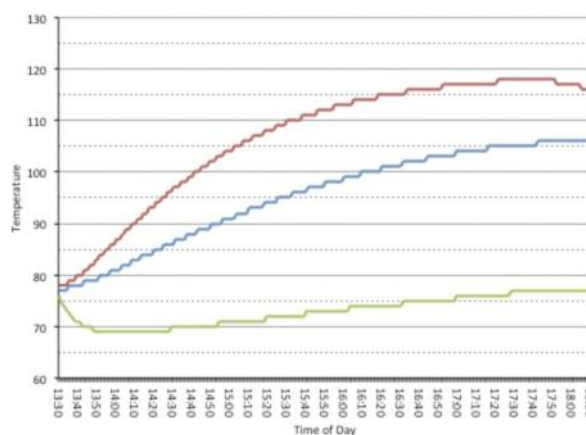
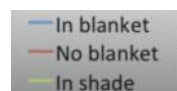
## experiment 2

temperature at  
different spots in  
vehicle



## experiment 3

temperature in  
space blanket





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# question: Should I put all my levers down (or all pedals in the flat position) when the harp is not in use?



Erich Rase



Carl Swanson



Jason Azem

When a harp is at rest, or to put it differently, when it is not being played or is being stored, it should be in its lowest state of dynamic pressure. It must be under the least tension that is conveniently feasible. For pedal harps, this means the pedals are to be kept in the flat position, and for lever harps, the sharpening levers are to be in the flat or the disengaged position. These considerations are very important for the following reasons.

For pedal harps, keeping the pedals in the up position or in flats allows the unseen pedal springs, which are located inside of the pedal box, to be at a lessened state of pressure. This translates into less metal fatigue and longer useful life. Additionally, in the flat position, the pedal harp's action-discs are not clamping down on the strings. This increases string life as well as decreases overall tension and wear and tear on the mechanism.

The traditional pedal harp also uses slot felts. These small pieces of felt, typically white, act as cushions for the resting pedal felts. (Camac Harps use a round, rubber-style of bumper instead of felt.). The slot felts cushion the scarlet pedal felt when at rest or in the flat position. They further ensure that the red, wrap-around pedal felts' overall lifespan is maximized. Harps left in the natural or sharp positions can prematurely flatten-out the pedal felts, making for a loss of regulation and an untimely wearing-out of the pedal felt.

For lever harps, if the string lever is up, engaged, or sharpened, then increased tension exists for both the string and the lever. If the lever is left down, in the off-of-string or flattened position, then the strings, as well as the entire harp, are under far less stress in this resting position. It should also be noted that lever harps tuned to E-flat are under less stress than lever harps tuned to C (because three strings per octave are flattened by one half-step).

—Erich Rase, harp technician for 35 years after starting as an apprentice with Victor Salvi in 1979. Lansing, Mich.

Putting the levers down or leaving the pedals up in flat position when not using your harp is, as Martha Stewart would say, a good thing. Why? Because when the pedals are up, the mechanism is not engaged at all. The same is true when the levers are down. And when the mechanism on your harp is not engaged, nothing is pressing on the strings.

Conversely, when you engage a lever, or move a pedal into natural or sharp position, pressure is put on a specific point on the string, and this will allow the lever or disc that is left on a string overnight to make a dent or dip in the string where the lever or disc touches it. Over time, this can damage the string and throw the regulation off, and even cause string breakage.

In addition, when the lever or disc is engaged, it also puts unnecessary pressure on the mechanism. In the case of a lever, leaving it engaged for hours or days at a time could damage the mechanism, loosening the moving joints. On a pedal harp, the added and unnecessary tension from leaving a pedal in natural or sharp instead of flat can help compact the pedal felt or possibly cause a disc to shift position slightly, especially the discs on the wire strings, thus throwing the regulation off.

So at the end of your time on the harp, take a few extra seconds to disengage whatever mechanism is on your harp.

—Carl Swanson, harp builder, technician, and most recently, editor of his researched version of the Debussy *Sonate for Flute, Viola, and Harp* published by Carl Fischer Music.

Boston, Mass.

In today's economy, everyone wants their harp to remain in the best structural and mechanical condition as possible and to make their harp's regulation last as long as possible. One simple way to help achieve these goals is to leave your levers disengaged on your lever harp or your pedals in the flat position on your pedal harp when you're not playing.

One obvious reason that exists for both lever and pedal harps is to limit string wear. Keeping the string under extra tension and pinching it damages the string over time. It's expensive to replace strings that



break—no one needs to accelerate the process. Also, worn or pitted strings adversely affect your regulation.

Another reason that's true for both lever and pedal harps is that keeping the levers and pedals disengaged lessens the mechanical wear on the levers on lever harps and on the mechanism, rods, and springs on the pedal harps. It's incredible, if you stop and think about it, how many pedal changes you make on your harp in a given year. Take advantage of any chance you get to decrease the stress on the system.

Finally, for pedal harps, leaving the pedals in flat when not in use decreases the amount of wear on your pedal felt. The pedal spring compresses as you go down into the natural and sharp slots, making the pressure pushing the pedal upwards greater, thus compressing the felt more. The flat position also has an extra cushion of slot felt to lessen the pressure. Worn or compressed felt will also adversely affect your regulation. Basically, it's all about keeping your harp in top condition

and extending your regulation. ●

—Jason Azem, independent Master Harp Technician and member of the Lyon & Healy/Salvi Harp Technicians Guild.  
Aurora, Ill.

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Stephanie Curcio reflects on a career of teaching and learning about human behavior.

stephanie curcio

A waiting list is something you usually encounter at a trendy new restaurant or prestigious preschool or maybe the hot new yoga studio everyone is talking about. But a waiting list for a harp studio? You don't often hear of that. A waiting list for a harp studio in rural New Hampshire? More unlikely still. But that's what we found when my mother contacted Stephanie Curcio about private harp lessons for me.

A native of New York City, Stephanie Curcio entered the High School of Music and Art, now known as the Lincoln Center School for the Arts, as a piano student. It was there that she discovered the harp and began group classes with Beverly Mann, a harpist for the original production of the musical *The Fantasticks*. Shortly thereafter, she interviewed with Carlos Salzedo

by Sam  
Karlinski



and ultimately studied privately with Lucile Lawrence, coaching with Salzedo and later attending his Camden Harp Colony. She continued on to Marymount College, Tarrytown, where she triple-majored in harp, piano, and psychology. She completed a master's degree in psychology—specifically human learning—at Fordham University.

An expert teacher, Stephanie has routinely worked with talented students from all parts of New England. Having been on faculty at the University of New Hampshire as well as several local preparatory schools, she gradually built a strong reputation. Her pupils have gone on to the finest conservatories in the world, and have consistently won awards, competitions, and other recognition.

A prolific composer and arranger as well, Stephanie is best known for her pedagogical series *Student Harpist*. In 1989 she began her own publishing company, and has written a vast collection of pieces for beginner and intermediate students.

In June, Stephanie held what she refers to as a “retrospective concert” to mark her “pseudo-retirement.” Current and former students played her music as she detailed her life and career for friends, family, and students. This provided the perfect opportunity for me to sit down with my long-time teacher and give Harp Column readers a glimpse behind the music.

**HARP COLUMN:** How did you manage to make a full-time career out of teaching? How did you start teaching, and how did you come to devote your full attention towards it?

**STEPHANIE CURCIO:** Right out of grad school, I was a teacher of special education and things like that, but on the side I always taught a little piano here, a little harp there. When I had children, I wanted to teach so that I could pursue my profession and still be a mother at home. I built up a little studio when we lived in New Jersey, and then I moved to New Hampshire and did the same thing here. I was really the only game in town for a while in New Hampshire. Everywhere I played, people would come up and they would say, “I’ve always wanted to play the harp. Do you teach?” So it gradually built up.

**HC:** Do you remember what some of your first lessons were like in contrast to how you teach now—how do you think you’ve changed as a teacher?

**SC:** Well, I think I started off like any other harpist who was a player and then becomes a teacher, but I also had this wealth of knowledge from my psychology degree about human learning and the progression of human learning. I realized very early in the game that there were no pedagogies for harp. There were plenty for piano, and I knew all of them. So that’s why I started the *Student Harpist*, and that’s how I changed.

I devised a progression of learning [the harp] according to many of the principles of human learning. I have a very holistic approach. I like the student to find the whole picture and then work with that; it works for most people, but not everybody.

**HC:** So what, in a little more detail, are these principles of psychology that you bring into your lessons?

**SC:** Well, psychology is basically the study of human learning and human behavior. It’s very hard for me to specify, but, for example, I know that a young child will have great difficulty with simple concepts like on the harp “up” is towards the shoulder, and “down” is forward, in front of you. That’s not the same “up” and “down” as in their world. I am also aware of things like human beings have to mature to be able cross their center line, so if you’re asking a young person to play the left hand above the right, that’s incredibly hard. It’s a matter of recognition (on the teacher’s part). For instance, as teenagers come in and they’re slouching and sitting badly at the harp, I have to teach their parents that you don’t have to yell at them for slouching. They’re doing it because their world used to be lower (because they used to be shorter and haven’t adjusted to their new height) and they’re just trying to find the world the way they used to see it. That’s a tremendous eye-opener to parents, but it’s that kind of thing. It’s an application of principle. I’m very analytical.

**HC:** Oh, I know! [laugh together]

**SC:** I find that’s the fun of teaching. Nobody is the same as anybody else.

**HC:** So, you would say that when you’re looking at teaching through the lens of psychology, it’s all about recognizing the possible problems, and then going after those issues specifically?

**SC:** Exactly, and individually as well. Maturation and development are not even in any human being. We don’t all grow up with all of our abilities at one time, or age, or maturity, and you have to be able to see that.

**HC:** Let’s go back to pedagogical materials. Can you talk a little bit about what led up to the creation of the *Student Harpist* series and what the motivation behind its creation was?

**SC:** Because I knew the piano pedagogy very well—and it is quite extensive since there are a billion more pianists than harpists—I was aware of the fact that there are progressions of achievement. There was nothing like this for the harp in the tradition that came from Europe. I had this experience with a student once at Philips Exeter Academy [a

“What I try to do is isolate one technique at a time, have the student learn it, and then apply it in pieces of music.”

famous boarding school in Exeter, N.H.] where they would take the students and make them practice three hours a day of nothing but exercises for three years.

**HC:** They being the teachers?

**SC:** Yes, the teachers. That’s how they taught. They made the students do this. This student’s hatred of the instrument was palpable—you could feel it. This student actually knew nothing. She really didn’t understand anything she was doing. It was like rote learning. Another thing I heard over and over again from people who would come up to me was, “Oh, I took a few harp lessons, and the teacher told me I would never make anything out of it, so I quit because I’m no good.” I can’t tell you how many times I’ve heard that. I also heard it in the Salzedo world, which I was brought up in. I heard it over and over again in that world. I know now—I only believed then—that that was not the fault of the student. It was a fault of the teacher who did not know how to teach the student to do what she wanted the student to do even though the teacher could do it herself. I had that experience myself. I remember one of the first very advanced students I had was working on the Mozart, [Concerto for Flute and Harp]. No matter how hard she worked—and she worked her heart out—she kept falling off the strings, or making mistakes. When she went off to the Mozartium in Austria, I said to her, “Ask the teacher there if there is a solution for this.” In five measures she simply said, “You’re not grabbing groups. You’re just falling off the strings.” I could do it now, but I was not experienced enough at that point in time to see it in my own student, or know how to teach her.

**HC:** Or, through the lens of psychology, to realize absolutely everything you must do in order to achieve success in playing.

**SC:** Well, that’s the whole thing—you have to be analytical. You have to see what the student is doing relative to what you want them to do. Another issue is how to present what you want them to do. You asked about *Student Harpist*—how do you build to a point where you can grab groups of notes? You can’t skip all the stages that lead up to that ability to coordinate, but all the people at that time did. They just said, “Here. Do this.” I have told many of my stu-

dents over and over again that when I was young, it was a matter of, “Do it, or get out.” So you’d do it, and you’d do it, and eventually, by accident, you’d get it. But you wouldn’t necessarily know what you did to get it.

**HC:** So with *Student Harpist*, it sounds like you were trying to create something that was instructive—to give students knowledge of what they were doing to achieve success.

**SC:** It was really designed not only for students, but also for teachers, so they could understand how to teach a student. The problem is that I have former students who teach and they use *Student Harpist*, but they skip all the text and exercises. They just use the pieces. [The series has many exercises that isolate skills, and a few larger pieces for students to synthesize the skills they have learned.] That’s not going to do the trick.

**HC:** No, it’s not. Over the years I’ve occasionally stumbled across my own *Student Harpist* books, and looking at them with fresh eyes, I can see that they’re definitely supplemental. Perhaps the first book in the series would be all the student would be working on, but as they progress, the books are just collections of very small exercises, and they’re not exhausting like etudes.

**SC:** See, that’s the thing. I don’t like the idea of the large etudes. I never did. I never really used them, because what they’re doing there is they’re creating such a body of stuff to learn that you sometimes get lost in the learning of the notes rather than the acquisition of a new technique.

**HC:** So there’s an accumulation of stuff to learn, but not necessarily clarity in what exactly it is that you’re learning.

**SC:** And most of the larger etudes combine the particular technique they’re after with so many others. What I try to do is isolate one technique at a time, have the student learn it, and then apply it in pieces of music. Miss (Lucile) Lawrence used to do that with me. She used to say, “I don’t use etudes. We’ll just take parts of your music and we’ll use those as your studies.” I thought that was brilliant.

**HC:** I remember when studying with you, that we worked on a few etudes. They were short ones. Those type of materials seem like they’re pretty necessary at some stage when you’re learning. How do you convince students to really practice them?

**SC:** I put names on them. Every single piece in all three *Student Harpist* books is an etude. In the first edition, they were all “Study No. 1,” or whatever, and I found that when I put names on them, students



practiced them. They like it better. Students are not great with music for the sake of music. They like programmatic things. You put a nice name on it, or you even let the student name it. Some of them [in the *Student Harpist* series] have funny names, like “Tangerine.”

**HC:** I remember that one!

**SC:** That was a student name—one of my students named the study *Tangerine*.

**HC:** I remember making up stories with you about whatever I was playing. I was in eighth grade—the last year I studied with you full time—and I was playing the Glinka *Variations on a Theme by Mozart*. For every variation, we came up with something. It’s very powerful.

**SC:** Well, it’s a very beautiful way to become expressive. I said earlier in the interview—no two students play the same thing in the same way. Nor should they. It is not my job to say to you, “Play this exactly this way. I’m going to play it, and you will copy me.” I don’t believe in that. Now, I do believe in adhering to the demands of a period. One of my friends once said that I played Handel as a very lovely Rachmaninoff, and I went back to the drawing board and fixed that one! I don’t want that, and I don’t believe that you should go haywire with it. There’s a balance, and you have to take the student into your concerns.

**HC:** One of the things that I’ve found in my own practicing is that you have to set your goals easy enough to meet so that you’re always succeeding and feeling good about yourself, but at the same time they need to be hard enough that you make progress. It’s a tough balance.

**SC:** It’s a very tough balance. It really comes down to that incredible relationship between the student and the teacher. And it is like a marriage. It’s a give and take. I can’t demand everything and I can’t control everything. On the other hand, when the student gets too much of that control, they are ultimately not going to get as far.

**HC:** You brought up Miss Lawrence earlier, so I must ask, can you tell us a little about your coaching with Salzedo?

**SC:** This is my opinion of Salzedo, and I knew him. He was a cult leader. He was a very didactic, demanding little man. You did it his way, or no way, Jose. He was almost strictly technique. I went to the Camden Harp Colony with him one summer, and this is probably the most telling story I have. He used to line up all the students along the wall twice a week and then have somebody play. One time, this young



girl played, I do not remember who she was, and she played absolutely accurately with excellent technique. He went down the line of students, asking each of them what they thought of this girl’s performance. They all said things like, “Oh, she was wonderful!” or, “Listen to those trills!” and when he got to me, he asked, “What did you think?” I said, “I think she played well.” And he then asked, “What do you really think?” To which I replied, “I don’t think you want to know.” He said, “Yes, I do.” So I told him that I thought she sounded like a robot. There was no music. There was excellent technique, but no music. Not too long after that, I was not thrown out, but I left because I could not work with him for any length of time. He was so controlling, and I was not about to subdue my own musicality to him. But, we respected each other. Here’s another story. Back in those days we had no copy machines or computers, so each time I would get a new piece of music, Miss Lawrence would give me her music to copy, and it would have all kinds of colored markings on it. She would tell me to copy the ones that are in purple, let’s say. I would ask why, and she would say that the purple markings are the latest decisions that Salzedo has made about the fingering to be used. So, I copied them all, went to work, and started learning. Later, I’d get a postcard in the mail saying that on some specific page on some specific measure I was supposed to change the fingering and mark it in a new color that the postcard specified. After thousands of hours of practice, I now had to change my fingering. That alone was not a bad thing because it made me very supple, but it was extremely controlling. After having received a few of these over time, I was working on the Debussy *Dances*, and I came up with

Above: Former students prepare to perform during Stephanie Curcio’s retirement retrospective event in Exeter, N.H., in June. The celebration was hosted by Meredith Goodrich, pictured at right with Curcio.



a fingering that I didn't have in my markings, and so I sent him a postcard! [laughs] And doggone if he didn't send out a postcard to his students a few weeks later saying *he* had decided that the fingering I sent him was the new fingering! [laughs] But that was the way it was done – that's what he was like. Even to this day, staunch Salzedo people are brainwashed to the idea that "this is the way that you play my piece of music. This is the way it shall sound." For instance, if you play *Chanson dans la nuit* and let it speak to you, it's a little different, perhaps, from the way he demanded that it be played. I, as a composer, love it when a competent harpist picks up a piece of my music and plays it. I like to hear how it spoke to them, because it will be different from how it speaks to another person. I love that. He didn't, and that's why he and I didn't do an awful lot together. I was not about to be controlled that hard.

**HC:** I wouldn't think you ever would be! [laughs] That actually segues well into my next question. I remember you said at your concert last week that one of your motivations behind composing was that drive towards pedagogical materials. You found that there was a lack of music.

**SC:** Over time I learned the ability to just create a piece of music for a goal or something I want to accomplish. My son has that—he writes music for video games. He did *League of Legends*, for instance. But he said to me at the age of 19, "Why don't you write real music for yourself?" I said, "No, I can't." And he said, "Yes, you can!" After, we sat down and improvised for a while. He taught me something I didn't know beforehand when he said, "Mom, you know everything about theory, harmony, and analysis. But that's not how you write music. You just hear it in your head." And that opened it up completely for me.

**HC:** Now most of your works are geared towards your students and novices.

**SC:** Yes. Not all, but that's been my goal. I'm not a polished, big-time composer. I don't know that I would want to be. I like what I do.

**HC:** And your pieces are lovely.

**SC:** And I like arranging too. That's a lot of fun, because people always want to play something they already know.

**HC:** It seems that harpist-composers are few in number nowadays. What are your thoughts about that?

**SC:** I don't think that freedom in creativity is particularly encouraged. I think it will grow more now, though. In my time, when the harp was really new in America, and there was Salzedo and there was Grandjany, they were so involved with their own egos and their own techniques that there was no allowance, I think, for the creativity of the students themselves. I think we're going to find a lot more of it now. For instance, I love jazz. I used to sit enjoying jazz players improvising, but my teachers would say, "No way, you are not going to do that." But that's the creative impulse. I remember my first studio session. I was asked to add harp parts to Celtic Christmas carols. The producer would not give me anything but the chords and the melody. I remember saying, "Okay, here. I've written this arrangement." and he'd say, "Yeah, maybe." I did that three or four times. When I got into the studio and just improvised with the other guys, I found that my training in orchestra and my training in everything really applied. The only thing was that I had to write everything down on paper until after four hours, one of the guys came over, ripped it up, and said "No more Linus blanket." [laughs] Now, I had a fantastic experience. I gained so much from it. But I wrote an article about that. It is the only article I have ever written and submitted for publication that was denied. It was decided that that would just be too controversial to say. They would have no part of it, because one of the last lines was, "My teachers said this would destroy me. They were wrong."

**HC:** [laugh together] One of the reasons I asked about harpist-composers was because the only major harpist-composer still around today is Bernard Andrès.

**SC:** Yes.

**HC:** Other than him, the last big one

was Grandjany, and he died almost 40 years ago now.

**SC:** Well the young man down at Boston University, Michael Maganuco. He did a magnificent work there. [*Awakening Stillnesses*, winner of the USA IHC Composition Contest in 2010.] This is a statement that I'm going to make as a composer in the field, and I've been around for a long time. That was a magnificent piece of music. I think it was fantastic. The problem with creating those kinds of pieces of music is that there are maybe a handful of people who can play it, or let's say can play it and make it sound like anything. The problem is that you need playable music for people who are very competent but don't have to be the top one percent. We don't have anybody producing that level of music. There is nobody.

**HC:** Right. One of the things I had noticed was that most of the works of Grandjany, Salzedo, or the other major harpist-composers from the first three-quarters of the 20th century have become part of the standard harp repertoire. But there has been hardly anything created since then.

**SC:** You're absolutely right.

**HC:** Alright, to wrap up, since there will surely be a lot of students reading this, what is your advice to them? How can you be the best possible student?"

**SC:** Well my first instinct is to say "Listen to me and do what I say," but I'm not your teacher. [laughs] I think the first thing that a student has to understand is that we all fail as we grow. And there is no harm in failing. Failing is part of the growth process. We fall. We keep moving on. We have a success. We start running. We trip. We fall. We try again. But, it's such a careful balance between working very hard, but not to the point that you stop loving what you're doing. And you can't be afraid to fail. We all will.

**HC:** Alright, that's some good advice. Thanks so much for taking some time to talk to us.

**SC:** Well I'm so glad you came out to talk to me as well. ●





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# Ready to Roll



by Alison Reese

**N**ext to “How much does your harp cost?” one of the most common questions harpists hear from onlookers is “What kind of car do you have to drive to haul that thing around?”

The harpmobile. It has come a long way over the years. The ubiquitous station wagon dominated harpists’ garages for years. Eventually minivans became all the rage, giving way to the rise of the SUV in the 90s, and in the last 10 years the immensely popular crossover vehicles have taken over the harpmobile market. With so many options on the road today, it’s hard to know where to begin your search for a new harp hauler; so we’ve done the dirty work for you.

In our 2014 Harpmobile Review—our biggest ever—we evaluate 44 station wagons, crossovers, SUVs, and minivans. We’ll also tell you which harpmobiles missed the cut so you don’t set your heart on that Mini Cooper that isn’t big enough to tote your harp to gigs. It takes a harpist to get excited about a new minivan on the market or increased rear cargo space or automatic rear lift gate sensors, but we are downright giddy about some of the new harpmobiles we found this year.

*Harp Column’s* review of harpmobiles dates back to our first issue in 1993 when the magazine’s founders Kim Rowe and Hugh Brock rated 10 harpmobiles. The response was huge—clearly harpists don’t want to lug their harp around to car dealerships, kicking the tires on all the possibilities out there. So for the past 21 years, we’ve done it for you. It’s been a while since our last review in 2008, but we made up for lost time by looking at more than twice the number of cars we’ve reviewed in any previous article.

Here’s how we conduct our review. Every few years



we make a list of all of the new and redesigned vehicles that have harpmobile potential. Then we take a full size concert grand harp (this year it was a Lyon & Healy Style 23) around to car dealerships, and try loading it into every car we think it may fit in. We load our test harp into each car, evaluate its harpability and McFactor (more on those later), and take some measurements (see the table on pg. 27). If we looked at a vehicle in a previous harpmobile review, we will only review it again if it receives a significant interior redesign. So if you are looking for a specific model or a used car that you don't see here, you will want to check out our previous harpmobile reviews (see sidebar on pg. 38).

#### ABOUT OUR RATING SCALE

We tried to keep our rating scale consistent with previous harpmobile reviews so that you can easily compare reviews from different years. Our scale ranges from zero to five for harpability and McFactor, which remains consistent back to our 2006 review. You may notice that we did not give out any perfect five scores this year. In years past, the only vehicles to ever receive a perfect McFactor score have been minivans, and no vehicle has ever achieved perfection in harpability, probably because no one has yet come out with a car that can load the harp automatically with the push of a button. We can dream, can't we?

#### HARPABILITY

Yes, we made up this word. Harpability is the term we use to describe how well a vehicle accommodates a concert grand harp. We test for ease of loading, number of loading options, and spaciousness. To receive a harpability rating higher than a three, a vehicle must offer flat-loading and column-loading options. So the maximum harpability score that most non-minivans can hope for is a three. Keep in mind that a car that scores a two and a half or a three could be a terrific harpmobile, but it only offers flat loading, thus keeping its harpability score down. Also consider that we reviewed these harpmobiles without any after-market customization that many harpists do to their cars. A strategically placed cushion or piece of heavy plastic from an office supply store can neutralize some of the common hitches you run into during harp loading. We tried to evaluate these harpmobiles as objectively as possible, but some biases snuck in here and there. One female harpist loaded our test harp into each vehicle. She is of average female size and strength, so those factors biased our results slightly. We could also sit comfort-

Car enthusiasts shudder at the thought of judging a vehicle based on its cup holders, dashboard cubbies, and shelf space to hold your burger and fries.

ably in a driver's seat with less leg room than, say, a 6'4" male. We also had an easier time loading the harp into vehicles that weren't too high off the ground. Consequently, large SUVs weren't our favorites, but if you are taller than the average female, you might not mind the height as much.

#### MCFACTOR

Yes, we made up this word too. Car enthusiasts shudder at the thought of judging a vehicle based on its cup holders, dashboard cubbies, and shelf space to hold your burger and fries. But let's be honest, busy harpists often need to grab dinner on their way to rehearsal, and having a comfortable space to chow without spilling ketchup on your black skirt is important. Minivans have always been the leaders in this category, probably because they are designed for busy families who are inevitably eating on the go. With only one minivan in our review this year, you won't see too many high scores in the McFactor department, but some certainly do better than others.

#### CATEGORIZING

In our 2006 Harpmobile Review, there were six minivans and zero station wagons. This year there is one minivan and eight station wagons. Back in 2004, the crossover vehicle was new to the Harpmobile Review. We reviewed three back then. This year a whopping 22 crossovers made the list. The crossover genre is a broad one, so defining its limits is tricky—even for car manufacturers. If you are looking for a particular model and don't find it in one category, it's probably just listed in a different category.

#### WHAT WE DIDN'T DO

We tested these vehicles for what we know about: how well they accommodate a harp and how comfortable they are for chowing down a meal in the driver's seat. We did not test these harpmobiles for what we are not experts in, namely driving performance and safety. Driving performance is highly subjective, and there are plenty of resources available that do an excellent job of evaluating what's under the hood and how these cars handle on the road. We also did

#### NO ONE IS PERFECT

The top harpability score possible in our review is 5, but no car has ever achieved perfection. Keep in mind, though, that a car that scores 2.5 or 3 could still be a terrific harpmobile, but it only offers flat loading, thus keeping its maximum possible harpability score down.



Ford C-Max Hybrid



Ford Flex



Mercedes E Class Wagon



Subaru Outback

not rate the safety of these vehicles because, again, there are other sources that do extensive safety ratings of vehicles; so check these resources out as you narrow down your harpmobile search. Finally, we limited our review to vehicles available in the U.S. There are plenty of great harpmobiles available in other markets around the world, but we weren't able to test them for this review.

## wagons

### FORD C-MAX HYBRID

The Ford salesman was incredulous when we said we thought the harp might fit in this compact little wagon. We gladly proved him wrong. Loading the harp into the C-Max was only possible after moving the driver's seat almost all of the way forward to make room in the back. The C-Max is narrow between the wheel wells, so you have to tilt the harp to get it in and out. The harp hung over the edge of the back seat quite a bit, and the fit was tight because the back lift gate curves on the sides, but it worked. Sitting in the driver's seat with it moved forward was doable for someone of average female height, but it would be uncomfortable for long hauls. The gas mileage of this little hybrid (combined 40 mpg) is its biggest selling point. The McFactor was less than average in the C-Max. I suppose they were trying to save space wherever possible, so there's not much to speak of in terms of front seat storage, but there are two cup holders between the front seats.

*Overall: If you are looking to maximize your fuel economy but don't need a lot of leg room, the C-Max Hybrid is a viable option and an alternative to Toyota's Prius.*

### FORD FLEX

The Ford Flex has received a lot of buzz and high praise from car enthusiasts, so we were excited to review this harpmobile. We really wanted to like it. Unfortunately, in terms of harpability, it just didn't

live up to the hype. Ford calls the Flex a wagon, but it feels more like a crossover, and has the seating capacity of an SUV. The design of the Flex is boxy and unique, which could be a plus or a minus, depending on your taste. The Flex has roomy third-row seating, not the third row you see with some vehicles where no one over four-feet tall could fit. When you fold the seats flat, there is a significant gap between the second and third rows. This could easily be covered with an after-market mat, but the gap, combined with the Flex's narrow width, made it very difficult to slide the harp in. There is also a slight incline from the second row seats. All of these little roadblocks made for tough harp loading. The McFactor was average, with some extra storage in the armrest. The boxy exterior look carried over into the interior feel.

*Overall: The Ford Flex provides legitimate third-row seating, but less than average harpability.*

### MERCEDES E CLASS WAGON

The danger in testing luxury cars for our harpmobile review is that we end up falling in love with cars we can't afford. Exhibit A: the Mercedes E Class Wagon. The Mercedes wagon has the old-school-style third row seating that faces backwards and folds flat into the floor, bringing back memories from the old Ford Taurus and Volvo wagons. Loading a harp in the Mercedes E Class couldn't be easier. There is no lip, the cargo bed is wide enough to slide the harp in flat, there is almost no incline and no overhang. Unfortunately, the McFactor is not as impressive as the rest of the car, but the easy harp loading can make up for any shortcomings up front.

*Overall: Given the hefty price tag, we wish we didn't love this harpmobile as much as we do.*

### SUBARU OUTBACK

We were a little rough on the Outback the last time we reviewed in 2004. It has long been a favorite of harpists, but we found it to be tight and uncom-

continued on pg. 30

\*\*Harpability and McFactor are based on a scale of 1–5, with 5 being the highest. In the harpability category, a vehicle had to offer both column loading and flat loading options to score higher than a 3; a vehicle had to fit the harp with the driver's seat all the way back to score higher than a 2. The msrp prices were obtained in July 2014 from [www.fueleconomy.gov](http://www.fueleconomy.gov) and reflect standard base model pricing with maximum fuel efficiency; keep in mind that most vehicles have available upgrades that can push prices significantly higher than those listed here. Fuel efficiency statistics were obtained from [www.fueleconomy.gov](http://www.fueleconomy.gov) for 2014 models (except for the Volvo V60, which is only available as a 2015 model). The listed numbers reflect the city mpg/highway mpg and the combined fuel efficiency in bold. Cargo length measures inches from the tailgate lip to the back of the driver's seat with the seat pushed as far back as it will go. All cargo dimensions are given in inches. Cargo width measures the cargo area's narrowest point, usually between the wheel wells. Cargo bed height measures from ground to cargo bed with seats folded down. Cargo area height measures from the cargo bed (with seats folded down) to the vehicle's interior ceiling. Maximum passenger seating numbers do not include the driver.

\*Harp did not fit with driver's seat all the way back, so cargo length listed measures the minimum length from tailgate lip to back of driver's seat needed to fit the harp in the vehicle.



# harpmobile score card\*\*

|            |                           | harpability | McFactor | msrp     | fuel<br>efficiency | cargo<br>length | cargo<br>width | cargo<br>bed<br>height | cargo<br>area<br>height | maximum pas-<br>senger seating<br>with harp/<br>without harp |
|------------|---------------------------|-------------|----------|----------|--------------------|-----------------|----------------|------------------------|-------------------------|--------------------------------------------------------------|
| wagons     | Ford C-Max Hybrid         | 1           | 1.5      | \$25,170 | 42/37 <b>40</b>    | 71*             | 36             | 29                     | 29                      | 1/4                                                          |
|            | Ford Flex                 | 1.5         | 2.5      | \$29,015 | 18/25 <b>20</b>    | 82              | 40.5           | 30                     | 32                      | 1/6                                                          |
|            | Mercedes E Class Wagon    | 3           | 1        | \$58,600 | 20/27 <b>22</b>    | 74.5            | 43.5           | 23                     | 30                      | 1/6                                                          |
|            | Subaru Outback            | 2.5         | 2.5      | \$23,495 | 24/30 <b>26</b>    | 71.5            | 42.5           | 28                     | 30                      | 1/4                                                          |
|            | Toyota Prius V            | 2           | 2        | \$26,750 | 44/40 <b>42</b>    | 70              | 39             | 28                     | 29                      | 1/4                                                          |
|            | Toyota Venza              | 2.5         | 3        | \$27,950 | 20/26 <b>23</b>    | 76.5            | 40.5           | 28                     | 30                      | 1/4                                                          |
|            | VW Jetta SportWagen       | 1.5         | 1        | \$20,995 | 29/39 <b>33</b>    | 72.5*           | 40             | 25.5                   | 29                      | 1/4                                                          |
|            | Volvo V60                 | .5          | 2        | \$35,300 | 25/37 <b>29</b>    | 73*             | 43             | 26                     | 26                      | 1/4                                                          |
| crossovers | Audi Q5                   | .5          | 1.5      | \$37,300 | 20/28 <b>23</b>    | 72*             | 41             | 28                     | 31                      | 1/4                                                          |
|            | BMW 5 Series Gran Turismo | 1           | 3        | \$60,200 | 19/28 <b>22</b>    | 76*             | 41             | 26                     | 27                      | 1/4                                                          |
|            | BMW X3                    | .5          | 1.5      | \$39,600 | 21/28 <b>24</b>    | 73*             | 38             | 25                     | 27.5                    | 1/4                                                          |
|            | BMW X5                    | 2           | 3.5      | \$52,800 | 19/27 <b>22</b>    | 72              | 43             | 30                     | 32                      | 1/4 or 6                                                     |
|            | Cadillac SRX              | 1.5         | 2        | \$37,505 | 17/24 <b>19</b>    | 74*             | 44             | 30.5                   | 29                      | 1/4                                                          |
|            | Chevrolet Equinox         | 1           | 2.5      | \$24,360 | 22/32 <b>26</b>    | 73.5*           | 37             | 30                     | 31.5                    | 1/4                                                          |
|            | Chevrolet Traverse        | 2           | 2.5      | \$30,795 | 17/24 <b>19</b>    | 80              | 48             | 31.5                   | 32                      | 1/6 or 7                                                     |
|            | Dodge Durango             | 2           | 3.5      | \$29,995 | 18/25 <b>20</b>    | 85              | 41.5           | 33                     | 32.5                    | 1/5 or 6                                                     |
|            | Dodge Journey             | 2.5         | 2.5      | \$19,995 | 19/26 <b>21</b>    | 73              | 41.5           | 31.5                   | 28.5                    | 1/6                                                          |
|            | Ford Edge                 | 2           | 2.5      | \$23,100 | 18/26 <b>21</b>    | 70              | 42             | 31                     | 32                      | 1/4                                                          |
|            | Honda CR-V                | 1           | 3        | \$23,120 | 23/31 <b>26</b>    | 72.5*           | 42             | 27                     | 36                      | 1/4                                                          |
|            | Infiniti QX60             | 3           | 3        | \$42,100 | 20/26 <b>22</b>    | 78.5            | 46             | 31                     | 29                      | 1/6                                                          |
|            | Infiniti QX70             | .5          | 1.5      | \$45,850 | 17/24 <b>19</b>    | 74.5            | 40             | 32.5                   | 26.5                    | 1/4                                                          |
|            | Kia Sorento               | 2           | 2.5      | \$24,100 | 20/26 <b>22</b>    | 71.5*           | 44             | 30.5                   | 30.5                    | 1/ 4 or 6                                                    |
|            | Kia Sportage              | 1           | 2.5      | \$21,600 | 21/28 <b>24</b>    | 71*             | 40             | 32                     | 27                      | 1/4                                                          |
|            | Lexus RX 350              | 2           | 2        | \$39,760 | 18/25 <b>21</b>    | 73*             | 45             | 31                     | 29.5                    | 1/4                                                          |
|            | Mazda CX-5                | 2           | 2        | \$21,395 | 26/35 <b>29</b>    | 71*             | 41             | 27                     | 32.5                    | 1/4                                                          |
|            | Mazda CX-9                | 2           | 2.5      | \$29,985 | 17/24 <b>19</b>    | 79              | 46             | 31.5                   | 31.5                    | 1/6                                                          |
|            | Nissan Murano             | 2           | 3        | \$28,530 | 18/24 <b>20</b>    | 73.5*           | 44.5           | 32                     | 30.5                    | 1/4                                                          |
|            | Nissan Rogue              | 1.5         | 3        | \$22,790 | 26/33 <b>28</b>    | 72.5*           | 41             | 30.5                   | 31                      | 1/4 or 6                                                     |
|            | Subaru Forester           | 1           | 1.5      | \$21,995 | 23/28 <b>25</b>    | 72*             | 41             | 28.5                   | 32                      | 1/4                                                          |
|            | Subaru Tribeca            | 2           | 1.5      | \$34,095 | 16/21 <b>18</b>    | 72*             | 43             | 30                     | 30.5                    | 1/6                                                          |
|            | Volvo XC60                | 1.5         | 1        | \$34,850 | 18/26 <b>21</b>    | 72.5*           | 44             | 30                     | 29.5                    | 1/4                                                          |
| SUVs       | Ford Escape               | 2           | 2.5      | \$23,100 | 23/32 <b>26</b>    | 68.5*           | 40.5           | 28                     | 31.5                    | 1/4                                                          |
|            | Ford Explorer             | 1           | 2.5      | \$30,015 | 20/28 <b>23</b>    | 75.5            | 40             | 32                     | 31                      | 1/6                                                          |
|            | Honda Pilot               | 2.5         | 3.5      | \$29,670 | 18/25 <b>21</b>    | 77.5            | 48             | 31                     | 33                      | 1/7                                                          |
|            | Hyundai Santa Fe Sport    | 1.5         | 2.5      | \$24,950 | 20/27 <b>23</b>    | 72.5*           | 45             | 31.5                   | 31                      | 1/4                                                          |
|            | Hyundai Tucson            | .5          | 2.5      | \$21,450 | 23/29 <b>25</b>    | 74*             | 40             | 28                     | 30                      | 1/4                                                          |
|            | Infiniti QX80             | 1           | 4        | \$62,700 | 14/20 <b>16</b>    | 83              | 50             | 34                     | 32                      | 1/6                                                          |
|            | Lexus GX                  | 1           | 3        | \$49,085 | 15/20 <b>17</b>    | 72              | 43             | 34.5                   | 34                      | 1/6                                                          |
|            | Lexus LX                  | 1.5         | 2.5      | \$82,630 | 12/17 <b>14</b>    | 74              | 56.5           | 40.5                   | 28                      | 1/7                                                          |
|            | Nissan Pathfinder         | 1           | 3        | \$35,300 | 25/28 <b>26</b>    | 79.5            | 45.5           | 32                     | 31.5                    | 1/6                                                          |
|            | Toyota 4Runner            | 1.5         | 3        | \$32,820 | 17/22 <b>19</b>    | 70              | 43             | 35                     | 31                      | 1/4 or 6                                                     |
|            | Toyota RAV4               | 3           | 2.5      | \$23,550 | 24/31 <b>26</b>    | 73              | 43             | 25.5                   | 34                      | 1/4                                                          |
|            | VW Touareg                | 1           | 1.5      | \$44,570 | 17/23 <b>19</b>    | 74.5*           | 45.5           | 30                     | 30.5                    | 1/4                                                          |
| minivan    | Ford Transit Connect      | 4           | 2        | \$24,525 | 22/29 <b>24</b>    | 74              | 46.5           | 24                     | 40                      | 3/6                                                          |



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## LYON & HEALY

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### Awards

**JUNE 19-20, 2015**

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#### **Rules of the Competition**

- The Lyon & Healy Awards will be held June 19-20, 2015 in Logan, Utah at Utah State University.
- The Awards are open to all harpists who have not passed their 35<sup>th</sup> birthday by June 1, 2015.  
\*Participants must be a member of the American Harp Society.  
Visit [harp society.org/Membership/](http://harp society.org/Membership/) for details.
- 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.  
Please send via email to [heathera@lyonhealy.com](mailto:heathera@lyonhealy.com).
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#### **Harps**

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

#### **Awards**

The Lyon & Healy Awards will determine three (3) Award Winners, each receiving:

- \$2,000 in cash to be used to further education
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#### **Repertoire**

Participants will play the following pieces:

1. Paul Hindemith: *Sonata for Harp*  
(Available at [harp.com](http://harp.com) and **Lyon & Healy West**, item #703250-800, \$21.95)
2. Marcel Grandjany: *Fantasie on a Theme of Haydn*  
(Available at [harp.com](http://harp.com) and **Lyon & Healy West**, item #702830-330, \$23.00)

## KEEP YOUR OPTIONS OPEN

While the prices we listed in this article are for base models, the list of options you can add to most cars could be an article unto itself. Convenient technological features like USB ports, audio outlets, and Bluetooth integration for your smart phone are no longer premium upgrades, and even come standard on many models. Listening to your orchestra parts on the way to your rehearsal is as easy as plugging in your iPod or synching your phone. Some other options (new and old) that harpists might find handy include the automatic rear lift gate (so you don't have to take a hand off your harp to open the back hatch), hands-free rear lift gate that automatically opens by swiping your foot under the rear bumper (so you don't have to take either hand off your harp to open the back hatch), rear view cameras that show you what's behind your car on a screen on your dashboard (particularly helpful if you column-load your harp and can't see as well behind you), and navigation to help you make it to every far-flung wedding job without a wrong turn.

## WHERE'S THE SPARE?

Anyone who has ever blown a tire on the freeway on their way to a gig knows the perils of having spare tire storage under the cargo bed. There you are on the side of the road, traffic whizzing by at 70 miles per hour, trying to safely unload your harp so you can retrieve the spare and make it to your gig on time. We did not make special note of spare tire storage in this article because most stowed the spare tire inside the vehicle, under the cargo bed. The only exceptions were models (mostly luxury vehicles) with run-flat tires, designed to withstand low or no pressure long enough to get you to the nearest repair shop. Cars with run-flat tires have no spare tire. When you narrow down your choices for a harpmobile, it's definitely worth noting the spare location.

## CLOSE, BUT NOT QUITE

If you think we reviewed a lot of harpmobiles, you should see how many more vehicles we tried and failed to fit a harp into. Here's a list of those we tried that didn't pass muster. Keep these vehicles in mind if you play a semi-grand or petite harp, or a larger lever harp. Just because they couldn't hold our concert grand test harp doesn't mean they couldn't be a fabulous mini-harpmobile. (All vehicles tested are 2014 model year.)

Audi Allroad (wagon), Chevrolet Impala (sedan), Fiat 500L (wagon), Honda Fit (hatchback), Hyundai Elantra (sedan), Jeep Compass (SUV), Jeep Patriot (SUV), Land Rover Evoque (SUV), Land Rover LR2 (SUV), Mazda 3 (hatchback), Mini Cooper Countryman (wagon), Nissan Cube (wagon), Subaru Crosstrek (crossover), Toyota FJ Cruiser (SUV), Volkswagen Tiguan (crossover).

## NOT MANY MINIVANS

Harpists love their minivans, but the pickings are slim this year. You'll see a new model from Ford, the Transit Connect, but that just replaced their old Freestar minivan model. Gone are the Hyundai Entourage, Saturn Relay, Buick Terraza, Chevy Uplander, and Pontiac Montana. The good news is that there are still several excellent minivan options being produced, including the Honda Odyssey, Toyota Sienna, Dodge Caravan, Nissan Quest, and Kia Sedona. And there's always the Mazda5 "microvan" if you are looking for something different. The designs of these minivans haven't changed dramatically since we last looked at them in previous harpmobile reviews, so check those articles out if you want to see how they fared.

## TOUGH TO FIND

We did our best to test every potential harpmobile we could find. However, there were a few we literally could not find. Seems car manufacturers like to keep demand high with some popular models by holding supply low. We were unable to test the Hyundai Santa Fe (though we tried the smaller Santa Fe Sport), the Volvo XC70, and the Land Rover Range Rover Sport. We are sure these three will hold a harp, but the dealerships we visited had none in stock. If you are interested and try one of these models out, let us know what you think!

continued from pg. 26

fortable for the driver. Subaru lovers rejoice—the Outback fares much better this time around. The current Outback is in its fourth generation. The harp fits by the skin of its teeth with the driver's seat all the way back. There is a hard plastic piece where the back seat meets the cargo area, but we negotiated it without much trouble. The rear lift gate has no lip, which is nice, but the harp must be tilted slightly to clear the wheel wells. Like the Forester, we love the height of the Subaru. It feels like a wagon that has been jacked up an inch or two. The Outback's McFactor has also improved since we last looked at it, scoring a respectable two and a half.

*Overall: The harp fits like a glove in the Outback. There are other harpmobiles that offer easier loading, but the Outback is a solid choice.*

## TOYOTA PRIUS V

We were thrilled when we were able to successfully fit a harp into a Prius back in our 2006 review. Never before had harpists had such a compact, fuel-efficient option for harp hauling. In the years since the Prius came out, several competitors have emerged, but the Prius remains the benchmark by which all other fuel-efficient harpmobiles are judged. While the Prius works as a harpmobile, it's less than spacious, so we were excited to take a look at the larger Prius V. Introduced in 2012, the Prius V is basically a Prius that is slightly longer, wider, and taller. The gas mileage on the Prius V is slightly lower than on the Prius, but still registers a combined 42 mpg. Loading the harp in the Prius V was not a cake walk. The seats do not fold completely flat, there is a gap of several inches between the second row and the cargo area, and the harp had to be tilted to clear the wheel wells. But unlike some SUVs with this same set up, the Prius V is low enough that we could muscle it in. Unlike the Prius, the harp fits in the Prius V with the driver's seat all the way back. It had two cup holders available to the driver, but only one in the cen-

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*Caroline Nelson*  
specialist candidate

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ter console, which kept its McFactor down.

*Overall: What the Prius V lacks in harpability and McFactor it makes up for in exceptional fuel economy and affordability.*

### TOYOTA VENZA

A welcome addition to the limited number of station wagon options for harpists, the Venza performs admirably in its first harpmobile review. The Venza was introduced in 2009, just after our last harpmobile review. It is based on Toyota's popular Camry sedan model, so it sits low to the ground and feels more like a car than a wagon in the driver's seat. The Venza maxed out the harpability points possible with a score of three (only vehicles that offer flat and column loading can score higher than a three). Loading the harp in the Venza was easy. The second row seats didn't fold completely flat, but there were no gaps or hitches otherwise, so the slight incline didn't bother us. The harp fit in the Venza nicely with several inches to spare, even with the driver's seat all the way back. The hard plastic covering in the cargo area made it easy to slide the harp in on its nylon transport cover. There wasn't tons of extra room for other accessories with the harp, but you could easily manage to fit in your gigging basics. The Venza scores better than average comfort up front. There are four cup holders available to the driver, several cubbies and everywhere you look there are little doors that slide open to reveal more storage. The only concern from the driver's perspective is that the blindspots created by the trim around the rear windows could be problematic.

*Overall: The Venza is an excellent addition to the options for wagon-loving harpists.*

### VOLKSWAGEN JETTA SPORTWAGEN

We love the look of the Jetta SportWagen. It's compact and sleek—not your mother's station wagon. We had to do a double take when we sat down in the driver's seat to find a stick shift! This is the only harpmobile we looked at where a manual five-speed comes standard. It is also available as an automatic, and has the option for a diesel engine. Unfortunately, the McFactor of the SportWagen didn't match our initial excitement about the front seat of the SportWagen. To get the harp into the SportWagen, the driver's seat has to be moved a few inches forward, but there was still ample room for the driver. The biggest impediment to loading the harp is the narrow width of the SportWagen, requiring some

muscle to get the harp past the wheel wells.

*Overall: There is lots of room for the driver, despite it being a small wagon, but the narrow cargo bed makes it a tough sell for harpists.*

### VOLVO V60

Harpists can be almost cult-like in their devotion to Volvo station wagons. A quick scan of the parking lot at any harp gathering will almost always reveal at least one old, boxy Volvo wagon. So it's no surprise harpists are buzzing about Volvo's newest wagon, the V60. But before you get too excited, the V60 doesn't seem to have been designed with harpists in mind. New for the 2015 model year, the Volvo V60 is an extremely tight fit for harp and driver. The driver's seat has to slide forward significantly in order for the rear lift gate, which curves in significantly on each side, to clear the harp base. Despite being a wagon with a smaller platform, the harp can slide in flat without being tilted, which is good because the wagon sits very low.

*Overall: If you have your heart set on a Volvo wagon and don't mind squeezing in the driver's seat, the V60 is worth a look, but there are better harpmobiles out there if you are simply looking for a wagon.*

## Crossovers

### AUDI Q5

The Audi Q5 barely made it into our harpmobile review. Were it not for this luxury crossover's great looks and styling, we may not have made the effort. The Q5 is a small crossover; we reviewed Audi's larger crossover, the Q7, in 2006. The Q5 has the evil harpability trifecta of a significant backseat incline, gap in the cargo bed, and narrow wheel wells. Combine those factors with the short cargo length that requires the driver to nearly eat the steering wheel when the harp is loaded, and the Q5 doesn't have much going for it as a harpmobile. The McFactor didn't even redeem this car. There is nowhere to put your sandwich down, but we aren't sure we'd want to dare eat in this beautiful interior.

*Overall: Beautiful car. Bad harpmobile.*

### BMW 5 SERIES GRAN TURISMO

We aren't really sure how to classify the BMW 5 Series Gran Turismo (GT). It looks like a sedan, opens like a hatchback, and has the cargo capacity of a crossover. We never would have believed this car could hold a harp if we didn't see it with our own eyes. The shape of the back hatch of the 5 Series GT



Toyota Prius V



Toyota Venza



VW Jetta SportWagen



Volvo V60



allows enough clearance for the base of the harp, once you remove the standard hatchback cover that attaches to the lift gate (all hatchbacks have this and they pop on and off easily). The cargo area is very narrow and it is difficult to tilt the harp enough to clear the sides of the car. There are also giant metal hooks that stick up several inches from the seat backs on each side that you have to protect the harp against. The driver's seat has to go forward a few inches to make room for the harp, but there is still enough room for an average-size female driver, though taller drivers might find it too cramped. We were about to give this car a below-average McFactor, but then we found a convenient little pop-out tray that made our day.

*Overall: If you don't want to feel like you are driving a harpmobile, but still want the capability to haul a harp when necessary, the BMW 5 Series GT is your car. We wouldn't recommend this for your daily, or even weekly harp schlepping, but for your occasional harp move, this is your harpmobile!*

### BMW X3

The BMW X3 looks too short to be a harpmobile, but the salesman who helped us at the BMW dealership insisted we try it because he had a customer who played the harp and had this vehicle. The harp world being what it is, we knew the harpist-customer and also that his harp is slightly smaller than our test harp. We were skeptical a concert grand would fit, but it worked! The driver's seat must be as far forward as it can go, which leaves enough room for a small to average-size driver. The cargo area is very narrow—maybe the narrowest and most difficult we saw in this review. When folded down, the seat backs in the X3 do not extend to the car doors as they do on most vehicles. Consequently, the harp hangs over the seat backs both vertically and horizontally. Other BMW models we looked at had better McFactors than the X3, but you will be more focused on driving this car than sipping your latte.

*Overall: Technically the X3 can fit a concert grand harp, but it's more realistic as an option for a semi-grand or smaller.*

### BMW X5

For a long time BMW offered few models that had harpmobile potential, and the ones that did, usually got nixed because of their Euro-seats. This year three, count 'em, three, BMW models made the cut. The best harpmobile option, by far, though, is the BMW X5. This midsize crossover offers seating for either



Audi Q5



BMW 5 Series Gran Turismo



BMW X3



BMW X5



Cadillac SRX



Chevrolet Equinox

four or six passengers, plus a driver. We tried out the four-passenger model without the third-row seat. The tailgate splits, similar to what we see on some larger SUVs, but it didn't present any problems in terms of loading. There is an incline where the back seats fold down, and the intersection where that incline begins makes more work for the harp loader. The harp's crown hangs over the seat backs a couple of inches, but what the X5 lacks in length, it makes up for with enough width for the harp to slide in flat. The X5 impresses with its McFactor. The cup holders have a sliding cover that could function as a shelf, as could the split armrest.

*Overall: BMW comes through with a luxury crossover harpmobile that gives its competitors a run for their money.*

### CADILLAC SRX

The Cadillac SRX has been around for quite a while, but this is the first time we have looked at it for our harpmobile review. Previous models were larger, more powerful, and offered third-row seating. After its redesign in 2010, the current SRX is slightly smaller and only offers seating for the driver and four passengers. The SRX is nice and wide, allowing the harp to slide in flat. There is a metal track system on the cargo bed (something about allowing you to secure your grocery bags), but it doesn't hinder harp loading in any way. In order to fit the harp in the SRX, the driver's seat must be moved forward several inches, but there is still enough room for an average-size driver to feel comfortable. The McFactor is nothing to write home about with a couple of cup holders and no other notable space beyond the requisite armrest storage.

*Overall: The luxury crossover market is growing and the Cadillac SRX is the only American luxury harpmobile*

that made the cut this year.

## CHEVROLET EQUINOX

Another option in the small crossover class is the Chevy Equinox. While the Equinox doesn't have third-row seating, it still has a sizeable gap between the second row and the cargo area that we typically only saw on vehicles with third-row seats. There is no lip at the rear lift gate, but the cargo bed is too narrow to slide the harp in without tilting it, and the driver's seat has to be moved slightly forward to fit the harp. These factors, combined with a slight incline from the second-row seats made for a low harpability score of one. The Equinox has a decent McFactor with two cup holders in the center console and a cubby and storage in the armrest.

*Overall: There are better small crossovers out there from a harpability standpoint, but if you like Chevys, the Equinox will work as a harpmobile.*

## CHEVROLET TRAVERSE

This large crossover is a much more comfortable fit for the harp than its little brother the Equinox. The exceptionally long cargo bed means the harp does not hang over the back seat at all. There is no lip on the Traverse's rear hatch, and the cargo bed is wide enough to slide the harp in without tilting it at all. You can get the Traverse with either two captain's chairs or a bench in the second row, giving you an option for six or seven passengers. We tested the six-passenger model which had a

significant gap between the second and third rows, but the gap doesn't affect the loading process much at all. The Traverse feels roomy in the driver's seat and sits high like a traditional SUV, however, the McFactor is no better than average. You can apply this review to the GMC Acadia, and Buick Enclave, as they are triplets with the Chevy Traverse.

*Overall: Ample room and easy loading makes the Traverse a good option for a large crossover.*

## DODGE DURANGO

The last time we reviewed the Durango, it was a traditional truck-based SUV. But in 2011 Dodge redesigned the Durango as a large crossover. The Durango feels big and sturdy, similar to the Nissan Pathfinder or Chevy Traverse. The Durango boasts one of the longest cargo lengths we saw (85" with the driver's seat all the way back), but it was surprisingly narrow width-wise. The harp does not slide in without having to be tilted to clear the sides, and the high cargo bed makes that somewhat difficult. There is also a very large gap between the second- and third-row seats, similar to the Nissan Pathfinder, though harp loading was noticeably easier in the Durango than it was in the Pathfinder. Despite the Durango being classified as a crossover, we thought it still felt like an SUV. You have to climb up into the driver's seat—not an ideal entry style if you are wearing a long skirt and heels. The McFactor of the

Durango is impressive, as it was when we first reviewed it in 2004. It has two cup holders, convenient device outlets, cubby space, and even room to put your sandwich!

*Overall: While the Durango's crossover redesign may show up favorably in test drives, we didn't find much of a difference in terms of harpability from its pre-2011 design. But its excellent McFactor helps make up for some harpability shortfalls.*

## DODGE JOURNEY

Dodge didn't come out with their first midsize crossover, the Journey, until 2009, after our last harpmobile review. The Journey is one of the few small to midsize crossovers with third-row seating, though the passengers in the third row need to be small if they are going to be comfortable. The seats fold down nice and flat, so the small gap between the seats is not as much of a problem to overcome as it is in other vehicles. The harp doesn't quite clear the wheel wells without having to be tilted, but, again, because the cargo bed is so flat and it doesn't sit as high as some larger SUVs, it's not a problem. The Journey's McFactor is average, neither hurting nor helping its appeal.

*Overall: If you are looking for a harpmobile with third-row seating that doesn't feel like a monster, the Dodge Journey is worth a look.*

## FORD EDGE

Ford has a lot of options in this year's harpmobile review, and the Edge is just one of several good offerings from the U.S. manufacturer. In terms of harpability, the Edge is your typical mid-size crossover: snug fit for the harp, not too high off the ground, slight incline in the cargo bed when the back seats are folded down. The Edge does not offer a third-row seat, unlike some of its competitors. The McFactor is decent, but nothing to write home about. Sitting in the driver's seat felt roomy and comfortable.

*Overall: The Edge is your run-of-the-mill crossover for harp loading: snug but comfortable for the harp, plenty of room for the driver.*



Chevrolet Traverse



Dodge Durango



Dodge Journey



Ford Edge



Honda CR-V



Infiniti QX60



## HONDA CR-V

There was a time when many carmakers designed their second-row seats to fold down by first pulling the seat bottom up and then pushing the seat back down. This was especially popular on foreign models, earning the term “Euro seats” in our 2006 harp-mobile review. The Euro seat is much less prevalent today, so we were surprised and a little dismayed to find Euro seats in Honda’s popular CR-V crossover. While the back seat design doesn’t prevent the CR-V from hauling a harp, it does make it very difficult. In order to fit the harp, we had to boost the harp’s crown and knee block up on pillows we had brought along in order to raise the harp high enough to rest on top of the flipped up seat bottom. Not helping its harpability, CR-V is a little narrow, it has a significant dip of several inches after the back hatch lip, and the driver’s seat must be moved forward a few inches. It is still comfortable for an average-size female driver, but does not leave much more room to spare. The CR-V has an unexpectedly nice McFactor given its dismal harpability rating.

*Overall: The CR-V has terrific harpmobile potential on the outside, but the harp-hostile second row seat design makes this a disappointing option.*

## INFINITI QX60

2014 is the first model year for the Infiniti QX60, though it’s pretty much the 2013 Infiniti JX with a different name. (It would be so much less confusing if car manufacturers would just stick to one name.) The QX60 holds six passengers plus a driver with plenty of room for all. Loading the harp was a breeze—plenty wide and not too high. An interesting note about the QX60 is that we found we could actually make room for one passenger in the back seat with the harp loaded. The second row is a 60/40 split bench seat, so if you leave the shorter side up behind the passenger seat and tilt the harp up so the right side of the harp’s soundbox rests on the side of the back seat, you can carry an additional passenger. Now this isn’t a solution we would advocate using often since the weight of the harp probably rests disproportionately on the soundbox instead of spreading it out more evenly when it’s resting flat. If we were to transport a harp like this on a regular basis, we would want to consult a trusted harp technician about this setup first. But if you are trying to fit your entire chamber music trio in your car, the QX60 could be your ride.

*Overall: The QX60 is pricey, but its many seating options make it a good option in the luxury harpmobile*

*arena, and for a slightly higher price tag, you can get it as a hybrid model.*

## INFINITI QX70

Billed as a performance crossover, the Infiniti QX70 is the smaller, sportier brother of the QX60. The QX70 barely makes the cut in our harpmobile review. In order to fit the harp in the back, the driver’s seat must be so far forward that you feel like you are eating the steering wheel. Loading the harp in the car, though, was

actually easier than we thought it would be for a crossover of this size. We were disappointed by the McFactor of the QX70, but we aren’t sure you’d be able to enjoy a burger on the way to a gig given how close to the steering wheel you have to sit.

*Overall: If you want a fun harpmobile to drive, the QX70 is it. If you want a comfortable harpmobile to get you to your gigs, the QX70 is wishful thinking.*

## KIA SORENTO

The Kia Sorento is considered a mid-size crossover, and it comes with optional third-row seating, albeit a tight squeeze for those relegated to the back row. The Sorento scores a two on our harpability scale, but it certainly would have scored higher had we been able to load the harp without moving the driver’s seat forward. The Sorento is nice and wide, allowing us to slide the harp in. There is a small incline and gap between the second- and third-row seats, but because the Sorento doesn’t sit too high, we easily overcame the hitches. Despite moving the driver’s seat forward, it is surprisingly roomy up front and has a decent McFactor with easy access to device outlets.

*Overall: The Kia Sorento is a solid choice for those looking for a crossover with third-row seating, provided you aren’t six-foot-five.*

## KIA SPORTAGE

The Kia Sportage is typical of many in the com-



Infiniti QX70



Kia Sorento



Kia Sportage



Lexus RX 350



Mazda CX-5



Mazda CX-9

pact crossover class—you can fit a harp in, but it's a tight squeeze for both harp and driver. The Sportage has no lip on the rear lift gate, but that is the only plus for this vehicle in terms of harpability. The cargo area is narrow, requiring the mover to tilt the harp to get it in, which is difficult because of the tall height of the cargo bed. There is a slight incline from the back seat and the harp's crown hangs over the seat back quite a bit. The McFactor was a bright spot for the Sportage, measuring up to its big brother, the Sorento, in that category.

*Overall: Sure, the Sportage works as a harpmobile, but why would you make your life difficult when there are better options out there?*

### LEXUS RX 350

Back in our 2008 review, we looked at the hybrid version of the Lexus RX 350 (the RX 400h), and reviewed its previous iteration (the RX 330) in our 2004 harpmobile review. (We should note that a hybrid version of this car is still available.) Our Lexus salesman assured us the interior cargo space had undergone a thorough redesign since we last tried it out, and that this midsize crossover was worth reviewing again. And in case you are wondering, he knew we were not in the market to buy a Lexus when he told us that. Loading the harp in the RX 350 is as easy as we remember it was 10 years ago. The driver's seat has to be moved forward a couple of inches, but the harp slides in flat, without any hitches. The driver's seat is still comfortable and roomy with the harp loaded, though the McFactor is nothing to get excited about. The RX 350's harpability score was hampered by the driver's seat position and the slight hangover of the harp's crown beyond the edge of the back seat.

*Overall: If you are looking for a luxury harpmobile with virtually effortless harp loading, the Lexus RX 350 should be on your short list.*

### MAZDA CX-5

Mazda entered the small crossover market in 2013 with the CX-5, which felt to us like the "light" version of the CX-9. Because the CX-5 is smaller than the CX-9, the driver's seat must be moved forward a few inches to accommodate the harp's length. There is still enough room for an average-size female driver, but there's not much leg room to spare. The CX-5 isn't wide enough to allow the harp to slide in flat, but since the cargo bed sits at a nice crossover height, tilting the harp through that

space isn't too difficult. There is a lip on the tailgate of about two inches and a slight incline to negotiate, but we found it to be a pretty easy solo load. The McFactor fell a little short, with less room up front than the CX-9.

*Overall: While not an ideal harpmobile because of its compact size, the CX-5 could be an excellent harpmobile for someone who wants the smallest crossover they can find for harp hauling.*

### MAZDA CX-9

Mazda has produced some interesting harpmobiles, including its hugely popular "micro-van," the Mazda 5, and the MPV, which was a leading mini-van in our first harpmobile review back in 1993. Mazda has two harpmobiles in our review this time around, both are crossover, and the Mazda CX-9 is a large crossover with room to spare for harp hauling. It reminds us of the Honda Pilot in terms of size, but the Pilot outperformed the CX-9 in harpability. While the vehicle has plenty of room to hold the harp, you can't slide the harp in flat because of the change in elevation between the second and third-row seats when they are folded flat. Instead of an upward incline, the seats create a ledge that is a couple of inches higher than the rest of the cargo bed, creating a headache for harp loaders. Luckily for the CX-9, the cargo bed sits more at a crossover height than a higher SUV height, making it possible—thought not enjoyable—to negotiate the ledge. Once loaded, the CX-9 is roomy without feeling like you are operating a tank, and the McFactor is respectable.

*Overall: Though it's not a hassle-free harpmobile, the CX-9's stylish looks and roominess make it an option worth considering.*

### NISSAN MURANO

The Nissan Murano was a favorite from our 2004 harpmobile review. The mid-size crossover had just come out and had a lot of buzz because of what a departure it was from the traditional SUVs on the road. The Murano received a redesign in 2009 and this second generation model is still a favorite of ours. Loading the harp was a cinch in the Murano. The harp slides flat thanks to the car's ample width. There was a slight incline from the back seats, but no other hitches, so it was no problem. The driver's seat had to be moved forward slightly, keeping the Murano's harpability score down, but there was still ample room for a tall driver with the harp loaded.

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Nissan Murano



Nissan Rogue



Subaru Forester



Subaru Tribeca



Volvo XC60





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## YOU CAN'T LABEL ME

Remember the days when you saw a vehicle out on the road and you knew immediately whether it was a truck, minivan, SUV, sedan, or station wagon? Then, somewhere along the way, automakers mucked it all up by creating the “crossover” vehicle and confusing us all. Technically, a crossover is a vehicle built on a car platform with styling features taken from both SUVs and passenger vehicles, especially station wagons and hatchbacks. Confused? You should be. With so much gray area, many vehicles straddle several categories because of their wide-ranging features. For instance, depending on the source you read, the Ford Flex is considered a wagon, a crossover, *and* an SUV. In this review, we categorized the harp-mobiles as accurately as we could. But if you aren't finding a particular vehicle in one category, it's likely just hiding in another category.

## GONE, BUT NOT FORGOTTEN

Some favorite harpmobile models, and even entire makes (so long, Pontiac) have gone by the wayside in recent years. If you're shopping for a used harpmobile, check out our harpmobile reviews in the November/December issues from 2004, 2006, and 2008 (available as PDFs on our website or in hard copy by emailing us). Among the crowd favorites no longer in production are the Honda Element (SUV), Ford Freestar (minivan), Chevy Trailblazer (SUV), Dodge Magnum (wagon), and the Mazda MPV (minivan).

## CAR SALESMEN

The car salespeople we meet doing the harpmobile review are a colorful breed of characters. Our experiences with them provide enough fodder for an article unto itself. There's the unnecessarily nice guy, Larry, at Land Rover who insists we take some cold bottled water on our way out even though we didn't buy anything and we just took an hour of his time. There's the Lexus manager who asked for some live music in the lobby after we finished testing their cars. Then there's the Honda salesman who looks to be well past retirement age, who sprints out to the parking lot to help with the harp loading and nearly has a heart attack as a result. And, living up to the car salesman stereotype, there's the Kia guy who offers us a \$100 kickback if we send in a friend who buys a car from him.

## 123 XYZ

Admittedly, we are not gearheads here at *Harp Column*, so we don't follow the automobile industry as closely as those who make cars. However, it would make the car consumer's life so much easier if manufacturers would refrain from naming cars with random letter/number combinations like QX60, CX-5, or SRX and just stick to nice, easy names to remember like Pilot, Escape, or Tribeca. Where are the comment cards?

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After trying its smaller, more compact sibling, the Rogue first, the wider and longer Murano provided headache-free loading. The McFactor is similar to the Rogue, performing better than many of Nissan's competitors. The biggest drawback to the Murano is probably its limited passenger seating, maxing out at a driver and four passengers when the harp is not loaded.

*Overall: Despite no third-row seating, we still love the Murano for its easy harp loading.*

## NISSAN ROGUE

In 2008 the Nissan Rogue had just hit the market when we looked at it for our review of green harp-mobiles. Completely redesigned for 2014, we decided it was time for another look. The Rogue didn't fare too well in harpability, but that was only because of the compact size of the car. In terms of ease of loading the harp, the Rogue performed decently, though the clearance between the wheel wells is a bit narrow. The driver's seat must be moved forward to fit the harp in, but it still left enough room to feel comfortable. However, if you are long-legged or tall, it might not work. The McFactor of the Rogue is better than we see in its Ford, Chevy, and Hyundai competitors, putting it on par with the Honda models. We should note that the Rogue has seating options for four passengers or up to six passengers with third-row seating. Impressive for a crossover of its size.

*Overall: If you are looking for a crossover that can seat a lot of passengers, but you can spare the extra room when toting your harp, the Rogue could be your car.*

## SUBARU FORESTER

We have tried and failed in the past to fit a harp in a Subaru Forester. Newly redesigned for the 2014 model year, the Forester is now officially in the running for your next harpmobile. The Forester is considered a compact crossover, and compact it is. The driver's seat must be moved forward significantly, the harp must be tilted to clear the narrow wheel wells, and the harp's crown hangs over the edge of the cargo bed by four or five inches. There is a ledge where the second row seat meets the cargo area, but there is a Velcro covering for it, so it doesn't present any problems in terms of harp loading. As tight as the fit is for the harp, we love the height of the Forester. It sits lower—more of a wagon-height than a crossover-height—making loading and getting in and out of the driver's seat a breeze. With the harp loaded, though, there's not much extra breathing



room for the driver.

*Overall: Welcome to the party, Forester. You might not have the best harpability, but for harpists who love you for non-harp reasons, at least you are now an option.*

## SUBARU TRIBECA

With all the love that Subarus get from harpists and civilians alike, we were excited to try out their first midsize crossover. The Tribeca is bigger than Subaru's popular Forester and Outback models, and sits higher, but not any higher than other crossovers. The Tribeca can seat up to six passengers without the harp, but with the extra seating comes the dreaded "gap" we see on so many crossovers with third-row seating. In the case of the Tribeca, the gap was more like the Grand Canyon. The Tribeca's cargo bed is relatively low and wide, though, allowing the harp loader to negotiate the Grand Canyon with minimal problems. Though the driver's seat must be moved forward a few inches there is still so much room for the driver. The Tribeca's McFactor was a little bit of a let-down, but it certainly wasn't the worst we have seen.

*Overall: It's not a perfect harpmobile, but the Tribeca's roominess make it a solid mid-size crossover option.*

## VOLVO XC60

Though the Volvo XC60 only scores a 1.5 in harpability, it has a lot going for it. The cargo bed is so flat and wide we just had to stand there and admire it for a moment before loading the harp. We had to move the driver's seat forward slightly to fit the harp in, and we also felt like we had to slightly hoist the harp up into the cargo bed, so that kept the XC60's harpability scores down, but we still really like this harpmobile. It does leave a little bit to be desired in the McFactor department with just two cup holders and a cover that slides over them, which you could fashion into a burger shelf.

*Overall: Had the Volvo XC60 been a couple inches longer and a couple inches lower, it would have been one of our top picks. It is still definitely worthy of consideration.*



Ford Escape



Ford Explorer



Honda Pilot



Hyundai Santa Fe Sport



Hyundai Tucson



Infiniti QX80

## SUVs

### FORD ESCAPE

There are lots of SUVs on the market that can haul a harp, and the Ford Escape deserves consideration. The driver's seat has to move slightly forward to accommodate the harp, which kept the Escape's harpability score down to a two, but there was still ample room for the driver and harp in this SUV. The Escape has almost no lip on the rear hatch and the cargo bed folds down very flat. The harp has to be tilted slightly to slide it in, but it doesn't present too much trouble. The McFactor is similar to the Ford Edge—average.

*Overall: In a sea of SUVs, the Escape doesn't stand out for either good or bad reasons. It's middle-of-the-road and definitely worth consideration, especially if you are a Ford fan.*

### FORD EXPLORER

The Explorer has been a perennial powerhouse of the SUV market since Ford introduced it in 1991. For as big as the Explorer feels from the driver's seat, it isn't excessively roomy for harps, and even less so for passengers. In terms of loading, the Explorer's cargo bed felt very high. There was a gap between the second- and third-row seats that could be eliminated on the passenger side by sliding the second-row seat back, but this option was not available on the driver's side second-row seat (much to the surprise of our salesperson). The cargo bed didn't allow the harp to slide in without tilting it. The gap and

high cargo bed made for a difficult load, but once it was in, the harp fit without hanging over the back seat. The McFactor was similar to other Fords, providing adequate space for snacks.

*Overall: If you like the traditional SUV feel, sitting high in the driver's seat, the Explorer will deliver. If you want an easy harp load, the Explorer falls short.*

### HONDA PILOT

The Pilot was a favorite from our 2004 harpmobile review, and remains a favorite 10 years later. The Pilot was redesigned in 2009, giving it more usable interior space. That ample interior space provides plenty of room for a cart or other accessories after the harp is loaded. The Pilot's flat and wide cargo bed make for smooth harp loading once you negotiate the small lip on the back hatch. The only thing that keeps its harpability rating down is how high the cargo bed felt, giving credence to what some reviews say about this second generation of the Pilot being more "trucklike" than the first generation. The comfortable McFactor makes you forget any hiccups in harpability, much like the Dodge Durango.

*Overall: Roomy and comfortable, the Pilot is a solid contender for those in the market for a harpmobile that can carry seven passengers without venturing into the large SUV class.*

### HYUNDAI SANTA FE SPORT

We reviewed the Santa Fe in 2006, but when Hyundai introduced its smaller,



Lexus GX



Lexus LX



Nissan Pathfinder



Toyota 4Runner

more athletic brother, the Santa Fe Sport, in 2013, we knew we had to give it a try. Predictably, the harp is a snug fit in the Santa Fe Sport, but not an uncomfortable fit. Loading the harp into the Santa Fe Sport is more trouble than we'd like to see in a mid-size SUV. The back seat poses a significant incline, making it difficult to slide the harp in. The harp also gets stuck where the bottom of the back seat meets the rear cargo bed. There isn't a large gap, but because the back seat doesn't lie flat, the small gap becomes a big problem. Once loaded, the harp hangs over the back seat about six inches. The driver's seat must be moved forward slightly to accommodate the harp's length, but there was still ample room for the driver. The McFactor was average on the Santa Fe Sport, with the standard two cup holders in the center console, a cubby, and storage in the armrest.

*Overall: While the Santa Fe Sport might stand out in other areas, it has room for improvement in harpability.*

#### HYUNDAI TUCSON

The Hyundai Tucson is not a harpmobile option for everyone. The Tucson is a small SUV, but its limited cargo space makes for an even tighter fit for the harp than most of its competitors, such as the Honda CR-V, Ford Escape, or even the Mazda CX-5. Loading the harp wasn't difficult, but in order to close the back hatch, the driver's seat must be moved all the way forward. An average size driver will feel like she is eating the steering wheel—not ideal if you move your harp on a regular basis. However, if you are a smaller person or play a semi-grand, petite, or lever harp, the Tucson is a more appealing option.

*Overall: Where harp-toting is concerned, there are better options than the Tucson in the same class.*

#### INFINITI QX80

The QX80 is Infiniti's biggest vehicle, obviously large enough to hold a harp. The QX80 is new in 2014, but it is basically Infiniti's old QX56 with a new name. The QX80 is one of these full-size SUVs where you have to use the handle bar on the inside of the driver's door opening to pull yourself up into the seat. Not only does the driver sit up high in the QX80, but so does the harp; we feel like we really have to hoist the harp up onto the cargo bed, which is created by folding down the third-row bench seat and two captains' chairs. The big problem with the QX80 is the

armrest between the two captain's chairs. It sits four inches higher than the folded-down seat backs. The armrest doesn't make it impossible to load the harp, but it does make it a huge pain. The Infiniti salesman who helped us says you can remove the armrest, but that involves unbolting it from the floor, so it's more of a permanent solution than something you want to do every time you have to load your harp. As with other luxury harpmobiles, automatic folding third-row seats come standard on the QX80, along with some other convenient features. The QX80's McFactor is among the best we looked at with ample space, three cup holders, and options for a shelf.

*Overall: Sure, it's spacious, but the armrest and tall height of the cargo bed lead us to think there are better options for a luxury harpmobile.*

#### LEXUS GX

Perched up in the driver's seat of the Lexus GX, you feel like you could literally take a right turn and navigate an off-road short cut if you are running late for your gig. This luxury SUV seats up to six passengers, plus the driver. Once folded down, there is a ledge and a small gap between the second- and third-row seats, which is minimized by sliding the second-row seats as far back as possible. As with most luxury vehicles, the seats in the GX fold down automatically, which is a nice feature except when the battery dies while you're folding down the seats and you have to charge the battery to complete the job (not that we are speaking from experience). The tailgate of the GX swings open to the right, rather than up. We found this slightly annoying, but it's probably something you would get used to. The height of the GX makes us feel like we are throwing the harp up into the cargo bed. Not something we would want to do on a regular basis.

*Overall: The effort it takes to load the harp in the Lexus GX is proportional to the SUV's size and price tag.*

#### LEXUS LX

One look in the back of a Lexus LX and there is no doubt that a harp will fit in this behemoth of an SUV. The question is, how difficult is it to load the harp? Lucky for you, we're going to answer the question so you don't have to lug your harp to the nearest Lexus dealer to find out. This luxury SUV is built to maximize its off-road capabilities, while still offering cushy seating for up to seven passengers, plus the driver. The tailgate is split, extending the lip of the tailgate by about a foot. The third row seats can fold



up and out toward the side walls of the SUV, or fold down, both with the push of a button. Though they don't fold flat into the floor, with both rows of seats folded down, you can lay the harp on top of the seat backs. It takes quite a bit of heaving to get the harp up into the Lexus LX, but, honestly, it ended up being easier that it first looked, given the height of the cargo bed with the seats folded down. The McFactor was adequate, but given the size and price of the Lexus LX, we expected better.

*Overall: Unless you regularly transport your harp off-road, down ravines, and across dried up riverbeds, the steep sticker price of the Lexus LX could be better spent on other luxury harpmobiles.*

#### NISSAN PATHFINDER

Back in 2004 we reviewed the granddaddy of the Nissan lineup, the Armada. This year we looked at the Pathfinder, which, while certainly not as large as the Armada, doesn't lack for space. After try-

ing so many small and mid-size SUVs, we were looking forward to an easy, spacious harp loading experience. Unfortunately, the Pathfinder didn't deliver as we hoped. Typical of many SUVs with third-row seating, the Pathfinder had a cavernous gap between the second and third rows. The second row also presented a slight incline. When you throw those factors in with the traditional SUV-height of the cargo bed, you have a recipe for a tough harp load. Certainly an after-market cover for the gap between the seats would make harp loading easier in the Pathfinder, but compared with other larger SUVs we tested, the Pathfinder was the most difficult to load the harp. Once we muscled the harp in, the fit was very spacious with plenty of room for a cart, amp, whatever you need to haul to the gig. From the driver's seat, the Pathfinder feels a little like a tank, and the McFactor was decent with a huge armrest that could double as your table for lunch on the go. The Pathfinder has been around since the early '90s, and was

redesigned in 2013 with major changes inside and out. The 2014 Pathfinder is also available as a hybrid, but with a significantly higher price tag than the conventional model.

*Overall: Harp loading is hard work and the Pathfinder doesn't make it any easier.*

#### TOYOTA 4RUNNER

Toyota has been manufacturing its 4Runner model since 1984. It has enjoyed huge popularity, and makes it into our harpmobile review for the first time this year. The 4Runner is smaller and more affordable than Toyota's Sequoia and Land Cruiser SUVs. It's still a large vehicle, though, and sits high off the ground as is typical of SUVs. For as big as the 4Runner is, the harp was a tight fit in the cargo area with the driver's seat all the way back. About six inches above the lip of the 4Runner's back hatch sits the cargo bed. The second row seats did not fold completely flat either, so the high bed plus the incline made for difficult harp loading.

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Toyota RAV4



Volkswagen Touareg



Ford Transit Connect

The 4Runner's good McFactor, with four cup holders for the driver, two cubbies and mega storage in the armrest, improves our opinion about the vehicle.

*Overall: Average size female harpists will struggle to hoist the harp into the 4Runner, but if you are on the taller side, this drawback could be a moot point.*

#### TOYOTA RAV4

Loading a harp in the Toyota RAV4 was so effortless, we feel like perhaps the Toyota engineers had harpists in mind when they redesigned the popular compact SUV last year. The RAV4's 2013 overhaul marked the fourth generation of the vehicle. The first two generations were too short to fit a harp. The third generation (produced from 2006-2012) functioned well as a harpmobile, but this fourth generation model works even better. Gone is the back hatch that swung out, replaced by a traditional top-hinged liftgate. While the new liftgate is much more harp-friendly, it comes with a trade-off. The spare tire used to be on the outside of the back hatch, but now it is housed in the car, under the cargo bed, like most other crossovers and SUVs. Also gone is the third-row seating option, which could be a drawback if you are looking to maximize your passenger seating. The flat, low cargo bed made for remarkably easy harp loading. The harp fits like a glove in the CR-V, a welcome change after muscling the instrument into so many other vehicles. While the McFactor was average, the front seat feels big for a smaller SUV. The RAV4's fuel efficiency is pretty good at a combined 26 mpg, but it also comes in an electric model that boasts astronomic fuel efficiency (78 city/74 highway mpg), but also an astronomical price tag of more than twice the RAV4's base model price.

*Overall: The harp almost loads itself in the RAV4, it's so easy. A definite front runner if you don't mind the limited passenger seating.*

#### VOLKSWAGEN TOUAREG

The good news is that you can fit a concert grand harp in the Touareg. This was not always possible. Since being redesigned in 2011, the mid-size SUV is now in the running as a harpmobile, but it's not going to win any awards for harpability. The second row seats don't even come close to folding flat, creating the steepest incline we have seen in this review. Luckily, the wide cargo bed allows the harp to slide right in without tilting it, otherwise the Mt. Everest

like incline of the second row seat might present an insurmountable obstacle. The driver's seat of the Touareg must be moved forward a few inches to accommodate the harp, but it is still comfortable for a driver of average female height. The McFactor was nothing great. The Touareg is also available as a diesel or hybrid. The diesel model costs the same but boasts slightly better gas mileage. The hybrid model is about \$20,000 more than the base model price and gets about the same fuel economy as the diesel.

*Overall: If you are looking for top-notch harpability, the Touareg doesn't deliver, especially for its salty price tag.*

## minivans

#### FORD TRANSIT CONNECT

The good news: Ford's newly redesigned Transit Connect offers the only new minivan to hit the market lately. The bad news: It has no frills—none of the bells and whistles that come standard on the other minivans on the market. The minivan looks more like a European delivery van than a typical family-friendly minivan, but if you can get past the boxy, almost commercial design, it has a lot to offer. The seats do not fold into the floor, but do fold flat, making a smooth bed that sits about six inches higher than the rear lift gate lip. Because the floor of the van is so low (rear lift gate lip stands at 24"), the raised ledge doesn't cause any problems for harp loading. The seating configuration is opposite of most minivans. The second row is a bench seat with a 60/40 split, while the third row has two captain's chairs. You can column load the harp, but only on the "60" side of the split bench seat, leaving room for two passengers in the back—one in the second row, and one in the third row. The harp would need to be secured with some bungee cords and padding if you column load this way, but getting the harp in was easy.

Also an unexpected plus, the rear lift gate provides enough clearance that the harp can stand up under it, providing cover from the elements and eliminating the worry about banging the crown on it as you lower the harp into the van. The Transit Connect's standard features are utilitarian—vinyl seats, manual sliding back doors, just two cup holders and no other storage up front—but upgrade options are always available.

*Overall: If you want a budget-friendly minivan, but don't need all of the bells and whistles, the Transit Connect is worth a look. ●*



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Not feeling the love from the harp these days?  
Try out these 12 habits of happy harpists and  
you'll be all smiles again in no time.

by Anne Sullivan

*"Happiness is a warm puppy."*

—Charles M. Schulz



*"Happiness is not a matter of intensity but of  
balance, order, rhythm and harmony."*

—Thomas Merton



*"The secrets of the harp are far simpler than  
certain people imagine, and its possibilities are  
never-ending for those who have faith."*

—Marcel Tournier

For me, and probably for you too, happiness is closely related to harp-iness. I have loved the harp since I was little. I love the instrument itself, with its graceful appearance and its warm, liquid sound. I love harp music, whether I'm playing or listening, and I am energized when I am around others who feel the same way.

Sometimes, though, I meet a harpist who has lost that lovin' feeling. Maybe it's a student who is stuck and beginning to despair of ever playing the way she wants. Perhaps it's a professional harpist who is so weighed down by career demands that she doesn't have the energy to renew her relationship with the harp.

The harp is a demanding instrument, and we all can feel discouraged, disillusioned, or just plain tired from time to time. Whenever I need to adjust my attitude, I run

through a 12-point checklist. These 12 points are habits I consider essential to harp happiness. Making sure that I have all of these habits in place is the best way I know to get back on track and start enjoying making music on the harp.

All of these habits are important. Skipping one of them is like driving on a flat tire; you might still get where you're going, but the ride will be slow and bumpy. The first six habits all relate to practicing and your personal relationship with the harp. The last six are all about playing and stepping outside your practice room. Whether you've been playing for four months or four decades, these habits will keep your harp spirits high.

1. *Create space.* You need to have physical and mental space to dedicate to the harp. Making music, especially on the harp, isn't something you can do in between errands or in a spare couple of minutes. It requires time and focus. Clear out the clutter from your practice room, your schedule and your mind so you can concentrate.

2. *Develop a habit.* Playing and practicing the harp need to be reliable parts of your daily routine. I always feel better knowing that I have set aside a block of time to practice. Try practicing at the same time of day, in the morning if you are a morning person or late in the evening if you are more of a night owl. Also, working in a little "pre-practice" ritual can give you extra motivation. Having a cup of tea or doing a short series of stretching exercises can help get you in the mood to focus on your work.

3. *Set goals.* Even if you don't have a performance scheduled on your calendar, you should always have daily, weekly, and longer-term goals to give your playing a focus. A goal is an achievable and measurable objective, like playing a piece at tempo, for instance. If you don't have a goal in mind for your practice session, your work will be less productive and less interesting. Look at it this way: without a destination, how will you know when you get there?

4. *Do complete practice.* Every practice session should include work in three crucial areas: technique, musicianship, and repertoire. Practicing pieces is only one part of a complete practice routine. Are you doing your scales and exercises every day? Are you also practicing sightreading or reviewing

note reading or rhythm skills? Technique and musicianship skills are essential tools for any musician, and they require development and regular maintenance.

5. *Involve your brain in your practice.* Mindless practice is probably the most useless way to use your valuable practice time. Make sure you focus on specific practice techniques and tasks that will lead you to achieving your goals. Always focus on *why* you are practicing, not merely on *what*. Be particularly careful not to rely on repetition to achieve results that are better obtained by more musically engaging means.

6. *Connect with other harpists.* Get out of your practice room and find some harp friends who are as excited and passionate about the harp as you are.

Just hang out and talk about harp stuff, maybe over a cup of tea or a glass of wine.

7. *Play, don't just practice.* My teacher told me that it was Salzedo's habit to play through his concert repertoire every Sunday. Practice was for the other days; Sunday was for playing and repertoire review. If you are stuck in permanent practice mode, this can make a huge change in your mindset.

Devote one day a week to playing, not practicing. Play through old pieces, or read through new ones. Don't stop to correct yourself. I know it sounds radical, but just play for your own pleasure.

8. *Practice performing.* We all know how concerts bring out the sweaty palms and shaky fingers. Do you know that you can practice performing without an audience? Try dressing up and playing for your favorite cat, dog, or hamster. Treat it like a performance: no stopping, no talking. You should even practice walking to the harp and bowing. You can also record yourself. You don't even have to listen to the recording. Just practicing playing with a little added pressure can help reduce your jitters when you are in front of the actual audience.

9. *Develop a personal repertoire.* It is an inescapable fact that you will be asked to play for someone some day. Whether it's a relative who wants you to play for a special occasion, or a house guest who is curious about the harp, you need to have a piece or two that you can sit down and play without fuss or

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"There are so many things we can't control in our performance. Our level of happiness depends on our ability to accept the bad and the good."

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worry. These pieces can be the easiest pieces you know. Simply keep them fresh by playing them once a week (see habit 7), and you'll always be able to oblige a request. Even more important is the confidence that you will feel when you have a piece of music you can play well.

#### 10. *Play with other musicians regularly.*

This is a great way to step into public performance. By playing with friends in a casual, friendly environment, you will

gain experience and confidence. You can join a local harp circle, if there is one in your area; you will find a lot of support and encouragement there. Or you can join or host an informal music get together where all instruments are welcome. Just making music with others will rejuvenate and inspire you.

11. *Practice acceptance.* There are so many things we can't control in our performance. Our level of happiness depends

on our ability to accept the bad and the good. Accept the imperfections in your performance, and understand that it can bring pleasure to a listener anyway. Accept your fear or nervousness; it's a natural physical reaction, but you don't have to let it stop you. Accept the contributions and efforts of other harpists. Accept yourself and your playing as where you are today, and realize that this need not be a permanent condition.

12. *Practice enjoyment.* Remember to enjoy this wonderful gift of music. Every time you play, find one thing that you love and acknowledge it. It may be a beautiful sound, a lush chord, a soulful melody. And each day acknowledge yourself for something you have done well, improved, or discovered. Look for those little things that can be so meaningful, like a student's smile after you give a well-deserved compliment or the feel of playing a surprisingly even-sounding chord. Celebrate the moments; they're what the music is all about. ●

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*Gondoliera Op. 69* A. Hasselmans


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# a memento to remember

## Journeys into sound from van Kesteren and Talitman.

by Alison Young

### MEMENTO

Remy van Kesteren, harp, Nora Fischer, soprano, Eric Vloeimans, trumpet, Mirovia Quartet; self-released, 2014.

Rating: ●●●●●●●○



What makes one musician very, very good and another great? How do we describe that special *je ne sais quoi* that causes a kind of stirring in our souls where we no longer hear someone as an instrumentalist, but as an artist? Of course that's what I get paid to do, so I'll give it my best shot.

This is the second CD of Dutch harpist Remy van Kesteren that I have reviewed for this publication, and yet again, one superlative after another comes onto my screen as I try to describe in words the indescribable beauty of *Memento*.

It shouldn't surprise me that Remy got to this transcendent space the hard way, by first trying to impress a teacher he looked up to. Isabelle Moretti generously and wisely stopped his young fingers from showing all they could do by asking him the

question we all need to be asked, "Why do you want to make music?"

That may be why van Kesteren's playing today, years after that encounter, is so full of soul, so authentic and generous. The making of music has become a quest, a kind of journey into that question of meaning, as opposed to a destination. Consequently, risking the outcome and living in the moment is where spectacular things happen.

Technically speaking, the CD is about combining the sounds of Spain and Brazil, two countries actually quite removed in mindset. Here the question is not simply, "Why make music?" but "What defines music?" Classical and pop intermingle on this disc, weaving in and out until they're no longer categories of music, but just music.

Hauntingly beautiful is Rodrigo's "Adagio" from the *Aranjuez Concerto*. The harp becomes a larger, more resonant guitar. The luxuriant vocalise of Nora Fischer wraps us in an embrace.

The album is sprinkled with classics. Villa Lobos' Preludes and Manuel de Falla's *Spanish Dance* are filled with electricity when interspersed with new works by Dutch composer Martin Fondse. A friend and creative artist living in what he calls the "uncultivated area between classic and jazz," Martin provides a chordal framework that effectively pushes Remy out of the world of the comfortable. I would venture to guess part of what makes the entire album freer and more natural sounding is the very act of this experimentation. Remy is most successful—and loose—in *Encora*, a meditation on samba where you can almost feel the warm breeze of Copacabana in your hair and the crunchy brown-sugar-textured sand between your toes.

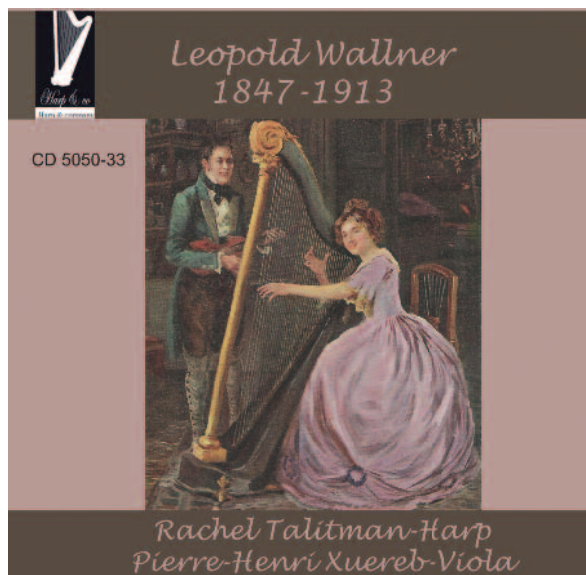
Trumpeter Eric Vloeimans brings a smoky somnolence while the Mirovia Quartet adds depth and grounding to what is a splendid journey in sound.



## LEOPOLD WALLNER: 1847–1913

Rachel Talitman, harp, Pierre Henri Xuereb, viola;  
Harp & Co., 2014.

Rating: ●●●●●●●●○○



With the unrest in Ukraine in the news, there doesn't seem to be a better time for a closer look at the music of this region of the world. Ukrainian Leopold Wallner grew up surrounded by musicians, as his father was a music publisher in Kiev. He was the godson of Franz Liszt and left his homeland at a fairly young age to study in Brussels. But when his father died unexpectedly, Wallner was forced to give up his studies and work.

He was a man with music in his ears but no real formal training, likely staying one step ahead of his students as he absorbed each week's lesson.

His music is tinged with the romanticism of both Liszt and Chopin, but we also hear a startling Eastern quality. The haunting and longing sound of his music seems ideal for the richness of the viola, and in his music the viola sings, but with a light-heartedness that is reminiscent of Berlioz's "Harold in Italy."

While the viola is in the forefront, holding the emotional weight of the repertoire, Wallner's writing for harp is advanced for its time. His friendships inspired a deep exploration of individual instruments, and in the case of the harp the friend was Jean Risler, a professor of chromatic harp in Belgium as well as France. He was the harpist who helped move along not only the patent for the chromatic harp, but the stunning *Danses* by Debussy that bear an inscription to one of Risler's star pupils.

Ironically, the chromatic harp caught on among students thanks largely to none other than Leopold

When Rachel plays, I feel taken back in time to that breathless moment when this gentle giant's range of possibilities was first discovered.

Wallner, who wrote sets of studies and etudes to aid in learning and accepting this new and likely daunting instrument.

Rachel Talitman's first solo on the disc has a funny title—*Mazurka de Concert*—that blends the sophistication of French music-making at the turn of the 20th century with more popular dance styles. Rachel plays with stylish elegance, her expression lending breath to this potentially routine conservatory work.

Followed by a touchingly simple lullaby, Rachel's partner Pierre-Henri Xuereb plays with a ravishingly hypnotic tone, though I found he sometimes lacked grounding, his bow often interrupting the musical line.

Instantly changing gears, the harp-only *Elegie* seemed to want to dip its toe ever so gently into Debussy-like waters. While he moves the music along as on an overgrown path at twilight, Wallner makes the modern-day *pedal* harpist work. The slightly percussive quality of the plethora of pedal changes along with the piece's telegraphed chromaticism added to the gauzy mystery. When Rachel plays, I feel taken back in time to that breathless moment when this gentle giant's range of possibilities was first discovered. Rachel plays deliberately, taking nothing for granted, with that quality we all search for—that this is the very first moment the music has been heard. ●

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

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# songs for the season

Get a jump on your holiday repertoire with these new arrangements.

by Jan Jennings

Even though it is still technically summer, it's not too early to start preparing for the Christmas season.

If you have an opportunity to play with flute (or perhaps violin or clarinet), you'll enjoy Mary Jane Rupert's suite from *The Nutcracker* arranged for flute and pedal harp. There are seven delightful arrangements for intermediate to advanced players from this much-loved ballet suite—all but the overture. This is not a new publication, but it has recently been made available for downloading by the publisher at [www.NoteworthySheetMusic.com](http://www.NoteworthySheetMusic.com). You can now purchase individual selections instead of the whole book.

Dr. Rupert uses enharmonics to play repeated notes cleanly and adds some p.d.l.t. sections for variety in "March." "Dance of the Sugar Plum Fairy" is a charming arrangement with the harp harmonizing with the flute in sixths. The harp is featured in measures 32-36 and brings to mind the original orchestration. "Trepak (Russian Dance)," "Arab Dance" and "Chinese Dance" are all pretty readily playable. "Dance of the Reed Flutes" is more challenging and the harp harmonizes with the flute in thirds. The signature piece of the suite is, of course, "Waltz of the Flowers" and includes the cadenza. It is the longest

piece at 18 pages! All of the selections have frequent pedal changes and they are clearly marked below the staff. The typesetting is easy to read and the page turns are manageable for the most part.

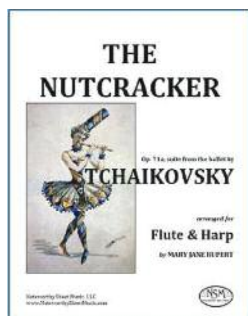
These pieces could be played as a suite, in groupings, or as individual pieces, and Dr. Rupert also suggests using them as encores or recital pieces. While they would be suitable for many settings during the winter holidays, they can also be played throughout the year for more informal musical occasions, and they are certainly worthy of the concert stage.

The animated television special, *A Charlie Brown Christmas*, has aired every holiday season since its debut in 1965. Vince Guaraldi's wonderful jazz tune from the special, "Christmas Time Is Here," has become a holiday favorite for several generations. It is extremely chromatic and pedal harpists have to do some fancy footwork to achieve all the gorgeous harmonies in the piece. If you've avoided it for that reason, fear not. Sylvia Woods has arranged it for not only pedal harps, but also for lever harps tuned to C or E-flat!

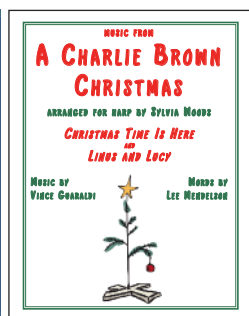
This is a very playable arrangement. The pedal harp or C-tuned lever harp version is in E-major. The adaptation for lever harp tuned to E-flat is in G-major. Pedal harpists may want to embellish this somewhat spare arrangement since the pedals make it easy to play the correct chords in any octave. The pedal changes are notated below the staff. Lever changes are indicated by both wording (e.g., "mid F-sharp") and diamond-shaped notes.

Lever harp players will appreciate that Ms. Woods has retained the original harmonies but keeps lever changes to a minimum by changing octaves. There are some very quick lever (and pedal) changes, but with a little practice, they can be accomplished smoothly and rhythmically.

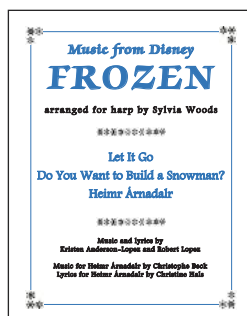
A few lever changes were omitted in both versions



Seven "delightful arrangements" from the *Nutcracker* ballet.



Sylvia Woods' "very playable" *Charlie Brown* arrangements.



Three tunes from Disney's wildly popular movie *Frozen*.

in measures 20 and 21. On the C-tuned version, the 4th octave A in m. 20 needs to be raised to sharp on the second beat. It returns to A-natural on the first beat of m. 21, but it can be omitted without sounding too empty if you can't move it back in time. It does need to be returned to A-natural, and that can be done in either m. 21 or 22, in time for the A-natural in m. 23. In the E-flat version, it is middle C that needs to be raised in m. 20 and returned to natural in m. 21 or 22. This is a minor oversight and can probably be corrected on subsequent printings.

Also included in this publication are intermediate and beginner arrangements of the *Peanuts* theme, "Linus and Lucy" in D major. No lever or pedal changes are required within the piece.

Sylvia Woods also has a new collection of three hits from Disney's wildly popular animated film, *Frozen*. Gone are the days when the lyrics from a movie theme or Broadway show tune made sense even when taken out of context (and the public doesn't seem to care). So, while you'll get

asked to play these melodies all year long, "Do You Want to Build a Snowman?" seems especially appropriate for the winter season—or at least the title does! This is a fairly simple arrangement with some tapping on the soundboard to imitate the sound of a clock ticking. Lever harps tuned to E-flat will have to re-tune two A strings to play this as written.

The other two pieces are "Let it Go" and "Heimr Arnadair." You can purchase each one separately as a PDF download (\$6.95 each), or all of them together in one download or printed book (\$15.95).

Lyrics and chord symbols are included in all of this music. This is such a helpful addition for pop arrangements—especially if you're not familiar with the song, so you can bring out the melody. Let's hope all arrangers of pop music for harp follow Ms. Wood's lead. ●

*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 email her at mail@harpbiz.com.*

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CDs Available This Holiday Season





## strange but true harp stories

### Up on the mountain top

This gig started like any other, with a call from a nice young man. “Our harpist canceled at the last moment. Could you play with the violinist I’ve hired? My Norwegian bride wants a harp!” I agreed.

I live in Colorado, so mountain venues are not an unusual wedding request, particularly in the summer when the wildflowers abound and the mountains are verdant with foliage. This wedding, however, was not only in the mountains, but also near a mountain top.

I arrived at the lodge, a log cabin structure on a mountainside scrubbed of vegetation by a recent flood and landslide. It was in shambles. The only road there was unpaved and deeply rutted from the rains and traffic. I pulled up next to an open, horse-drawn wagon. “Where’s the wedding?” I asked. “Oh, it’s up the hill. That’s what we’re here for, to take the guests up there!”

It started to drizzle. The manager asked if a Norwegian guest transporting a basket

of flowers could ride up with me. The rain started coming down. By the time the guest got into my car, the horse cart had started up the hill with the first load of guests—and their umbrellas—so it looked like brown clamshells lurching side to side up the rutted, muddy road. I had no choice but to follow behind at five miles per hour.

The rain fell. The umbrellas in the wagon hunkered down more. Fifteen minutes later we reached the wedding site: 10 short rows of sawed logs, a log triangle for the front and a small tent cover for the violinist and me. After the horse cart unloaded the guests onto the muddy hillside, it pulled away, I backed in, and the guests huddled under our tent. My Norwegian guest elected to sit in the car while I got out my umbrella and trudged up the muddy hill with my music and equipment. By this time it was pouring rain again. When the rain stopped after ten minutes, I brought up my harp. Dirt rimmed my flowing skirt, and my shoes were clotted with mud. The next cart of guests arrived, so I had to move my car again onto a mud hill outside the small turnaround; by then my start time was minutes away and the violinist was still nowhere to be seen.

It started hailing. Fifteen guests and I huddled under the 10-by-10-foot tent. I started playing. The harp was monstrously out of tune.

The third cart-load of guests arrived, along with the violinist (whom I’d not met before). She came up the mud hill clutching her violin case under someone’s umbrella, and we shared a can-you-believe-this? look. Both she and I and most of the guests wore sleeveless tops. It was hailing at an elevation of about 10,000 feet. We shivered. The violinist played beautiful melodies to my out-of-tune accompaniments. I don’t know how she did it, since we were both freezing.

The hotel management arrived and dispensed towels to everyone. We grabbed a couple and draped them over our shoulders.

I had my harp cover over my legs. It stopped hailing, and the fourth and final horse cart made it to the top.

The guests migrated out of our tent to the front to await the bride. Her chiffon dress and its clouds of ruffles dragged in the mud, but she trotted down to the front to our Canon in D.

The minister gave a little homily. The ceremony proceeded. It started raining again, lightly. The minister talked about happiness and tolerance “through rain and shine.” Laughter and shivers. The umbrellas came out. A guest rushed up to us and asked to borrow my umbrella; the bride’s mother was sitting, unsheltered in the rain. Someone stepped to the front and put umbrellas over the bride and groom. The minister gave another speech. We had prepared a Norwegian folk song for the bride’s brother to sing, “I can’t play it!” the violinist said, “My fingers are too cold.” Mine weren’t much better, but the real emergency was the drizzle turning into rain. The minister droned on. By now the ceremony had gone for 20 minutes, and the guests were getting drenched. Why they sat there, I don’t know—perhaps it was like Norway? We sat under our tent, dry but shivering.

At last the ceremony drew to a close. I suggested that the violinist put away her violin and I’d play the recessional. Except, the minister, the bride, and the groom came up to the back under the tent where they were to sign the marriage certificate, and the minister started chatting. The guests remained in the front in the rain. I kept playing until the violinist said, “I don’t know what’s going on, but we’re done!” As I repositioned my harp to cover it, the bridal party kept talking; the guests kept sitting. Finally the horse cart driver arrived and began shepherding the first group into the cart. The violinist and I scuttled to the car. We finally got to the bottom—the bottom of a very bad day. Oh, and the groom didn’t even tip us. ●

—Mary Ellen Holmes  
Fort Collins, Colo.

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## Harp For Sale – PEDAL

**Howard Bryan CG**, \$15,000. Fondly called "Freckles" This beautiful instrument has a big gorgeous sound. Used professionally and maintained professionally it is an instrument of superior quality. I am a retired professional and have ceased playing due to arthritis. Los Altos, CA.

**Lyon & Healy Style 11**, \$15,000, gold. Originally built in 1973. The gold is in fair condition and the harp is in need of a re-rivet due to noisy action. Fully restrung and due for a regulation by Ivan Gardner in August 2014. Call 856-428-1430 for more information.

**Lyon & Healy Style 14**, \$9,000. #3882. 43 strings, 1st E through 7th E. Body base frame replaced. Recently restrung, reconditioned and regulated by pro tech. Includes shipping crate and bench. Contact Steve Moss, [steve@mosssharpservice.com](mailto:steve@mosssharpservice.com), 414-510-8448. Central Indiana area.

**Lyon & Healy Style 15**, \$13,000. Natural, 1970, #6472. 46 strings. Purchased at L&H in 2013, new neck riveted new discs screws plates polished new felts like a new harp! Lovely even sound, beautiful condition, well maintained. Cover, tuning key included. NW FL

**Lyon & Healy Style 15**, \$13,500. 46 string, semi-grand. This is a lovely harp. It was regulated on July 19 2014 and ready to be played a lot. C. Campbell of Chicago, a Lyon & Healy/Salvi Technicians Guild regulated the harp. Straight soundboard built in 1957. Contact Radha Botofasina [radha@shailamusic.com](mailto:radha@shailamusic.com) Agoura Hills, CA.

**Lyon & Healy Style 17**, \$23,500. Natural, 46 strings. Includes 3-pc. transport cover. #18088 4 yrs. old. Beautiful tone, flawless condition. 407-905-2501 or [harpbiz@gmail.com](mailto:harpbiz@gmail.com). FL

**Lyon & Healy Style 17**, \$20,500. Gold. Serial #7509, Magnificent Instrument. incredible sound throughout all registers; in great condition mechanically, structurally, and cosmetically! Recently regulated by Ivan Gardner. Call Louis at 856-296-6361 or email [msgmarucci@comcast.net](mailto:msgmarucci@comcast.net). Voorhees, NJ.

**Lyon & Healy Style 20**, Gold, semi-grand, 45 strings. Serial #2051, extended board, rebuilt and gilding restored 2013. Large, clear, warm sound top to bottom. Detailed photos available. Call 617-983-0945 or email [marthamoorharp@gmail.com](mailto:marthamoorharp@gmail.com).

**Lyon & Healy Style 20**, \$3,000. Gold. Beautiful vintage pedal harp with wonderful sound; 45 strings; straight sounding-board; new strings and regulation Spring 2013; please call Shelley: 602.738.4615. Phoenix, AZ.

**Lyon & Healy Style 22**, \$9,500. Gold, 46 string, antique. Serial No 3275, needs regulated and gilding repaired. Playable as is. Gorgeous sound, original soundboard. Price negotiable please make offer. Contact [ageofantiquity@yahoo.com](mailto:ageofantiquity@yahoo.com) or phone 412 600-8894. Will help transport up to 5 hours driving. Glenshaw, PA.

**Lyon & Healy Style 23**, \$9,000. Gold/Bronze. Full, rich sound. Striking visual impression! Consistently cared for by same tech. New strings & regulation 6/13. Please call for more pictures! 480.747.5035. Phoenix, AZ.

**Lyon & Healy Style 23**, \$22,000. 2006, Natural CG with warm, rich tone. Lovely bass. Meticulously cared for. Chosen from among 13 style 23's at L&H by Jaymee Hafner for sale at Vanderbilt Harp before she left there to become harp professor at Texas university. 608-436-2247. Brodhead, WI.

**Lyon & Healy Style 23**, \$17,000. Gold/Bronze, 1924. Beautiful, historic harp. Strong, warm tone & remarkable detail of the 23. Neck, base, sound-board have been replaced. Restrung, regulated, appraised in June. No repairs needed presently. Shipping crate, dust cover. Will ship. Nashville, TN.

**Lyon & Healy Style 23**, \$26,000. Natural, Birdseye Maple. This glorious harp is in pristine, showroom condition; it is also up to date on strings and regulation! Built in 2002, this harp has just not been used! Perfect: mechanics, structure, cosmetics, & sonority! Call Paul: 480.460.2225; 480.747.503. Phoenix, AZ.

**Lyon & Healy Style 23**, Gold, CG. Superlative instrument, excellent condition, clear rich tone, new strings, appraised by K.Rokos. For the discriminating harpist. Includes trunk. [www.TheHarpStudio.net](http://www.TheHarpStudio.net). Call 607-687-3410. 75 Glann Road Apalachin, NY.

**Lyon & Healy Style 30**, \$5,000 OBO. This walnut-stained instrument has a gorgeous tone! Built in 1970, the harp is a great priced concert-grand! Please call for more details: Paul: 480.460.2225 or 480.747.5035. Phoenix, AZ.

**Lyon & Healy Style 30**, \$18,000, Zebra wood. Extraordinarily beautiful harp. Excellent cosmetic and mechanical condition. New rods and sleeves in 2012. Dust cover included. Email [mamvoy@me.com](mailto:mamvoy@me.com) for additional photos and information. Richmond, VA.

**Lyon & Healy Style 30**, \$22,000. Walnut. This incredible inst. is PERFECT in every way! New in 2013, owner decided to go in different direction; at \$3,000 less than new, this harp IS new; gorgeous coloration; sound is absolutely spectacular! Showroom condition! 602.738.4615; 480.460.2225. Phoenix, AZ.

**Lyon & Healy Style 85P**, \$7,500. Exceptional natural-finish 85 Petite! This harp has just not been played! It is in WONDERFUL condition mechanically, structurally, & cosmetically! Showroom condition! At this price, it just won't last; call Shelley at 480.460.2225 or 602.738.4615. Phoenix, AZ.

**Lyon & Healy Style 85P**, \$7,000. This ebony Petite hasn't been used; showroom condition; perfect in every way; at this price, it won't last! Contact Shelley at 480.460.2225 or 602.738.4615. Phoenix, AZ.

**Lyon & Healy Style 85P**, \$9,000. Beautiful mahogany 40 string pedal harp with unbelievable concert grand sound. Light weight and easy to move without sacrificing sound. Excellent condition with new strings and pedal felts. Located in Madison, WI. Contact [arioso1@aol.com](mailto:arioso1@aol.com)

**Lyon & Healy Style 85P**, \$8,000. Ebony, 1999. Barely used. Well cared for. Great condition except the two strings that need to be replaced. Comes with cover. Please contact Caleb at 405-812-2500.

Possible delivery in OK, PA and surrounding states.

**Lyon & Healy Style 85GP**, \$12,000. In excellent condition, this 6-year-old harp has a sophisticated black finish, 44 strings, rich sound, and is lightweight and easy to move. Harp to be sold with blue 3-piece travel cover, dust cover, and cart. Email [smclaug6@gmail.com](mailto:smclaug6@gmail.com). Chester, SC.

**Lyon & Healy Style 85**, \$18,000. Mahogany CG. 6 years old. Price is negotiable! Includes adjustable bench, set of strings, 3 piece blue Lyon & Healy case, and tuning key. In very good condition with some minor scratches. Akron/Cleveland area. Call 330-414-9488 email [devbroderick@gmail.com](mailto:devbroderick@gmail.com)

**Lyon & Healy Salzedo**, \$29,950. Built in 2001, serial # 14338. Used primarily for teaching, moved very little. Beautiful, rich tone. Regularly maintained by certified technician. Includes padded cover. Contact Deborah Holzworth at 330-620-6600.

**Salvi Daphne 40**, \$4,995. Walnut finish pedal harp serial #1607. Very good condition. Excellent tone. Comes with dust cover. Best if picked up in Illinois. The Daphne is a remarkable instrument—small enough to be manageable and large enough to sound great. Carol Stream, IL.

**Salvi Daphne 40**, \$8,900. Lightly used semi-grand in mahogany for sale. Comes with dust and performance covers. Seller will provide delivery in the greater Boston area. Please call Amarilice at 617-842-2813. Boston, MA.

**Salvi Daphne 40**, \$9,200. The quintessential student harp in pristine condition. Number 2237, new bass wires and strings; just regulated. Expertly maintained. (517) 202-5901 Lansing, MI.

**Salvi Daphne 47EX**, \$15,000. Lightly used concert grand in natural for sale. Comes with dust and heavy-duty travel covers as well as a three-wheeled dolly. Seller will provide delivery in the greater Boston area. Please call Amarilice, 617-842-2813. Boston, MA.

**Salvi Electra**, \$20,000. Gold/Rosewood, CG. Built 1975, similar to current Iris model. Excellent, like new condition, rarely used, one owner. Call Suzanne at 818-894-6461. Los Angeles, CA.

**Venus Diplomat**, \$13,900. Ebony. This Diplomat was originally built in 1998. This reliable and sturdy instrument would be perfect for a busy school program! It has been restrung and was regulated in November 2013. Call 856-428-1430 for more information.

**Venus Paragon**, \$14,000. Red mahogany, CG. Model Number 75. Made custom in 1999. Only 1 owner. Excellent condition. Regulated in Aug 2014. Padded cover, tuning key, & transport dolly included. Buyer is responsible for shipping costs. McLean, VA

**Venus Penti**, Walnut, CG. Built 2003, regularly regulated, Concedo strings. Great condition. Includes dust cover, extra strings, three piece transport cover, three wheeled dolly. Call Karen at 920-746-1696 or email [wkrobartwork@sbcglobal.net](mailto:wkrobartwork@sbcglobal.net). Sturgeon Bay, WI.

**Venus Traditional**, \$6,000. Beautiful harp with bird's eye maple finish (natural); great instrument; all new strings and regulation Spring 2013; well

cared for on a regular basis; built in 1988 per the Venus Company; please call Shelley at 602.738.4615. AZ.

**Wurlitzer CCX**, \$33,000. Gold, 46 string, semi-grand. Serial #1184, just back from factory, completely rebuilt & regilded. Sound is big, rich and deep. Truly gorgeous. New L&H shipping trunk & heavy cover incl. Pics avail. Contact Gerald Goodman at 212-249-0240 or goodmansharps@hotmail.com.

#### **Harps For Sale - LEVER**

**Double String Wm Rees**, \$1,500. 46 string. Fully levered with carved wooden applique detail on soundboard. This harp has exceptionally beautiful tone and resonance. Included are: stand, knee bones, tuning key, padded case, and "The Double Strung Harp" book. Carmel Valley, CA.

**Dusty Strings FH26 & FH36**, FH36 Staveback bubinga wood \$3,800. FH26 walnut \$1,650. Both regulated at The Harp Connection in Salem, MA in June 2014 & are in exc. cond. w/all accessories. Contact Leemilamburch@mac.com, (802) 864-0854. Burlington, VT.

**Heartland DragonHeart Harp**, \$2,800. 38 string. This Heartland harp is hand-built from beautiful cherry wood and features a Renaissance Crest design on the soundboard. Full-size lever harp with concert spacing and tension, full Truitt sharpening levers, includes hard and soft cases. St. Petersburg, FL.

**Kortier Professional Electro-Acoustic**, \$4,900. 36 string. Perfect condition. Price slightly negotiable. Resonant bass sound, silver tones at top. 6 yrs. old, staved back, nylon/fluorocarbon/new wire bass strings, new pickups, Truitt levers, incl. padded & hard cases, extra string set, NJ 908-240-8458.

**Lever Harp for Sale**, \$2,500 OBO. Handcrafted lever harp by Harps of Praise for sale. 36-string walnut Majesty harp, with full set of Loveland levers. Includes padded cover, and transport dolly. In great condition, but there are a few small dings around base. Xenia, OH.

**Lyon & Healy Prelude**, \$4,200. Harp purchased new 2008. One owner. New wire strings and regulation 2013. Great sound. Comes with cover and tuning key. No twisting of neck or warping of soundboard. Contact Kelli @ bkaak@att.net. Kingsburg, CA.

**Lyon & Healy Prelude**, \$4,000. Mahogany 40 #51478. Pristinely gorgeous 2006, not a scratch. Original shipping carton, cover, key, electronic tuner, extra strings. North Shore Chicago area.

**Lyon & Healy Prelude**, \$3,800. Ebony. Lovely 15 years old, 38 strings, exceptionally clear and bell-like sound. All new strings, excellent condition, rarely moved. Contact: arioso1@aol.com Madison, WI.

**Lyon & Healy Troubadour VI**, \$3,750. Walnut birdseye finish. Fantastic tone and beautiful finish on this harp used in a professional teaching studio make this harp a great find. Must sell. rebeccadaro@gmail.com New Orleans, LA.

**Lyon & Healy Troubadour VI**, \$3,995. Two like new! One blonde and one dark walnut. Hardly played since purchased this past May. Beautiful sounding with full set of easy to use performance

levers. Includes tuning key, canvas cover, and shipping box. Tulsa, OK.

**Lyon & Healy Troubadour I & III**, Great sounding, very good condition, newer strings, full levers, full sound. Troubadour I, 33 strings \$1,800.

Troubadour III, 36 strings, \$2,500. Contact arioso1@aol.com. Madison, WI.

**Lyon & Healy Silhouette Electric**, \$4,500. Brand new, never played (except to make sure it works properly), never moved 33 string glossy black electric harp with adjustable stand, case, strap and tuning key. Will ship. New \$6,000. See L&H website for more specifics. Jamesville, NY.

**Lyon & Healy Silhouette Electric**, \$3,600. Pink. Price includes stand, harness, travel cover, full set of strings, tuning key, and amp. You will be so ready to rock!!! Or be blue, or jazzy, or goth, or or folk.... Do it all with this perfect condition electric lever harp. Purchased new in 2012. New Orleans, LA.

**Salvi Ana**, \$3,295. 2006 Mahogany 38 strings. Great Condition. Many new strings. Lovely tone. Regulated January 2014. Call Laurel 1-800-662-6666 Salt Lake City, Utah.

**Thormahlen Swan**, \$4,500. 36 str, lever gut strung, Loveland levers, made in 2001, w/Cordura case. A stunning rosewood harp with exquisite tone, spruce soundboard, unique abalone inset on pillar, in excellent, like-new condition. A joy to play. Contact mcgraham@mac.com. Wilton, NH.

**Thormahlen Swan**, \$4,200. Cherry with abalone. 36 str, concert tension with concert gut (reinf. soundboard). Made 2001. Full Loveland levers. Nylon case, dust cover, tuning key. Very good condition, beautiful tone, gorgeous wood. A rare find. Seattle area.

**Triplett Christinas**, New in Stock, 25 String Walnut or Cherry with tiger maple veneer. Backpack case, locking strap, ergonomic knee-bones. Seamless transition from floor harp. The Harp Studio 75 Glann Road Apalachin NY. Upstate. 607-687-3410 Meredith Bocek.

**Triplett Eclipse**, \$3,200. 38 string. Includes additional stand, lambs wool lined carrying case, multiple tuners, books. Beautiful condition however second string on the left needs to be fixed. Please call 847-573-1513 with questions or email us at info@renewfamilyconsignment.com.

#### **Harps Wanted**

**Used Pedal Harp Wanted**, Pedal harp wanted for high school student, to be left at the school. Should be playable, need not be beautiful. Email, or call 847-910-7084. IL.

**Looking for Cheap Pedal Harp**, I would love to find an amazing concert grand pedal harp, 5 years or less, for under \$2,000. Email me at suzy-harpist@harpcolumn.com if you can help.

**Used Wire-Strung harp**, 26-30 Strings, Searching for solid wood Clarsach, Brian Boru style. Would pay premium for manufacturers Jay Witcher or Ardhav harps. Contact ardiekaur@yahoo.com.

#### **Harps For Rent**

**Budget Harp Rentals**, Troubadour harps starting at \$40 a month, pedal harps \$100. Budget Harp

Rentals. com. Call 305-724-4081. FL.

**Harps for Rent**, Lever harps for rent. Call 607-687-3410. www.theharpstudio.net. Upstate NY. 75 Glann Road, Apalachin, NY very close to Route 17/86. The Harp Studio.

**Lyon & Healy Pedal and Lever Harps**, Lyon & Healy Model 19 Gold Semi-Grand Harp for rent, long or short term available, nice warm sound, well maintained, includes harp cart. Lever harps for rent, Thormahlen and Lyon & Healy 34 and 36 string. Lisa@Harpnotes.com 770-442-9172 GA.

#### **Harp Accessories**

**Harp Cover, Stand, and Accessories** including Transportation Cover (3 Piece- Black) \$575.00, Dust Cover (1 Piece-Blue) \$100.00, and Adjustable Music Stand (Maple Wood) \$400.00 available. Price negotiable. Contact the Madisons: gaar3487@cox.net. CA.

**Lyon & Healy Wooden Shipping Crate**, Solid wooden shipping crate from Lyon & Healy. \$200. Contact Daria at 817-480-4120 or dariathena@hotmail.com.

**Stand, adjustable bench, 3-wheeled dolly**, Walnut music stand, walnut adjustable bench and 3 wheeled dolly, all in very good condition for sale by retiring teacher. \$200 each piece. Located in Madison, WI. Contact: arioso1@aol.com

**'Zap' Finger Cracks Naturally!** \$4.00. CrackZapIt! All natural remedy for painful finger cracks - apply 3 x or more per day for 3 days and they are closed or money back. Available on line and at some retail outlets. Go to www.crackzapit.com for specific information and sales links.

#### **ABOUT CLASSIFIED ADS**

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

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

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

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





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# ARIANNA

## 35<sup>TH</sup> ANNIVERSARY 1979 2014

In 1979 Victor Salvi had the innovative idea of entrusting his superior craftsmen with the task of creating a completely inlaid Concert Grand harp. This was the first time in the history of the instrument.

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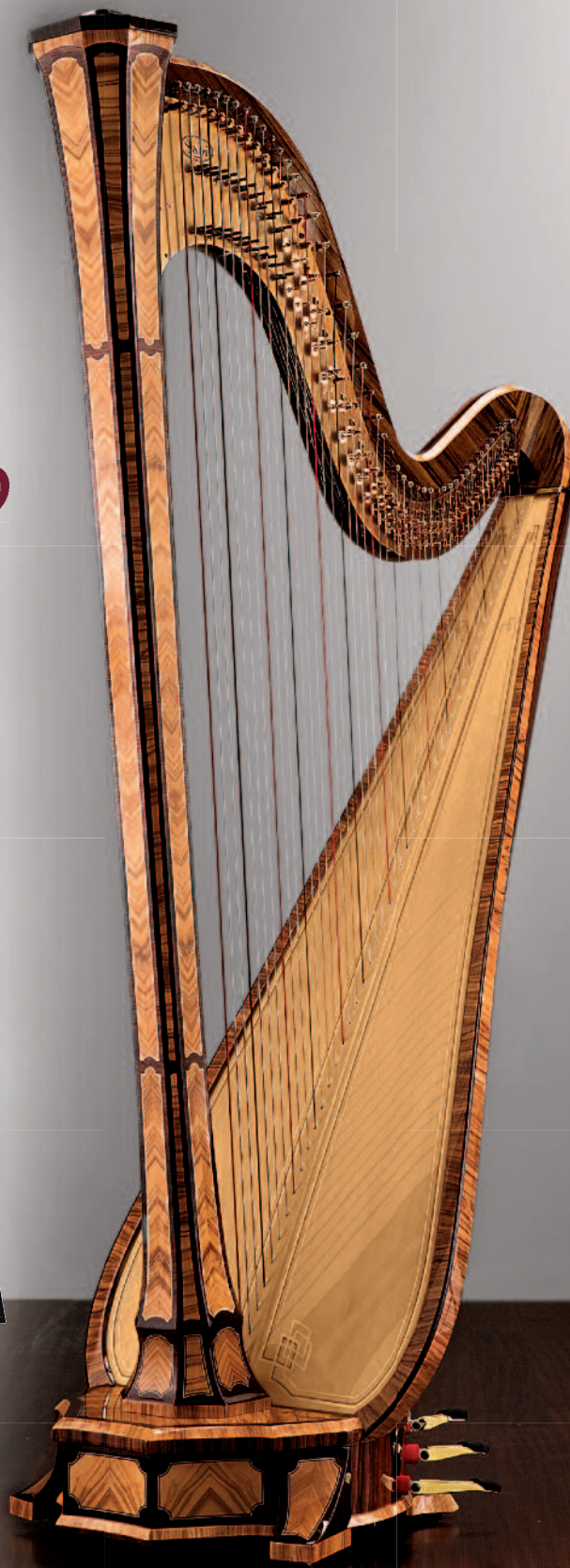
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