

HarpColumn

A man with dark hair and glasses, wearing a black shirt, is seated and playing a large, ornate, light-colored harp. He is looking down at the instrument. In the background, several flags are visible, including the Israeli flag (red, white, and blue stripes) and the United States flag (stars and stripes). The setting appears to be a stage or a formal event.

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practical news for practical harpists

Sivan Magen

wins the 16th
International
Harp Contest
in Israel

plus:

getting gigs

annual summer
camp roundup



Harp

Harp Column

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STAFF

EDITOR ● Kimberly Rowe

MANAGING EDITOR ● Alison Reese

CONTRIBUTING WRITERS ● Diane Michaels

● Nadia Noor ● Sunita Staneslow ● Kela Walton

MUSIC REVIEW EDITOR ● Jan Jennings

COPY ASSISTANT ● Nadia Noor

PUBLISHER ● Hugh Brock

CIRCULATION MANAGER ● Carol Ringenwald

DESIGN AND LAYOUT ● Kimberly Rowe ● Alison Reese

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warming the bench

My New Year's resolution to practice more.

by Kimberly Rowe

talk to us

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

The next time you wonder why that new piece you started learning just isn't coming together, think of Sivan Magen. In this month's interview with the newly crowned winner of the International Harp Contest in Israel (pg. 22), Magen reports a daily practice routine consisting of five to seven hours. Geez Louise! If I spent that much time practicing, maybe even I could win the coveted First Prize.

OK, maybe not. But surely my playing would benefit by a little more—*ahem*—"butt-on-bench" time, so to speak. How often do we lament a passage that just isn't working, wondering why oh why we can't play a phrase the way we hear it in our head, and yet we just haven't put in the good, old fashioned, repetitive muscle memory work necessary to nail the tricky spot 95 percent of the time? Guilty as charged.

How often do we plop down at the harp after a several-day practice hiatus inflicted by everyday life tasks—grocery shopping, house cleaning, working (either as a harpist or other professional), to name a few—and expect to pick up right where we left off, popping out a perfectly polished passage that sounds like we were born playing it? Guilty as charged.

While no teacher would condone sloppy practice, or hours of practice just for the sake of racking up numbers, the cold hard fact is that hours on the bench are sometimes the only real answer to problem spots that plague us. An athlete would never expect their body to respond at its peak without hours of careful physical conditioning, and neither should we. And yet we do. Guilty as charged.

Many of us don't spend as much time as we'd like practicing simply because we can't find the time.

"Surely my playing would benefit by a little more—*ahem*—"butt-on-bench" time, so to speak."

That's a topic for another day. But if you can eke out an extra hour or two (or five, or seven, like Magen) Kela Walton has some great ideas for how to put that time to good use in 12 Practice Habits (pg. 14). For example, number one: Warm up every day. Now there's an idea whose time should have come long ago! Just think how limber and nimble my playing might be if I put the same effort into warming up my arms, hands, and fingers before practicing as I do warming up the rest of my body before gym class.

Number two: Incorporate technique exercises into your daily practice. Maybe if I spent some time each week *just* practicing trills, that annual performance of "In Freezing Winter Night" from *A Ceremony of Carols* wouldn't seem like such a big deal. And number three: Practice in little sections. It shouldn't come as any great revelation that spending a half hour a day on two measures of a difficult Bach sonata will yield greater results than trying to run through the piece every day, stumbling over the same spots.

Let's see: 15 minutes warming up; 15 minutes working on technique; 30 minutes isolating a problem spot—who knew how easy it could be to burn an hour behind the harp without even thinking about it. Imagine what two or three a day could yield.

I'm not big on New Year's resolutions, but I think I've become a little complacent about my practice routine lately. I usually don't practice enough, and I often don't practice the right way. And I bet I'm not the only one. Care to join me in trying to log some serious practice hours this year? We might not win the Israel Contest—or any contest for that matter—but there's no disputing that putting in some major hours on the bench will make us better harpists.

Kimberly Rowe performs and teaches in Philadelphia and throughout the mid-Atlantic region; she is co-director of the Young Artist's Harp Seminar and harp instructor at Rowan University. E-mail her at krowe@harpcolumn.com.

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Israeli wins Israel contest



Sivan Magen (left) was awarded First Prize at the International Harp Contest in Israel; Cecile Maudire (right) won Second Prize; Etsuko Chida (center) received Third Prize.

SIVAN MAGEN WINS ISRAEL CONTEST

For the first time in its history, the International Harp Contest in Israel awarded its First Prize to an Israeli. **SIVAN MAGEN**, currently a student at Juilliard, took top honors in the 16th contest, which took place Oct. 9–26 in Tel Aviv. In addition to a Lyon & Healy Style 23 gold concert harp, he also won monetary prizes for the best performance of an Israeli work and for the best performance of *Ballade Fantastique*, by Henriette Renie.

The Second Prize was awarded to **CECILE MAUDIRE** of France and the Third Prize to **ETSUKO CHIDA** of Japan. Teresa Zimmermann of Germany was awarded a Prize for the best performance of a contemporary piece. Ms. Maudire also received a Prize for the best performance of Natra's *Commentaires Sentimentaux*.

Turn to page 22 for our interview with Magen. For more information about the International Harp Contest in Israel, visit www.harpcontest-israel.org.

SALZEDO HARP DUO ON TOUR

The Northern Ohio-based **SALZEDO HARP DUO** (Jody Guinn and Nancy Lendrim) will travel south in January for concerts in Boca Raton, Fla., and Atlanta. Both concerts are sponsored by the Virginia Harp Center.

Harp Feste will take place Jan. 13–14, 2007, at St. Gregory's Episcopal Church in Boca Raton. The event includes exhibits, concerts, and workshops by the Salzedo Harp Duo as well as Orlando harpist Jan Jennings.

On Jan. 27–28, 2007, the duo will present a masterclass, concert, and the workshop Flash and Fire:

Salzedo's influence on the Harp Repertoire, also sponsored by the Atlanta Chapter of the American Harp Society. Events take place at St. Brigid's Catholic Church and AmeriSuites North Point Mall, in Alpharetta, where the Virginia Harp Center will also be exhibiting.

For more information, call the Virginia Harp Center at 800-985-8040. For information about Harp Feste in Boca Raton, call 561-395-8285.

HENSON-CONANT RECEIVES GRAMMY NOD

DEBORAH HENSON-CONANT has been recognized by the Recording Academy with a Grammy nomination in the Best Classical Crossover Album category for her DVD and CD project "Invention & Alchemy." The project was a collaboration between Henson-Conant and the Grand Rapids Symphony, whose principal harpist Elizabeth Wooster was also featured on the disc.

The DVD and CD, both produced by Jonathan Wyner, feature music, stories, and orchestrations by Henson-Conant performed by her live in concert with conductor David Lockington and the Grand Rapids Symphony. "I feel very lucky that I get to live my life creating and performing such a variety of work—from one-woman shows to huge works with symphony," says Henson-Conant. "The opportunity to actually film and release this kind of composition and performance with symphony orchestra, and at this level of professionalism—is completely astounding."

The 49th Grammy Awards take place Feb. 11, 2007, at the Staples Center in Los Angeles. For information about the Grammy Awards, visit www.grammy.com; for information about "Invention & Alchemy," visit www.inventionandalchemy.com.

LYON & HEALY PRESENTS MARIE PIERRE-LANGLAMET

French harpist **MARIE-PIERRE LANGLAMET** will perform a solo harp concert Feb. 3, 2007, at 8:00 p.m., as part of the Lyon & Healy Hall Concert Series, in Chicago. Langlamet is principal harpist with the Berlin Philharmonic and was First Prize winner of the International Harp Contest in Israel in 1992. She is widely known as a soloist, orchestral musician, and recording artist.

Lyon & Healy opened its concert hall in 2003 as

part of a renovation to its historic downtown Chicago factory building. It now presents harpists and other artists regularly in the North Odgen Avenue space, which also houses the Lyon & Healy harp showroom and factory. This season saw performances by the Vermeer Quartet and harpist Emmanuel Ceysson, among others.

For more information visit www.lyonhealy.com or call 800-595-4849.

JAMES MADISON UNIVERSITY STARTS HARP PROGRAM

The School of Music at James Madison University (JMU) will include harp in its curriculum beginning in fall, 2007. **ADRIENNE WAGER** will lead the new program at the Harrisonburg, Va., school. "I hope to build a creative and motivated studio of students that want to expand their knowledge of the harp," says Wager. "The orchestra program is one of the strongest I've found in this part of the state, and the conductor is anxious to include harp in next year's concert series. JMU will be purchasing a new harp for the studio, and in the next few years the brand new performing arts building will be completed."

Adrienne Wager is a graduate of the Cleveland Institute of Music where she studied with Yolanda



Kondonassis; she also teaches at Mary Baldwin College in Staunton, Va. For more information visit www.jmu.edu/music. ●

talk to us

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The Salzedo Harp Duo (left) will give concerts in the Southeast; Adrienne Wager (right) has been appointed harp instructor at James Madison University.

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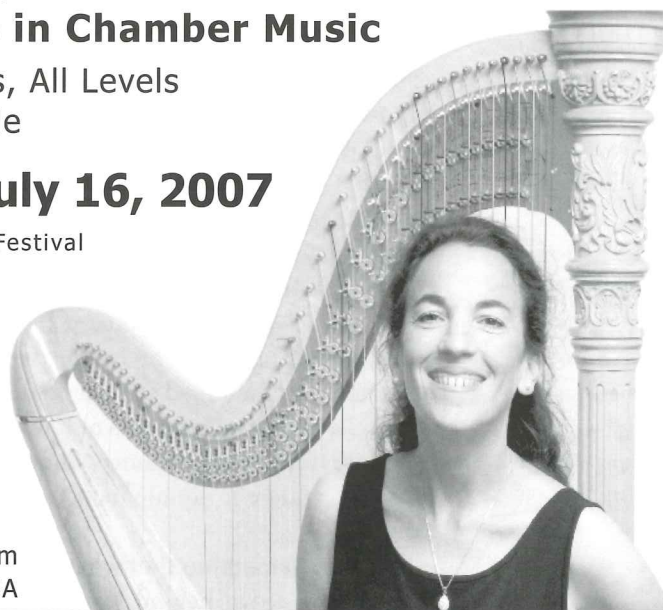
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majoring in music

Why encouraging students to pursue a music degree makes sense.

by Diane Michaels

The performance of music is one of the few educational pursuits that truly combines the physical, emotional, and intellectual dimensions of human beings."

*Dr. Carolyn Sanders, Professor of Music
University of Alabama, Huntsville*

Years ago, a friend who is a dynamic high school orchestra director told me that she discourages her students from pursuing performance degrees. As she stated this, I quietly realized that I disagreed. I have since had the chance to see one of my students major in harp performance and have encouraged various other students to consider performance majors.

Those who disagree with me offer many reasons: the live music field is showing fewer signs of life these days; amateurs are competing successfully with professionals; one can pursue advanced training outside a college curriculum; and of course there is the perennial equation: music + career = low salary.

At the age of 10, when I first learned about Alice Chalifoux and the fact that one could major in performance while in college, I declared that I would attend Oberlin and be a harp major. And so it came to pass. I am privileged in that I was never discouraged either by my parents or teachers from continuing with my harp studies. I think that when a teacher discourages a student from continuing their studies, there are several unspoken thoughts being telegraphed. Someone who is insecure may hear that he or she is not talented enough to make it. Another may believe that it is better to quit now, before investing more time, energy, money, and emotion. Also, it forces a teenager to equate monetary value to a passion.

Quitting something that we love, and perhaps do not want to leave behind, can lead to regret, and encouraging students to quit devalues both music

and dreams. Advanced studies have played an important role in the lives of so many current and historical musicians. Were we to deny a student the chance to pursue his passion, would we be denying society another Salzedo, Grandjany, or Mozart? And if musicians do not receive the complete music education offered through a curriculum geared towards performance, what will be lost with each subsequent generation?

The diminishing role live music plays in American life is a topic deserving more in-depth examination than I can offer here. Briefly, I believe that music flourishes through active participation, be it education, performance, or consumer support. A society needs to value music, and one way to accomplish this is by teaching young children how to listen to and enjoy music. Therefore, a strong music program in our schools educates not only our future performers and but also our audiences. Just as consumers play a role in supporting live music, musicians who believe in the value of live music can use their numbers to gain leverage in keeping the field alive, as is done through the musicians' union.

The intensive training one receives in a performance degree program may be unrivalled by other means of study, thus preparing a student more fully for the rigors of a musical career. College comes at a point when a student has reached the maturity to focus for hours on end, has more insight, and has fewer distractions to inhibit serious study. I think that to miss this opportunity is to create greater obstacles for any future musical endeavor. This is not to say that a degree guarantees a performing career, nor does it imply that without one, a career is out of reach. It just seems to be the most effective path towards reaching a performance career.

Not every performance major is headed for such a career. I do not think that time or money is wasted on

Talk to us

Sounding Board is a place for your opinions and commentaries about any harp-related issue. (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 for Sounding Board to: krowe@harpcolumn.com; MS Word attachments preferred.



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Jan Jennings

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- 2) **Technical skills.** How to avoid the dreaded "Claw"! Scales, Arpeggios, inversions, placing all four fingers and then playing them in 1-3 and 2-4 order, progressive exercises, trills, etc.
- 3) **How to Practice** - Jan is chair of a panel discussion. Question and answer period follows.

Stephanie Curcio

- 1) **Developing a teaching sequence** including: learning to read music, introducing basic rhythms, developing technical abilities such as placing a group, overlapping, etc., achieving cross coordination between hands, and materials to be used at each stage. A double workshop.
- 2) **Fingering And Style.** How to make music and just not play notes by paying attention to the details of sound and style by using a variety of fingerings, groupings, phrasings.
- 3) **Notation:** Harp music has absolutely no consistency of such things as brackets, phrases, voicings, etc. Stephanie teaches how to recognize these differences and be able to interpret what they mean.

Ray Pool

- 1) **Three's A Chord.** Basic triad harmony. Even if you have taken this workshop before, you need to review these basic concepts and how to teach them. This workshop is an absolutely solid, rock bottom necessity for ALL teachers, and is the basis for the next workshop on Playing from a Lead Sheet.
- 2) **Playing from a lead sheet.** The ability to play from a lead sheet is not only helpful for beginners, but for more advanced students playing from a lead sheet broadens the repertoire immensely and encourages improvisation skills. Based on RH solo melody with LH chording as in Ray's "Anthology" and doubled triad inversions as in Ray's "Hymns and Harmony".
- 3) **Tuning.** How to tune, and why Eb tuning is so important. Ray also teaches basic skills in handling a tuning wrench.

Sharon Thormahlen

Knot-tying, re-stringing, and lever harp maintenance.

Schedule

Subject to Change

Friday May 18, 2007

Exhibits open at 3:00 pm, Meadow Lodge Lobby
Hotel check-in Fairfield Hall 3:00 pm
Symposium Registration Club Lounge Meadow Lodge 3:00 pm
Dinner 5:30 - 7:00pm Fairfield Hall
Intro and House Concert 7:30 - 9:00 pm Club lounge of Meadow Lodge. Come hear the clinicians strut their stuff! Reception will follow.

Saturday May 19, 2007

Breakfast 7:00 to 8:00 am Fairfield Hall
Classes Club Lounge
8:00 am Ray Pool - Three's A Chord
9:00 am Ray Pool - Playing from a Lead sheet
10:00 am Stephanie Curcio - Developing a Teaching Sequence I
11:00 am Stephanie Curcio - Developing a Teaching Sequence II
Lunch noon - 1:30 pm - Fairfield Hall
Classes - Club Lounge
1:30 pm Jan Jennings - the Business of Being a Harp teacher
2:30 pm Jan Jennings - Technical Skills
3:30 - 5:30 pm Teaching Aids and Repertoire. A Mega-workshop! Clinicians will present and play samples of teaching aids, to help you develop a repertoire list.
Dinner 5:30 - 7:00pm - Fairfield Hall
Evening program - Club Lounge
Panel Discussion: 7:30 Harp Maintenance. How to tie knots, string and re-string, adjust levers.
9:00 Informal jam, and harp circle session until midnight

Sunday, May 20, 2007

Breakfast 7:00 - 8:00 am - Fairfield Hall
Classes - Club Lounge, Meadow Lodge
8:00 am Stephanie Curcio - Fingering and Style
9:00 am Stephanie Curcio - Notation
10:00 am Ray Pool - How to Tune, and Why Eb Tuning is Important
11:00 am Jan Jennings as Chair. Panel Discussion - How to Practice
Lunch noon - 1:30 - Fairfield Hall Presentation of Certificates

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*Exhibits by the Virginia Harp Center
and the clinicians*

Quitting something we love, and perhaps do not want to leave behind, can lead to regret, and encouraging students to quit devalues both music and dreams.

this choice of major, regardless of intent. As with other liberal arts degrees, a Bachelor of Music degree is a great entree into both post-graduate programs and the job market. Research shows that music education leads to greater academic gains.

In "The Comparative Academic Abilities of Students in Education and in Other Areas of a Multi-focus University," Peter H. Wood wrote about a study of 7,500 university students in which it was revealed that out of all majors, including English, music majors scored highest on reading tests. Another study, detailed in "The Case for Music in Schools," *Phi Delta Kappan*, Feb. 1994, illustrates that when applying to med school, music majors were the most likely to be accepted (66 percent of them, compared to 44 percent

of biochemistry majors).

Here's a little aside: what other major offers real income possibilities while still in school? I worked in food service for minimum wage while in college, and also as a theory tutor at a slightly higher wage, but when I needed a larger sum of disposable income in a hurry, there was nothing like a wedding to increase my earnings.

I first entered the job market with a day job, working in the publicity department of a music management company. It was a writing-intensive position, but the scope of my responsibilities extended into my musical expertise. As the only musician on staff, I was available to handle music-related questions, be it helping our musicians research note accuracy in scores or proofreading program notes.

I have supported myself as a harpist

since I was 24. It may be that it is advantageous to play an instrument with the versatility and comparative rarity of the harp. I think that where I live also helps: working in the New York metro area means that I entertain a dense population of both residents and tourists. I can and will play any type of gig and move my harp anywhere. Also, I am really good with money.

I have always had a "can-do" attitude about being a musician and have benefited from the tremendous support of family and teachers. The path that I have chosen has worked very well for me and I can only say that I value my education with each passing year. More still, I value the quality of life that my bass-playing husband and I have attained, not just as afforded by our modest incomes, but because we can make music a cornerstone of our lives. ●

A resident of New Jersey, Diane Michaels is a freelance harpist and teacher in the New York area; e-mail her at dianemichaels@verizon.net

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12 practice habits

A year's worth of practice ideas for everyone.

by Kela Walton

1. WARM UP EVERYDAY

Would you go for a run without first stretching and warming up your muscles? You could, but it probably isn't the best idea. The same is true for playing the harp—you can jump right in and start practicing, but your practice time will be greatly improved by stretching and warming up with a few scales and arpeggios first. Warming up gets the blood flowing to your fingers, but just as importantly, warming up is also preparation time for your mind. Taking time to stretch helps your body relax before tackling that tricky passage. Taking time to warm up allows your mind to switch into playing-the-harp mode. Playing the harp takes physical endurance and mental focus; warming up daily improves both of these skills.

2. INCORPORATE TECHNIQUE EXERCISE INTO YOUR DAILY PRACTICE

Technique exercises are like leafy green vegetables: you may not always like them, but there is no denying they are good for you. Every harpist, whether they are a beginner or a virtuoso, can benefit from spending a few minutes each day on a short technique exercise. Spending time practicing a technical element, such as trills or thumb slides, in a repetitive exercise format allows you to focus on only

perfecting that specific skill. When we take a specific skill out of the more complicated context of a piece and practice technique for technique's sake, our skills improve faster than if we only drill the problematic measures. Whether you are learning a new skill or just brushing up and old one, practicing technique exercises will help you become better faster.

3. PRACTICE IN LITTLE SECTIONS

Focused, short practice gets better results than long, sloppy practice. It has happened to all of us: you are playing a piece and everything is going swimmingly, and then the dreaded "spot" in the music appears—you trip, you drop rhythms and fingerings, you might even fall down and come to a complete stop. You pick yourself up and where do you go—back to the beginning? Instead of playing through the entire piece or even the entire page or section over and over, spend the bulk of your practice time fixing the specific problem "spots" in your piece. In music, as in life, it is often the transitions from section to section or from one idea to another that give us the most trouble. The fix can be as simple as practicing the jumps between two chords or linking two measures together. Save yourself the energy and the time, practice the little sections that need it the most first and then enjoy playing the entire piece.

4. TAKE BREAKS

When you practice with focus, your brain gets tired. When you are tired you eventually reach a point where continuing to practice does more harm than good because careless mistakes become more frequent. The solution is simple: take a break. Practicing for several sessions with a few short breaks

It has happened to all of us: you are playing a piece and everything is going swimmingly, and then the dreaded "spot" in the music appears.

...Where do you go? Back to the beginning?

in between improves the overall quality of your practice time. Breaks can be short—just enough time to get up, stretch, drink some water and then practice again—or breaks can be longer. The important thing to remember is that once you stop practicing, be sure to set a time when you will start again. The mother of a 3-year-old violin student once asked Dr. Suzuki how long her child should practice and Dr. Suzuki replied, “Two minutes with joy, five times a day.” While most of us are no longer three years old and should practice for longer than two minutes at a stretch, the spirit of Dr. Suzuki’s advice will improve our practice routines, too.

5. PRACTICE WITH AND WITHOUT THE METRONOME

The metronome—is it your friend or foe? It is constant, comforting, relentless, even irritating at times, and how you use a metronome determines if it will become your best friend or worst enemy. The steady tick forces you to keep going, exposes rhythm errors, and holds you back when you want to rush. At first it may seem impossible to play with the metronome, and then eventually everything seems fixed and you confidently play in time with each tick. So you turn off the metronome only to discover it seems impossible to play without those comforting ticks! What is the solution to our love-hate relationship with the metronome? Alternate practicing with the metronome turned on and with it turned off each time you practice. Turn it on to discover and fix rhythm problems in a piece, turn it off and practice the same passage to develop your own steady inner pulse. By alternating practicing with and without the metronome, eventually you become your own metronome with a strong and steady inner pulse to guide you.

6. SLOW DOWN

Resist the temptation to play your pieces at the printed tempo marking all the time. It doesn’t matter if you are beginning to learn a new piece or polishing an old favorite, practicing slowly will

If you work on a piece for weeks and weeks and it just doesn’t seem to get any better, there is a good chance you are practicing too fast.

solve a world of problems. If you work on a piece for weeks and weeks and it just doesn’t seem to get any better, there is a good chance you are practicing too fast. Or maybe you can play it just fine hands separately, but when you put your hands together it falls apart. Slow it down. Find the tempo you are comfortable playing hands separately and divide that in half to determine the maximum tempo you should practice hands together. After all, your brain is sending twice as many signals to two hands versus only one. Slow practice is also a great way to clean house with pieces you already know. When you slow down, you find and fix all those little mistakes that, left unchecked, turn into big problems. If you are having problems bringing a piece with a very fast tempo up to speed, try practicing it two times slower

(we’re talking half as fast or even three times slower than the printed tempo) for each time you practice it fast. Muscle memory at the harp is an amazing thing. Once your fingers learn how to play a piece correctly at a slow tempo, playing it fast is only a matter of time.

7. WRITE IT DOWN

Sometimes just remembering what you are supposed to work on between lessons can be a challenge. Nothing is less fun than discovering you forgot to practice something during the week. If your teacher doesn’t write down your practice goals for the week, take the time right after your lesson to write down the things you want to accomplish before your next lesson. When you have a great deal of things to accomplish in your practice

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between lessons, being organized is even more essential. You may take it one step further and keep a daily practice log. This practice record will help you keep track of what you have already practiced and what you still need to work on as the time between lessons passes.

8. SET SMALL PRACTICE GOALS

Most of us set goals we want to accomplish by the end of the week or by next

month, but it doesn't seem too rewarding while we are in the trenches practicing each day. Some days our big goal feels very far away indeed, and when we focus on the big picture it can make all the practice in our future seem like a daunting task. If you are feeling overwhelmed, try setting a small and reasonably attainable goal each time you sit down to practice. Decide you are going to perfect that one line, or fix three trouble spots this practice

session. When you finish you will have a feeling of accomplishment, because you actually have accomplished something. It may not be much, but it does get you one step closer to the larger goal. As the saying goes, every long journey begins with a single step.

9. LISTEN TO RECORDINGS

Wouldn't it be nice to practice while you are in the car, exercising, or cleaning house? One of the easiest ways to really get to know a piece is to listen to it. (You can even listen with your music in front of you while you take a practice break.) In fact, don't stop with just the pieces you are currently learning, listen to all kinds of harp pieces and even other genres like piano recordings, chamber music, and opera. Better yet go to a concert. Music is a language; and how do we learn to speak a language? By hearing it over and over again. The more music you listen to, the more you will just naturally incorporate musical elements into your playing.

10. MEMORIZE WHILE YOU PRACTICE

When memorizing a piece or a passage of music becomes a necessity, you may find yourself wondering how to memorize music you already "know." Instead of putting off and dreading memorizing a piece until after you have already learned it, try memorizing the music *while* you learn it. It is much easier to memorize in small sections while you are already repeating passages as part of the practicing process anyway. A word of caution: it can backfire if you try to memorize music too soon—you might memorize mistakes if you are not familiar with the piece yet. Try this swivel-the-stand method for memorizing. After you have practiced a short section with the music many times and you are confident you know how it should sound, swivel the stand away from you and try to play the same passage. No guessing—if you don't know what note comes next then swivel the stand back and look it up. Taking the time to swivel the stand and look up the notes you don't know is just enough of a pain that your brain makes

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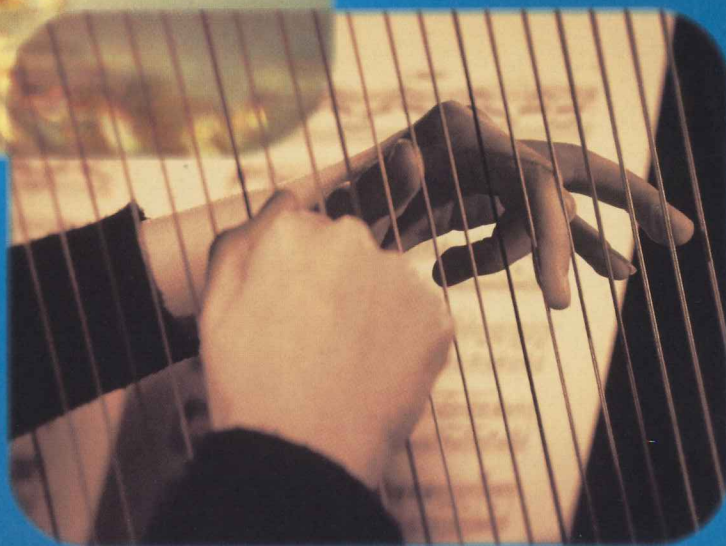
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more of an effort to remember it next time. Repeat the process until you can play the passage without looking.

11. RECORD AND LISTEN TO YOURSELF

What is better than listening to a recording of a famous harpist performing the piece you are perfecting? Listening to a recording of *you* playing the piece you are perfecting. When you listen to yourself

play without having the distraction of actually playing, you will hear all kinds of things you didn't hear before or even know you were doing (or not doing). Recording yourself is also a great way to practice performing; tape recorders, mini discs, and mp3 recorders, can all give you a good case of nerves. Try this fun way to play a duet with yourself. Record yourself playing one part of a duet and then play the recording back while you play the

other part live along with yourself. What is it like for other musicians to play with you in an ensemble? Are you counting correctly; is your pulse steady; are your dynamics or tempo changes easy to follow? Even if you aren't getting ready for a big performance, recording yourself is a very effective and efficient way to improve your playing.

12. PRACTICE PERFORMING

Eventually the day will come when you perform for an audience. You have practiced the music for weeks or months, the piece is great at home or in your practice room, but you never quite make it all the way through perfectly in your lesson. Now, in addition to your regular practice, it is time to practice performing. Silence your inner critic and keep playing straight through the piece, no matter what happens; sure problems will come up, and wrong notes may happen, but keep going. Go back and work on the mistakes after you finish playing the entire piece. Playing all the way through the music, without stopping even in the face of wrong notes or getting lost, takes practice. No wonder performing is scary—if we haven't practiced for it! Practice performing by giving a mock recital for your friends or family in the weeks prior to the big performance. Practice performing while your little brother is being his usual annoying and distracting self. Better yet ask someone to purposely distract you while you are practicing performing. Can you play your piece while someone is asking you questions, making noise, or making you laugh? Sit down and perform your piece after you have not touched a harp in hours. Simulate nervous adrenaline by jumping up and down or running up and down the stairs and then sit down and practice performing. Try to prepare for all of the things that can happen while you are performing. The more times you perform the piece, the better the odds are that your big performance will go well. ●

Kela Walton teaches and performs in Austin, Texas, where she is President of the Austin Chapter of the American Harp Society.

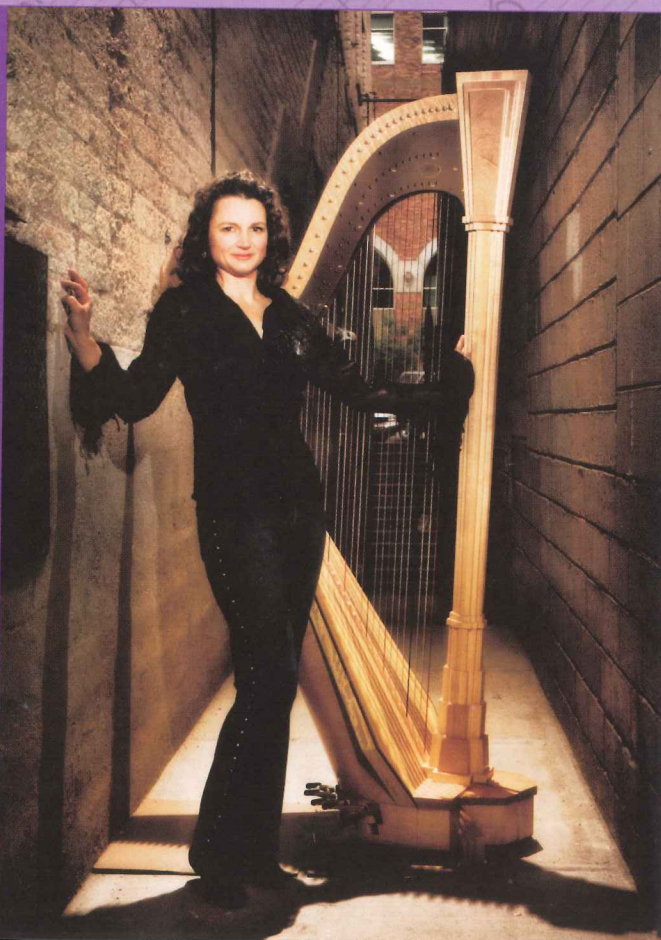
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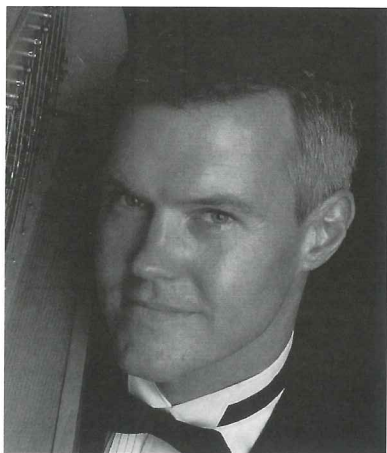
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John Carrington
Seattle, Wash.



Liza Rey
Southwest Harbor, Maine



Christine Vivona
Tucson, Ariz.

question:

What is the best way to organize gig music?

There are as many ways to organize your gig music as there are ways to organize your desk or kitchen cupboards. The best way is the one that works for you.

I bring two dark colored three-ring binders to gigs: one includes light classical music, one popular, and I throw in a favorite music collection book or two that I play from cover to cover.

My music is all placed in non-glare sheet protectors. This protects the music from long-term use and abuse, coming loose from the binder, and prevents the pages from blowing in most outdoor conditions.

My light classics book is mostly used for weddings and contains from two to three hours of music. I place a handful of short pieces that can be repeated and cadenced quickly in the front of my binder to turn to near the end of prelude music when it gets close to the wedding start. My wedding processionals and recessionals follow, which I mark with over-sized colored paper clips for that ceremony's selections. The remaining music is arranged in a mix of tempo, style, keys, and length which I flip through depending on what I enjoy playing that particular day. I update, refresh, and add new tunes on a periodic basis.

My pop book intersperses pop music, standards, and movie and TV themes in no particular order. Since it is only three hours of music, I can flip through and find a certain song or request without too much trouble. I know some harpists who organize in alphabetical order, others by theme: "Somewhere Out There," "Somewhere in Time," "Somewhere" from

West Side Story leading to "Over the Rainbow." Have fun and mix it up!

John Carrington

Seattle, Wash.

When you get a gig you ask yourself two things, "What to play? Where is my music?" A gig list, a filing system, and good folders will save you tons of time.

First make a gig list with music in the order you will play it. Each gig varies. For a wedding, programs saved from past weddings are my starting point. The lists are also useful in planning with the bride.

A thorough filing system is important to have too, because all of your music will be used for different gig types. Some storage options are a bookshelf with folders, a dental cabinet (flat drawers for music with labels on the front) or large plastic containers that fit under your bed.

Invest in good music folders and binders. I use blue leatherette folders with my name for most gigs. I have red folders for Christmas, with red and green file folders for each arrangement, and three ring binders with clear plastic sheets for "set" concerts or shows. I also have three-ring binders to hold past gig lists in date order.

I file my music according to types of gigs I do, with sub-topics. For example, for wedding ceremonies and receptions, music is filed by type: Classical, Romantic, Latin, etc.

When I get a job, I make my gig list, pull out the songs I need from my filing cabinet and put them in order in my blue or red folder, and off I go. If it's a jazz gig, I throw in a fake book.

Try to memorize as much as possible so

"My pop book intersperses pop music, standards, and movie and TV themes in no particular order."

part of your set doesn't need music and you can look at people. Memorize the bridal marches, prelude music, and any songs you sing with the harp. Happy gigging!

Liza Rey

Southwest Harbor, Maine

Not only is it hard to sort and file your music into different categories, but it is difficult to keep it that way. Music is pulled out of binders and folders for certain gigs and is never sorted back properly. Music used for ensemble jobs sometimes never gets returned to you.

There are ways to organize your music so that before or on your gig you can quickly find your client's special requests.

Decide how you will categorize your color-coded gig binders. I chose black three-inch ring binders with sheet protectors for my background solo and ensemble gigs, and white folders containing wedding music for my solo and ensemble gigs. I have categorized my music alphabetically for the background books and accord-

"Periodically check your books to make sure they are complete and continue to add new material."

ing to genres for the wedding books (marches, love songs, and dances). I use one page lead sheets for my jazz and popular playing. On the first page I have an index of all my repertoire.

Make sure you have several copies of favored songs to prevent you from taking the music out of one book and putting it in another. I have a separate duo book with parts for flute or violin containing classical duets as well as popular and jazz selections. Keep another binder of tunes for accompanying singers. Entering pieces into a music notation program like Finale or Sibelius enables you to print out selections in any key to accommodate singers. For example, I keep "Ave Maria" on hand in eight keys to accompany any singer. I have several keys for many of the tunes so that I am not transposing difficult jazz tunes on the spot.

Periodically check your books to make

sure they are complete and continue to add new material. This will insure you are always ready for those requests. ●

Christine Vivona

Tucson, Ariz.

—Editor's note: Harp Column readers should know that we do not endorse duplicating copyrighted music for any reason. If you choose to copy music to compile a "gig book," make sure you own it first.

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Mazel Tov!



SIVAN MAGEN

Israel native Sivan Magen wins the 16th International Harp Contest in Israel. He gives us a behind-the-scenes look at the prestigious competition.

by Sunita Staneslow

HC: Mazel Tov! Congratulations! You played so musically and you really were in synch with the orchestra throughout the concerto. Israelis are so proud of you.

SM: Thank you.

HC: So, now the readers of *Harp Column* would like to get to know you. First, we would like to know some personal details.

SM: I am 26 years old and grew up in Jerusalem. I studied with the Jerusalem Symphony harpist, Irena Kaganovsky-Kessler. I then went to France to study first one year under Germaine Lorenzini and then under Isabelle Moretti at the Paris Conservatory (Conservatoire National Supérieur de Musique et de Danse de Paris). After completing three years as an undergraduate, I went to New York City to study with Nancy Allen at the Juilliard School of Music. I am now in my

second year out of three.

HC: In Israel, the military service is mandatory for three years for guys. Did you have to serve in the army before studying in Paris?

SM: I was one of a handful of “special musicians” who are allowed to practice and perform during their military service.

HC: Did you continue studying? How much were you required to perform?

SM: I did study partially at the Jerusalem Academy during my military service, but I didn’t really have time for anything besides harp and chamber music. Since dragging a harp around military bases is quite complicated, I just had a (very boring) office job during the day, and evenings and most weekends to practice.

HC: Why did you choose to play the harp?

SM: I am not sure exactly, but since I was young, I wanted to play the harp. I come from a musical family and my father is a well known cellist. I think that I was drawn to the harp because it was something different—more unusual. My parents looked for a harp instructor for me and they were told that I was too young and that I should start with the piano. So, at age 8, I began lessons on the piano. I continued to study piano, on and off, through high school. When I was 12, my family spent a year in Paris. I was exposed to the harp again there and when we returned, my father tracked down a harp for me to practice on and I started lessons on a pedal harp with Irena Kaganovsky-Kessler, the harpist with the Jerusalem Symphony and the Israel Chamber Orchestra.

HC: Did your parents eventually buy you a harp? What harp did you use for the competition?

SM: No, I have never owned my own harp. It is so great that I have won a harp! Having my own harp at home will be very nice. I would have brought one of the harps from Juilliard, but the competition doesn’t pay the excess baggage charges for bringing your own instrument. I used a harp provided by the competition, which was completely satisfactory. There are four rounds in the competitions. For the first two rounds I had to share a harp with other contestants. The harp would be brought to me in my hotel room when it was my turn to practice. For the last two rounds, I no longer needed to share a harp.

HC: You performed so well with the orchestra in the competition. Have you had a great deal of orchestral experience?

SM: I went to the Jerusalem Academy High School, which is the school for music and dance. I

“Of course, I was nervous—this was one of the hardest experiences of my musical life...”

played in chamber ensembles, but I almost never played in the orchestra. During my senior year, though, I subbed as second harp in the Jerusalem Symphony and had a few opportunities to play solo with them, as well as with the Jerusalem Camerata.

HC: What was it like growing up as a male harpist? Was it considered unusual? Where there other guys you knew that played the harp?

SM: The harp is really a rare instrument in Israel, so that there is less of an issue of it being considered a feminine instrument. The first harpist to perform with the Israeli Philharmonic Orchestra was a man, the composer and pianist Josef Tal. I actually was the only harp student my age when I studied in Jerusalem. My father would bring back harp recordings from abroad for me, but the International Harp Contest was my only real connection to the harp world. When I lived in Israel, I went to all the levels of the harp competition. When I studied in Paris, four out of the nine students were guys—almost half. The year before I came to Juilliard, there was also another male harpist. Occasionally people mention to me that they think of the harp as a feminine instrument—there is something annoying about that, as many of the greatest harpists were men. But I do acknowledge the fact that most harpists today are women, though it seems that is starting to change.

HC: When did you decide that you wanted to compete in the Israel Contest, and when did you begin preparing the music?

SM: The deadline for the application was only in April of 2006, but I decided last fall, one year ago, that I would compete. I already knew about a third of the repertoire because I had studied these pieces in Paris.

HC: How much did you practice?

SM: I generally practice about five hours a day and just before the competition, I practiced about seven hours each day.

HC: Did you ever worry about injury because of the long hours of practice?

SM: No. I listen to my body and I am conscious of any pain. I have a series of exercises that help and I take a break of at least five minutes for every hour of practice.

HC: There was so much music to memorize. Did

about the competition

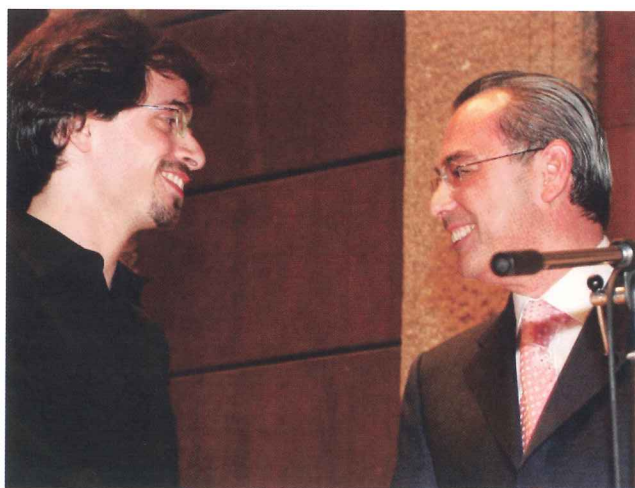
There were 23 contestants and 10 Jury members from 15 different countries.

At the conclusion of the first stage, 16 contestants proceeded to the second stage, and six of those proceeded to the third stage.

Three contestants played in the final stage with the Israel Philharmonic Orchestra, performing Renie’s Concerto in C Minor for Harp and Orchestra; in addition each contestant played a short piece of their choice.

Visit www.harpcontest-israel.org for more details about the competition.

"I enjoy playing all kinds of music, as long as it is well written," says Magen. "My real love is chamber music, and I am also really drawn to contemporary music."



"I have never owned my own harp," says Sivan Magen, left, with Antonio Forero, President of Lyon & Healy. "It is so great that I have won a harp!" As part of his First Prize package, Magen received a Gold Style 23 harp from the Chicago harp company.

you find this challenging?

SM: Unlike most of the other aspects of harp playing, I usually don't find memorizing music a major difficulty. In the process of learning a piece, I memorize it quite quickly. Reading music actually disturbs me, so I like to memorize the notes at quite an early stage of the learning process, which allows me to better develop my personal interpretation and the feeling of "owning" the piece. The most difficult piece to memorize was the Israeli contemporary piece, so I practiced with the notes for much longer on this piece. And, for the concerto, I performed it with piano, so I knew all of my entrances by heart.

HC: Please give us more details about how the competition is organized.

SM: The competition pays for your hotel and you are taken care of once you are in Israel, but the contestants have to buy their own plane ticket. We all stayed at a hotel near the beach in Tel Aviv where most of the competition was held. On the first day, we drew numbers in a lottery to decide the order. We kept this same order throughout all the stages of the competition. I was very impressed with how well everything was organized and how nice both the organizers and the other contestants were. I made a number of new friends. It really took me by surprise that everyone was so positive and warm. Their attitudes really helped me feel more comfortable during the competition.

HC: But, still, the competition must have been stressful. Were you ever nervous? How did you cope with the stress?

SM: Of course, I was nervous—this was one of the hardest experiences of my musical life, but I dealt with the stress by using some of the methods I learned while I was a student in Paris. At the end of each year at the conservatory, there is a very important jury and your performance is taken very seriously. I found that the only way to prepare for the stress was to actually perform the repertoire over and over again and locate my weak points. You really don't know how ready you are until you perform in front of an audience. I performed the entire repertoire several times in front of an audience before the competition. During the last two weeks before the competition, I ran through both the first and the second stage for myself every day, in order to develop the stamina and concentration needed.

HC: You looked so confident and relaxed when you walked out on stage. What do you do to prepare yourself mentally?

SM: Thanks, but I really was nervous! I have some

breathing and visualization exercises that I do before I go on stage. I learned these from my teacher, Isabelle Moretti. [Moretti won the Tenth International Harp Contest in Israel in 1988.]

HC: It is so impressive that you studied in French in Paris, in Hebrew in Jerusalem, and now in English in New York City. Hebrew is your mother tongue, but how did you become fluent in French and English also?

SM: My family lived in Paris for a year when I was 12 and I studied in French. In Israel, everyone studies English for many years, but I improved my English mainly by reading. I can read easily in English, French, and Hebrew.

HC: You not only studied in different languages, but from very different harpists. How has that affected your technique and general approach to the harp?

SM: I feel very lucky that I have studied with such great teachers. Most of how I play technically comes from what I learned in Paris. But I am really interested in searching for the best technique and one of my dreams is to figure out for myself some general principles which will incorporate the best from many different styles of technique.

HC: Well, if you practice so many hours and are also going to graduate school, what do you do in your spare time?

SM: I spend time with good friends. I read and play music. I don't have time for much else!

HC: Do you listen to jazz, rock or popular music?

SM: Of course I know some popular and Israeli music, but it is mostly classical music that I love and that I listen to.

HC: What type of music do you enjoy performing the most?

SM: I enjoy playing most kinds of music—as long as it's well written. My real love is chamber music, and I am also really drawn to contemporary music. I played a new piece that was written for me by an Israeli composer in the second round. I like contemporary music in part just because it is new—and the harp repertoire is always in need of new additions—but also because modern composers treat the harp as more of an equal and serious instrument, unlike its place of mostly “salon” entertainment in the eighteenth and nineteenth centuries. I think that it is only now that the rich possibilities of color that the harp can offer attract the best contemporary composers.

HC: You performed last summer at the Marlboro Festival in Vermont. What pieces did you play?

INSIDE THE COMPETITION

Author Sunita Staneslow shares her thoughts

Countless of hours of practice (and of course an abundance of talent) went into the preparation for this elite contest. I must admit that the prizes are tempting. The First Prize winner is awarded a new, Lyon & Healy Style 23 gold concert grand harp, in addition to performances in Israel, a London debut recital, and a CD recording. Enough to launch a great career! Several thousand dollars are awarded to the second and third prize winners and four additional awards are given for the best performances of various works in the earlier stages of the competition.

There really was a buzz in the Israeli press this year about the competition. This was due in part to the change in location from Jerusalem to Tel Aviv for the first stages. Also, the competition has truly earned its status as a premier musical event. Israelis take great pride in the event, which was the brain-child of A.Z. Propes almost 50 years ago. Seeking new ways to attract visitors in Israel, he had the brilliant idea to create an international harp contest. In 1959, Propes invited some of the best harpists in the world to serve on the jury for the first competition. It proved to be an inspiring event. It was here in Israel that this gathering of harpists founded the American Harp Society!

Getting through the doors into the auditorium for the final stage was like pushing your way through a wall of people to get into the World Series. The concert was free, but I could have sold my tickets for a handsome fee. It was standing room only and although it was broadcast live over the radio, there was a delay in the start due to the noise of all the extra people squeezing their way into the last remaining seats and places on the floor.

The winners are announced after the judges meet in private. Usually, this is when many of the Israelis head back home, but this time they stuck around until the judges announced the winners. I am sure that I was not the only one who could taste victory.

You see, although the harp is actually a rare instrument in Israel, it has deep roots. King David is perhaps the most celebrated harp player of all time. In Israel, parents teach their kids that King David played the harp. That is their first and often only association with the instrument. Well, watch out because Sivan Magen is about to change all that. Future generations in Israel may point to a harp and tell their kids “that's a harp—like Sivan Magen plays!”



MEET THE JURY

Top harpists from around the world judged the contest; pictured left to right:

Emilia Moskovitina (Russia); Karen Lindquist (United States); Jana Bouskova (Czech Republic); Ieuan Jones (United Kingdom); Kumiko Inoue (Japan), Vice Chairperson; Judith Liber (Israel), Chairperson; Chantal Mathieu (France); Jennifer Swartz (Canada)

Not pictured: Irena Kaganovsky-Kessler; Menahem Breuer (Israel)

SM: I played the Ravel *Introduction and Allegro*, the Debussy Trio, and the Saint-Saens *Fantaisie*. I also performed less known pieces, such as the Ibert Trio, Schumann Songs, opus 95 (originally for soprano and harp!), and a chamber version of the Brahms Songs, Opus 17. This was one of the most wonderful musical experiences I've ever had, and I really hope I'll have the chance of repeating it next summer.

HC: Well, now that you have won the biggest harp competition in the world, where will you go from here?

SM: Well, I would like to do as much performing as possible: solo, chamber, and orchestral. I first need to finish my degree at Juilliard because I want to teach in the future.

HC: Will you move back to Israel after you graduate?

SM: I don't know yet where I will live or where my career will take me, but I do hope that at some point I'll be able to come back to Israel, at least partially.

HC: We wish you much success. You have an incredible future ahead of you. We are impatiently waiting for you to graduate and start performing full time! ●

Repertoire

What does it take to win the Israel contest? First, learn all this...

Stage I

1. D. Scarlatti Sonata, choose one
 - a. A Major K208 (Andante e cantabile)
 - b. F Minor K466 (Andante moderato)
2. Francesco Petrini
Sonata in B-flat major Op.3, No. 6
Allegro-Andante-Presto
3. Israeli Composition, choose one
 - a. Paul Ben-Haim: Poem
 - b. Ami Maayani: Toccata
 - c. Zvi Avni: Vitrage
 - d. Yehezkel Braun: Fantasy
 - e. Leon Schidlowsky: Five Pieces for Harp
 - f. Josef Tal: Dispute
 - g. Jan Freidlin: Sonata in Three Visions
 - h. Haim Permont: Novelette
4. Marcel Tournier
Sonatine
Allegrement - Calme et expressif - Fièvreusement

Stage II

1. C.P.E. Bach
Sonata in G Major
Adagio un poco - Allegro - Allegro
2. Choose one Sonata
 - a. Germaine Tailleferre: Sonate pour Harpe

- b. Paul Hindemith: Sonate für Harfe
- c. Alfredo Casella: Sonata per Arpa
- d. Pierick Houdy: Sonate pour Harpe
- e. Ernst Krenek: Sonata for Harp
3. Henriette Renié
Ballade Fantastique
4. Free Choice Contemporary work written after 1970 (preferably by a composer from the contestant's own country)

Stage III Semi-final

1. Sergiu Natra
Commentaires Sentimentaux, flute, viola & harp
Moderato - Mélancolique - Allegro
2. Sofia Gubaidulina
garten von freuden und traurigkeiten
for flute, viola & harp
3. Claude Debussy
Sonate for flute, viola & harp
Pastorale - Interlude - Final

Final Stage

1. Henriette Renié
Concerto in C Minor for Harp and Orchestra
I - Allegro risoluto II - Adagio IV - Allegro con fuoco
2. Obligatory encore
Free choice solo piece of 5-7 minutes duration

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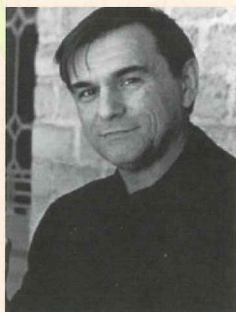
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adult learning
specialist
Ann Arbor, Mich.



ELZBIETA SZMYT
classical harpist
Bloomington, Ind.



FRANK VOLTZ
inspirational and
jazz harpist
Fairfax, Va.

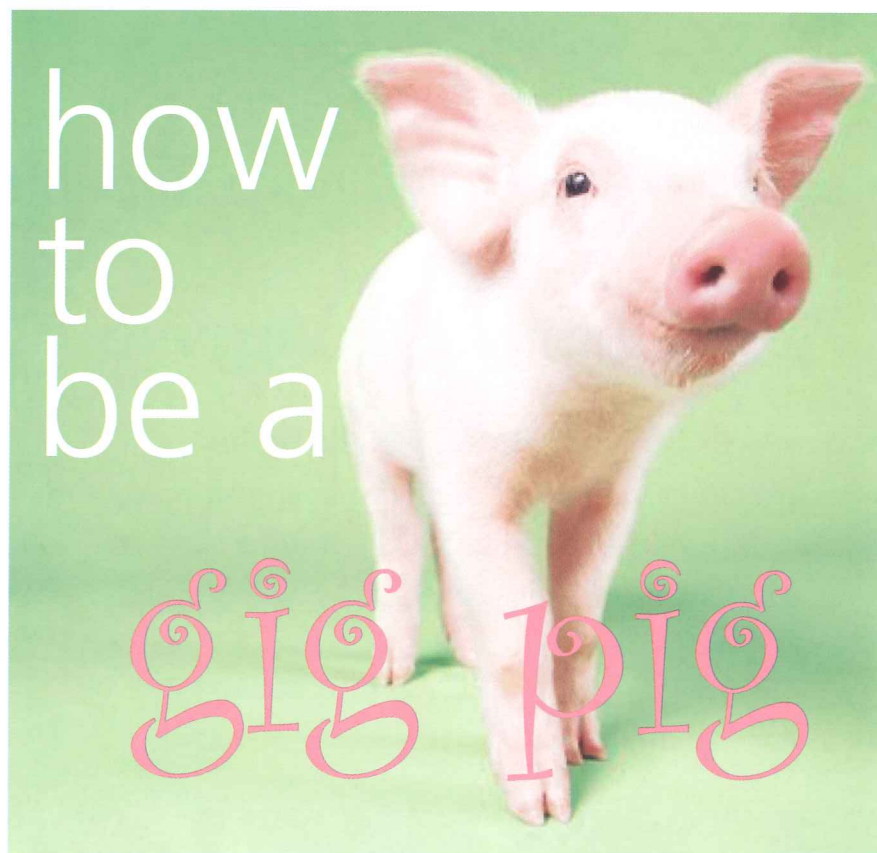


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Musicians hear it all the time these days: “There isn’t any work.” “Funding is drying up.” “No one appreciates live music any more.” The list goes on and on. It’s enough to make the most optimistic string plucker among us ponder career options at the local Starbucks. And yet a quick look around shows harpists who are getting gigs, networking, and sustaining careers as freelance musicians. These harpists live in major cities and in small towns. They are recent college graduates and seasoned veterans of the music scene. They’re out there, and they’re working. We playfully refer to them as “gig pigs.”

What separates these go-getters from the pessimistic couch potatoes who buy into the doom-and-gloom concept of live music in America? We asked a few of them to share their secrets. From how they approach the business of music to how they approach the art of performing, the common thread seems to be a desire to know their audience and their customer. It’s not surprising to learn that for these harpists, they are frequently one and the same.

ASSESS YOUR MARKET

“Gigging as a student taught me a lot, but it wasn’t until I was out of school that I began to realize how much of a business getting gigs really is. In my short time being a professional freelance harpist, I’ve

What makes the difference between harpists who wait for the phone to ring and those who bring home the bacon? We asked some busy freelancers to share their secrets.

by Kimberly Rowe and Alison Reese

learned that the more you know about the business side of music, the better. It’s important to have a clear vision of what you want, and a thought-out plan of getting it. I think the best getting-started strategy is to make yourself visible to any potential opportunity.

“When I moved to Charlottesville, I was on the phone five hours a day for two weeks networking and making connections. At the conclusion of those two weeks, I had contacted over 200 people. Although word of mouth is certainly the best way to get gigs, that only gets your foot in the door. What you do with the opportunities you’re given is totally up to you. Experience has taught me that you really don’t get a second chance to make a first impression, and I take that into consideration when I’m marketing my services to important clients. This strategy has worked for me so far, and I have had more success than I expected in these first few months. I try to always keep in mind that playing the harp for a living is running a small business; you have to be constantly assessing your market and finding new strategies to keep yourself afloat.”

Adrienne Wager, Charlottesville, Va.

BUILD A STRONG NETWORK

“I’ve found that the most important thing I can do to get more and better gigs is to be proactive about

finding and creating work for myself. As a harpist, I'm lucky because I can diversify my market almost without end.

"I try to meet as many musicians as possible every time I play a gig. When I moved to a new city a few years ago, I contacted the personnel directors of all the orchestras I could find within 60 miles. I wrote to inquire about sub-list auditions and included my current resume and a brief biography. At first, I took every gig I could get; no matter how difficult the group or how little the pay (within reason of course!). Since it can take a while to become known in a new area by word of mouth, I took the initiative to get my name into the hands of people looking for harpists including catering directors, bridal consultants, contractors, and other harpists.

"For private engagements I've found that the most effective way to advertise has been to create and keep an updated Web site. This is great not only for gigs, but also for finding and communicating with students. I'm able to keep recordings, pictures, and an updated list of my performances, as well as other information on the Web site. Finally, I've had success with attending wedding industry networking parties to hand out brochures and connect with other people in the industry."

Marguerite Lynn Williams, Miami, Fla.

KNOW YOUR PEERS

"One of the most important resources I have found is the friendship of other harpists in the area. For many reasons, it is important to build a good relationship with them. Along with such friendships come the connection for referring gigs and receiving gig referrals. Also, it helps to make sure that you are on the same page with your pricing and policies, so that your rates fairly compare with other harpists in the area. Each time I have moved, I have checked with several harpists before accepting my first gigs, because rates can vary widely depending on location.

"One of the best ways I have found to consistently draw in gigs is by meeting as

many people as possible at each performance I give. For example, when playing at a wedding, there are many other people who rely on the same line of work: wedding planners, florists, caterers, disc jockeys, etc. I often try to meet these people after the performance and exchange business cards if it seems appropriate. Often, they are just as delighted to share their information as I am to share mine.

"I have also found performances through other professional affiliations. For example, the orchestras I have performed with often are called by people who are looking to hire soloists or small ensembles for various events. Additionally, schools and churches are often called for the same purpose. Building resources and networking through such organizations is an excellent way to establish repeated performance opportunities."

Jaymee Haefner, Denton, Texas

GET THE WORD OUT

"I keep a stack of brochures and demo CDs in my car so I have them available at all times. People are often interested in my work when they find out that I am a harpist. I am prepared to give them demo info so they can pass it on if they know someone who is getting married, having a party, etc. If I happen to be driving past a country club, hotel, restaurant, funeral home, etc. I will sometimes drop off a demo packet to the sales or banquets manager. When at a gig, I also leave brochures with the manager and other vendors.

"There are a handful of country clubs and hotels that regularly refer me to their clients needing music services. These places are an invaluable resource for gigs because their clients trust their recommendation. I occasionally write them thank you notes or call them after receiving a number of referrals to let them know how much I appreciate their referrals and trust in my work. I am always sure to thank them in person when I arrive at the gig they recommended me for."

Dawn Bishop, Chicago, Ill.



Name: Wendy Willis

Business philosophy: "I try to play to my audience."



Name: Adrienne Wager

Business philosophy: "I try to always keep in mind that playing the harp for a living is running a small business."



Name: Dawn Bishop

Business philosophy: "I keep a stack of brochures and a demo CD in my car so I have them available at all times."

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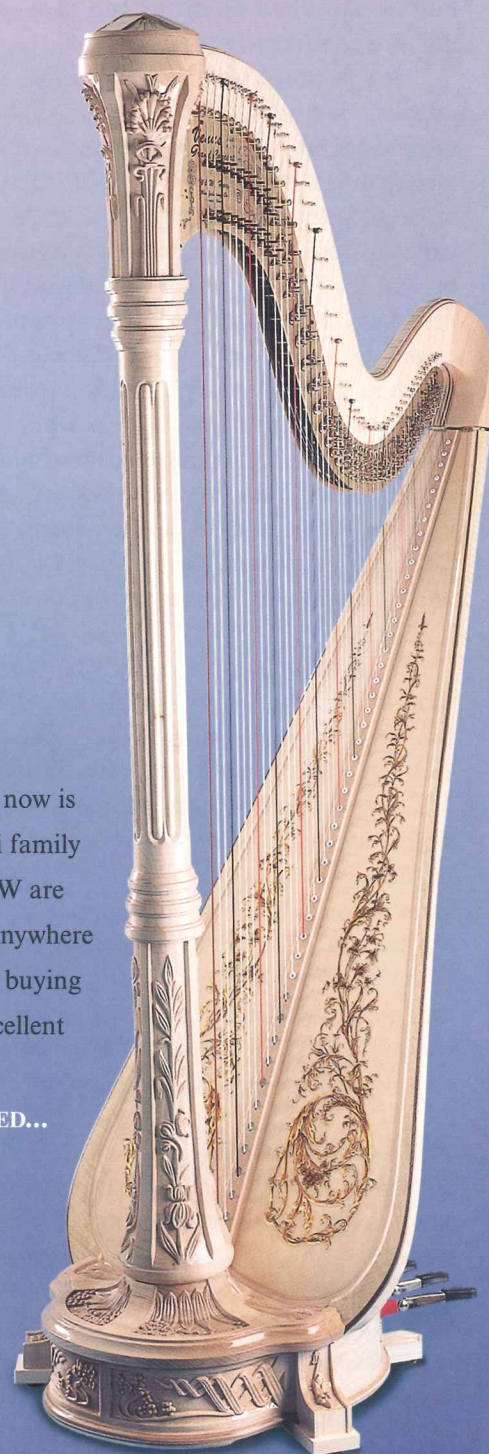
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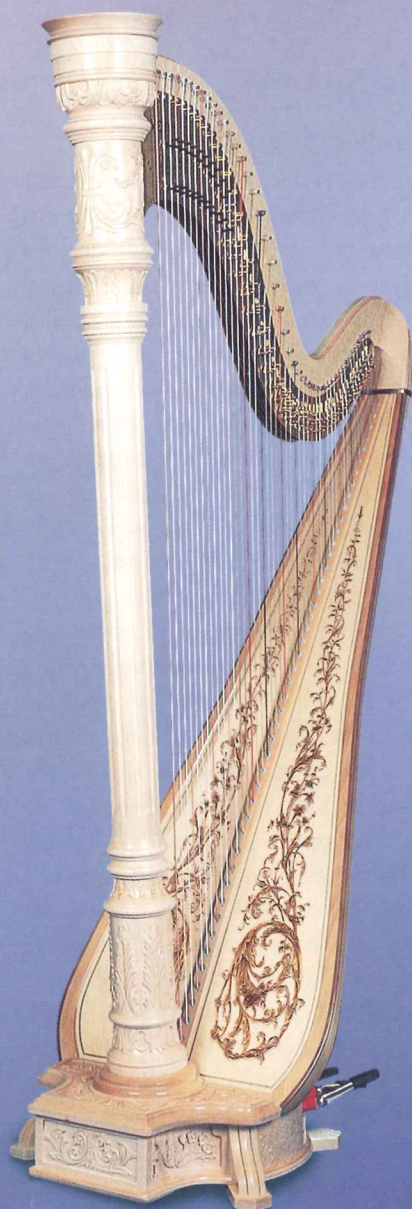
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Name: Karlinda Caldicott

Business philosophy: "I heard about people doing bridal shows, and I decided to explore that area of advertising."



Name: Marguerite Lynn Williams

Business philosophy: "I try to meet as many musicians as possible every time I play a gig."



Name: Jaymee Haefner

Business philosophy: "One of the most important resources I have found is the friendship of other harpists in the area."

"For me, work comes from a broad spectrum of sources...bridal show marketing, Internet marketing. Nothing original, just lots of it."

HERE COME THE BRIDES

"In 1999 I returned to the Albany/Saratoga, N.Y. region after a long absence. In many ways it was like starting over. We moved when my son was one year old, and I hadn't been playing much at all the past two years, so first I had to feel like I could play the instrument again before I felt confident enough to contact anyone in the local music scene. I eventually got up the nerve to contact a few harpists I knew from previous years, as well as regional orchestras, to see if I could be on their sub lists.

"Somehow I heard about people doing bridal shows, and I decided to explore that area of advertising. The big thing I learned about bridal shows is not to sit there playing the harp the entire time. When I tried that approach people thought I'd been hired to play and just smiled and kept walking past! I soon learned that it's more effective to play a demo CD while I greet people and hand them free demo CDs as they pass by, plus other materials if they're interested, such as price list, upcoming performances, and sample repertoire list. My bio is in the insert of the CD, so that's one less piece of paper to hand out. I set up my booth as attractively as I can (flowers, candles, etc.), with both my pedal and lever harp on display, ready to play upon request. At some shows I don't play at all, and at some I play quite a bit—it all depends on the flow of the show and the interest of the people attending.

"For me, work comes in from a broad spectrum of sources, not just one or two. Orchestral contacts, friendly and supportive relations with fellow harpists in the region, bridal show marketing, Internet marketing. Nothing original, just lots of it."

Karlinda Caldicott, Saratoga Springs, N.Y.

PLAY TO YOUR AUDIENCE

"Last year I received an e-mail from the event coordinator of an upscale senior citizen retirement center. He was looking for music for a Valentine's Day Sunday brunch. They loved the harp so much that they have invited me back to play one or two Sundays per month for the past year. The seniors kept saying that they were impressed by my song selection. I played music primarily of the '30s and '40s.

"Now I try to play to my audience. I know that glisses and fast arpeggios may not be cool to the average harp player, but if they are put in the right place in the music, the audience loves them. Adding these effects is educational as well as pleasing to the novice ear. Whether I'm playing at an upscale hotel in downtown D.C., or at a charity event, I always try to perform the pieces as though I were singing them. If I play the song 'People,' I try to imagine how Barbra Streisand would sing it. Or if I'm playing 'Chances Are,' I try to play it as the singers of the '60s would have performed it. Every once in a while I'll pull out David Ice's arrangement of 'Have I Told You Lately,' by Van Morrison. The song really impresses male listeners. It shows them that the harp is not only beautiful, but can also rock."

Wendy Willis, Washington D.C.

BUILD A WEB SITE

"I believe that the most important marketing tool to have these days is a good Web site. A Web site allows the world to find you and listen to your music; it allows you to flash your personality to the world, and it allows you to advertise yourself to millions of Internet users. Marketing and self promotion have never been easier and we can do it all from the comfort of our own home.

Other important tools for getting gigs include networking, building positive

working relationships, word of mouth, and recommendations from fellow harpists and happy clients. When it comes to fees, I feel it's important to be flexible and open to negotiation as every situation is different.

"I've found that the good old saying 'You need to give in order to receive' has proven to be true when it comes to getting work. Giving a free harp presentation at schools is a good way to find eager new harp students. Visiting nursing homes or hospitals with your harp not only makes yourself and others feel good, you never know—you might even get a gig out of it. You need to get out there to be seen and heard. If you top this off with enthusiasm and a great attitude, wonderful opportunities are bound to arise."

Julia Cunningham, Los Angeles, Calif.

LEAVE YOUR MARK

"I work very closely with several wedding coordinators in my area. One of them hired me to play for a wedding she was planning, and a few months later I got another call from her for two more weddings. That's when the brain cells lit up and I started contacting wedding coordinators who I had played for before. The coordinators have my demo CDs, contracts, and promo material. Once a year each coordinator receives a thank you note and tickets to an upcoming concert that I'm performing in.

"Funeral homes have been a wonderful source of midweek gigs. Again, it was a funeral director who gave me his card after I had just finished playing at a graveside funeral, asking me to contact him. I've since talked to other funeral home directors and given them CDs and business cards. I always leave tickets to an upcoming performance. The fact that I'm not just asking them to do something for me, but also giving something in return (OK, call it a bribe) stands out in their minds. I'm the first person they think of when a harpist is wanted.

"Whenever someone comes up to chat with me, they always leave with my business card in their hands. Those little cards

have generated a lot of gigs for me. I've had people call saying, 'I got your card from a friend two years ago and want to know if you will play for my niece's wedding.' Not a good idea to leave the house without them!

I can't say enough about how important personality is in landing gigs. I always, always smile, never complain, even when I can't see the notes on the stand for the sweat pouring down my face during those sweltering outdoor weddings. I sometimes think it doesn't matter what, or how well you play. People will adore you, even if you are churning out 'Twinkle, Twinkle, Little Star' for the fortieth time, as long as you do it with a smile on your face." ●

Cheryl Roeske, Silver Spring, Md.



Name: Cheryl Roeske

Business philosophy: "I always leave tickets to an upcoming performance. The fact that I'm not just asking them to do something for me, but also giving something in return stands out in their minds."

"Whenever someone comes up to chat with me, they always leave with my business card in their hands. Those little cards have generated a lot of gigs for me."

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third annual summercamp roundup

This year's list is bigger than ever. Read on for 35 reasons not to stay home this summer!

by Nadia Noor



Looking for something to do this summer? Look no further than the following pages. We present to you 35 great ways to while away the summer months in our annual Summer Camp Roundup. Summer is a wonderful time to expand skills, explore new music, experience ensemble playing, and enjoy the company of fellow harpists. Summer harp camps offer opportunities for all that and much more. Since many of the popular programs fill up early, now is the time to plan ahead, to consider and weigh options, and to look forward to long days filled with concentrated time to delight in the tremendous joy of the harp and everything that goes along with it. Our camp list includes 35 options for harpists of all ages, ranging from intensive harp seminars to orchestra festivals to adult retreats. With so many great choices, there's bound to be something here for you.

—Editor's note: The information following each entry was obtained in late fall, 2006, by viewing Web sites and talking to program directors and former students; it represents their descriptions and perceptions of the programs described. Some programs offered more insight than others. We tried to be as thorough as possible in researching program details, however some information was not available as of press time and is noted as such

within each entry. If you know of a program that is not included here, please contact us so we can include it next time.

ABRSM—HARP SCHOOL SUMMER HARP ACADEMY

Lever or pedal harp

Dates: July 2–July 6

Application deadline: April 1

Instructors: Carol McClure (Artistic Director), Skaila Kanga, Erzebet Gaal, Sally Duran, Abigail Crouch, Pat Dougal, Alison Warford

Location: Southern Baptist Theological Seminary, Louisville, Ky.

Accommodations: Conference center hotel accommodations

Cost: \$550 (includes double occupancy room, meals, and tuition), \$700 (single occupancy)

• Harps available to rent on a limited basis

Requirements: Application, audition recording, teacher recommendation for first-time students

Age: 10 and up

Level: Beginner through advanced

Features: Skaila Kanga is the featured clinician. Also includes supervised practicing, private lessons, and daily masterclasses focused on performance practice,

Associated Board of the Royal School of Music (ABRSM) exam preparation, and etude study. Classes for advanced students and teachers include Cadenza-Writing 101, Researching Rarely-Hearth Harp Repertoire, Student-Oriented Teaching: Pedagogy Perspectives from Eastern Europe, Tone and Facility: the Strong and Supple Hand, and Preparing Orchestral Excerpts in Record Time. Classes for intermediate students include ABRSM Scales and Arpeggios, The Young and Prepared Orchestral Harpist, Rhythm, Movement and Performance, Solfege for Sight Reading, and Harp Maintenance 101. Stretching and strengthening classes, ensemble practice, recital performances, social events, and recreation time are daily camp features.

Student's-Eye View: "The environment of Summer Harp Academy was exactly what I needed as I prepared my Grade 8 and Diploma examinations." —Parker Ramsay

Contact Info: harpschool@harpschool.org

ALICE GILES SUMMER HARP COURSE

Lever or pedal harp

Dates: Course One: July 1–July 7; Course Two: July 8–July 14 (Applicants may choose to take Courses 1 and 2 together)

Application deadline: March 30; first come, first served

Instructor: Alice Giles

Location: Williams College, The Berkshires, Mass.

Accommodations: Single dorm rooms with shared bath on each floor

Cost: One Course: \$1,060; Two Courses: \$2,120 (Fees include tuition, room, and board)

- Harps available to rent on a limited basis

Requirements: Application (available via Web site)

Age: No limit

Level: Beginner through advanced

Features: Six half-hour daily individual lessons in an open master class setting; ensemble rehearsals and performance; workshops on aspects of harp playing such as relaxation, sound production, and repertoire.

Student's-Eye View: "The students are so supportive of each other—I felt like I was constantly learning something new from my lesson, another student's lesson, or even just from the other students who attended." —Jennifer Ellis

Contact Info: www.metronomeinc.com

ARIZONA HARP EXPERIENCE

Lever or pedal harp

Dates: July 23–28 (Salt Lake City); Aug. 13–18 (Tucson)

Application deadline: not available

Instructors: Carrol McLaughlin and Cathy Clayton with teaching assistants from the University of Arizona and the HarpFusion ensemble

Location: Salt Lake City, Utah; Tucson, Ariz.

Cost: \$750 (includes tuition, room and board, and activities); private lessons with Carrol McLaughlin: \$65 per lesson

- Financial assistance is not available
- Harps are not provided or available for rent

Requirements: None

Age: No limit

Level: Beginner through advanced

Features: Theme—The Joy of Performing. Classes helping students get rid of stage fright and play at their best on stage, as well as classes on jazz harp and improvising, time management, and tools to help students achieve the most in each practice session; ensemble playing and improvising with the ensemble; opening solo recital by Carrol McLaughlin; student performance in masterclasses and a public concert. A survey of techniques and strengths of Suzuki, Renie, Grandjany, Salzedo, etc. will be discussed, including recommendations on how to incorporate the best of all techniques into your own playing. "In all classes, a positive, enthusiastic, 'you can do it!' atmosphere is a key ingredient," says McLaughlin. "The course will enhance the performing skills of harpists of all ages."

Student's-Eye View: "A wonderful opportunity for you to learn more about the harp, techniques of professionalism, and most importantly yourself. Because of the positive atmosphere, I now feel I can reach my goals." —Abby Webb

Contact Info: Carrol McLaughlin: drcarrol@aol.com; Cathy Clayton: cathrync@email.arizona.edu; www.azharpexperience.com

ASPEN MUSIC FESTIVAL AND SCHOOL

Pedal harp

Dates: June 13–Aug. 19

Application deadline: Jan. 12 (\$100 application fee due)

Instructors: Nancy Allen and Lisa Wellbaum

Location: Aspen, Colo.

Accommodations: Dormitories

Cost: Tuition: \$2,800; Room and Board: \$2,950

- One Harp Fellowship (merit-based) awarded each summer—covers tuition, room, and board; scholarship assistance (merit- and need-based) also available

Requirements: Application form, current resume, two



Top: Lynelle Ediger leads students at the Richmond Summer Harp Institute; Carol McClure tutors a young student at the ABRSM-Harp School Summer Harp Academy.

letters of recommendation, three copies of audition CD or cassette (see repertoire requirements on Web site), financial aid form (if applicable)

Age: No limit

Features: Orchestral performances (five orchestras), private lessons, chamber music studies, and elective music-related courses.

Student's-Eye View: "Provides a truly extraordinary environment in which you are surrounded by music students and working professionals playing at an incredibly high level." —Sarah Stern

Contact Info: www.aspenmusicfestival.com; 970-925-3254

BERKLEE COLLEGE OF MUSIC SUMMER PERFORMANCE PROGRAM

Pedal harp

Dates: July 7–Aug. 10

Application deadline:

Instructor: Felice Pomeranz

Location: Berklee College of Music, Boston, Mass.

Accommodations: On-campus housing is available, but limited; students who require dorm accommodations should apply early.

- Partial tuition scholarships available

Cost: Tuition: \$3,895; Housing: \$2,375; Additional fees: \$160 total

Requirements: Not available

Age: 15 and up at start of program

Features: Music in all contemporary styles; private lessons, ensembles, labs, instruction in theory and musicianship, visiting artists.

BLUE LAKE FINE ARTS CAMP

Dates: Session I (Intermediate): June 27–July 8; Session II (High School): July 11–22; Session III (High School): July 25–Aug. 5; Session IV (Intermediate): Aug. 8–19

Application deadline: Not available

Instructors: Not available

Location: Manistee National Forest, Michigan

Accommodations: Cabins

Cost: \$1,025 per session (includes tuition, room and board, and harp rental)

- Financial assistance is available
- Harps are provided (included in total cost)

Requirements: Application

Age: Intermediate: entering grades 7–9; High School: entering grades 9–12

Features: Sessions include private lessons, intensive practice, harp ensemble, and classes in theory, harp history, and performance skills.

Contact Info: www.bluelake.org

BREVARD MUSIC CENTER

Pedal harp

Dates: June 20–Aug. 5

Application deadline: March 1

Instructor: Katie Buckley

Location: Brevard, N.C.

Accommodations: Single dorm rooms with shared bath on each floor

Cost: not available (total cost was \$4,300 in 2006)

- Scholarships are available to qualified students

- Harps available to rent on a limited basis

Requirements: Online application and audition CD or uploaded mp3 file

Age: 14–post-graduate

Features: Orchestra and solo opportunities; in addition to a rigorous schedule of instruction, students collaborate with faculty and guest artists in more than 80 public performances.

Student's-Eye View: "I got the chance to play alongside the professional orchestra and even play an opera in addition to the tons of orchestral works; there are plenty of playing experiences as well as master-classes and phenomenal concerts." —Andrea Mumm

Contact Info: www.brevardmusic.org/study; dknowles@brevardmusic.org

CENTRAL COAST HARP WORKSHOP

Lever or pedal harp

Dates: July 14–16

Application deadline: June 29

Instructors: Marcia Dickstein; guest faculty varies with the repertoire (i.e. adding other instrumentalists for chamber music)

Location: Cal Poly University campus, San



Susan Bennett Brady leads a dress rehearsal for the grand finale concert at the Young Artist's Harp Seminar, in Rabun Gap, Ga.

Luis Obispo, Calif.

Accommodations: Cal Poly dorms or local commercial motels

Cost: Tuition-Performing students: \$325, Auditors: \$100

- Early registration discount/Scholarship aid available
- Harps provided for workshop sessions and recital

Requirements: Application (available via Web site)

Age: No limit

Features: Main focus is playing together in harp ensembles and chamber music "We spend time on the individual needs of the participants-repertoire, interpretation, technique, stage presence, or physical issues," says Marcia Dickstein.

Student's-Eye View: "I learned so much about how to be a better chamber musician. It is an ideal opportunity for harpists of any level who are working on chamber music, especially the Debussy trio." —Michael Steadman

Contact Info: www.debussytrio.com; info@debussytrio.com; 310-472-9740

COMOX VALLEY YOUTH MUSIC CENTRE

Lever or pedal harp

Dates: July 23–Aug. 5

Application deadline: March 1

Instructor: Rita Costanzi

Location: Comox Valley, British Columbia, Canada

Accommodations: Single dorm rooms with

shared bath on each floor

Cost: Tuition: \$680 CA; residence package extra

- Rental harps are available

Age: 14 and up

Features: Chamber music, orchestra, performance, sectionals, and private lessons.

Contact Info: www.cymc.ca; info@cymc.ca

EASTERN MUSIC FESTIVAL

Pedal harp

Dates: June 23–July 29

Application deadline: Not Available

Instructor: Anna Kate Mackle

Location: Guilford College, Greensboro, N.C.

Accommodations: Guilford College residence halls

Cost: \$4,295 (includes tuition, room and board)

- Need- and merit-based scholarships available
- Second harps provided for rehearsals/practice in other venues

Requirements: Application, live or recorded audition (\$50 application fee after Jan. 1)

Age: 14–20

Features: Focus on orchestral playing; also includes chamber music, private lessons,

master classes, daily concerts, academic classes (non-credit), and recreational activities.

Contact Info: www.emfNC.org; admissions@easternmusicfestival.org; 877-833-6753, ext. 27

EASTMAN SUMMER INSTITUTE "THE PRACTICAL HARPIST"

Pedal harp

Dates: June 24–June 30

Application deadline: June 1 (apply earlier to guarantee space)

Instructor: Kathleen Bride

- Guest Clinician: Peter Wiley, harp technician

Location: Eastman School of Music, Rochester, N.Y.

Accommodations: Eastman Living Center

Cost: Tuition: \$460; Housing/Meals: \$60 per night/\$360 for the week

- Financial assistance is not available
- A limited number of harps are available for participants who live beyond driving distance

Requirements: Online application, resume, current repertoire list

Age: 15 and up to stay on campus

Features: Kathleen Bride will play the opening recital. Peter Wiley will give a

"I got the chance to play alongside the professional orchestra and even play an opera. There are plenty of playing experiences."

Far right: students pose after a concert at the Saratoga Harp Colony (also pictured on pg. 34); Diane Michaels, Robbin Gordon-Cartier, and Merynda Adams celebrate with students at the North Jersey Harp Chapter Camp.



one-day clinic on "Keeping Your Harp Happy and Healthy", which will include hands-on activity for participants. The rest of the week will focus on memorization, warm-ups, sight-reading, building a strong technique, and performance. Participants recital closes the week.

Student's-Eye View: "I enjoyed being with other harp enthusiasts at work and play. The highlight of the week was spending time one-on-one with Professor Bride."

—Carolyn Scott

Contact Info: kbride@esm.rochester.edu

"HARP MASTERS" INTERNATIONAL HARP ACADEMY

Pedal harp

Dates: August 5–13

Application deadline: April 1; first come, first served

Instructors: Skaila Kanga, Milda Agazarian

Guest Artists: Park Stickney, Gwyneth Wentink

Location: Herzberg/Aarau, Switzerland

Accommodations: Herzberg Convention Centre

Cost: Full participant package: \$1,185 (includes tuition, room and board, and activities); Auditors: \$40 per day

• Harps provided by Salvi Harps (included in participant package)

Requirements: Application (available on Web site), teacher recommendation

Age: No limit

Features: Daily masterclass sessions and ensemble rehearsals, opportunity for private lessons, private practice time each morning, solo and ensemble performance opportunities. Harp-related lectures and

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interactive discussions on such topics as stage presence and performance, how to manage your life as professional harpist, and how to set your professional goals and reach them, are also part of the program. Course ends with Gala Concert of all participants. This intensive and demanding week program is meant for motivated harp students who want to make the most of their harp experience this summer.

Student's-Eye View: "One of the highlights was being able to speak face to face with the international solo artists and getting first hand accounts of the commitment and dedication required for a successful professional career." —Mary Reid

Contact Info: www.harpmasters.com; info@harpmasters.com; +4131 921 5975

HARPARTS ADULT STUDY RETREAT

Lever or pedal harp (pedal harp emphasis)

Dates: June 10–17

Application deadline: May 1

Instructors: Lynne Aspnes, Chilali Hugo, and Christopher Scheer

Location: The Lodge at Smithgall Woods, Helen, Ga.

Accommodations: Single rooms in The Lodge at Smithgall Woods

Cost: \$2200 (includes single occupancy lodging, meals, and classes; one double occupancy room available at \$1500)

- Rental harps can be made available with two months prior notification

Requirements: Registration form (available via Web site)

Age: 21 and up

Features: Private lessons, group classes (topics include performance success, music theory, harp maintenance, musicology, repertoire, and large ensemble performance), yoga classes, individual practice time, small ensemble practice, and free time. "HarpArts is a week-long study retreat for adult harpists. Removed from the everyday distractions of busy lives and nestled into the spectacular natural beauty of Smithgall Woods, we will be focusing on on individual musical and technical accomplishment, on sharing and performing with others both in group

and individual settings, and on reflecting on the role music plays for us in our daily lives. Performance classes, a faculty recital, and a final workshop presentation for the North Georgia community will round out the evening offerings," says Lynne Aspnes.

Student's-Eye View: "A wonderful opportunity for me to spend an entire week in an absolutely beautiful location with fellow harp friends focusing on working to be the

best harpist I can be." —Judy B. Smith

Contact Info: www.harparts.org

HOT SPRINGS MUSIC FESTIVAL

Dates: June 2–16

Application deadline: First come, first served for qualified applicants


Harp Mentor: Shana Norton

Location: Hot Springs National Park, Ark.

Accommodations: Info. not available

Cost: Meal and transportation costs vary;

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Students participate in a workshop at the Place Des Arts Summer Celtic Harp Camp.



full scholarships and housing are provided for all apprentices

Requirements: Resume and audition recording

Age: 18 and up (younger students must provide chaperone)

Features: The Festival, now in its eleventh season, pairs world-class mentor musicians from major orchestras, chamber ensembles, and conservatory faculties with pre-professional apprentices, all of whom receive full scholarship plus housing. The two groups play side by side in orchestral, chamber, solo recital, vocal, choral and chamber opera repertoire. For two weeks, these musicians present 20 concerts and over 250 open rehearsals for music lovers from across the globe.

Contact Info: www.hotmusic.org

INSIDE THE MUSIC— OUTSIDE THE BOX

(Exploring musical performance with Deborah Henson Conant)

Lever and pedal harp

Dates: July 9–14

Application deadline: May 1

Instructors: Deborah Henson-Conant; Karen Montanaro

Location: Celebration Barn, South Paris, Maine

Accommodations: Rustic accommodations; camping space available (www.CelebrationBarn.com)

Cost: \$700 (includes tuition, meals, and accommodations)

- Rental harps may be available depending on demand

Requirements: See Web site

Age: 18 and up (younger students may be accepted with parental consent)

Designed for professionals and pre-professionals looking to create a new show, develop or hone performance techniques, find their own voice, and/or develop a more integrated program.

Features: Daily class warmups; development of performance, arrangement, and improv skills; preparation for competition and performance. Private directing sessions provide one-on-one coaching with Deborah and Karen; evening sessions provide masterclass-style feedback on performance and allow students to gain insight from each others' development; special sessions provide hands-on experience with strap-on harps, amplification, and specific harp techniques. Deborah and guest coach Karen Montanaro present techniques Deborah herself learned in developing her own unique style of playing.

Contact Info: www.HipHarp.com; info@HipHarp.com

INTERLOCHEN ARTS CAMP

Pedal harp

Dates: High School: June 23–Aug. 6; Intermediate: June 23–July 14, July 15–Aug. 6; Junior: June 24–July 7, July 8–July 21, July 22–Aug. 6

Application deadline: Feb. 1 for priority financial aid

Instructors: Ellen Heinicke Foster and Joan Raeburn Holland

Location: Interlochen, Mich.

Accommodations: Cabins

Cost: High School: \$6,162; Intermediate: \$3,615 per session; Junior: \$2,370 per session (all costs include tuition, room and board, and harp rental)

- Multiple-session discounts available
- Financial assistance is available

Requirements: Application and audition recording

Age: High School: grades 9–12; Intermediate: grades 6–9; Junior: grades 3–6

Features: High school and intermediate divisions: Private lessons, studio classes, recitals, and ensemble experience. Studio classes provide performance opportunity, practice help, brainstorming, and distinguished guest appearances. The large ensemble aspect of the program includes work with Interlochen's orchestras, wind ensembles, and choirs. There will also be harp ensemble, possibility for chamber music, and the opportunity for harpists to focus on their solo playing with mainly a lesson and practice. The Junior division offers daily harp classes, with practice and lessons within the class.

Student's-Eye View: "The most memorable times were the orchestral experiences, as well as the experience with famous guest conductors like Gerard Schwartz and Otto Werner Mueller." —Fay Hazaveh

Contact Info: www.interlochen.org; 800-681-5912 (Admissions)

ISABELLE PERRIN HARP CLASS

Pedal harp

Dates: July 30–Aug. 5

Application deadline: July 1

Instructor: Isabelle Perrin

Location: Central High School, Traverse City, Mich. (near Interlochen)

Accommodations: Northwestern Michigan College dorms

Cost: Approx. \$850–\$900 (includes private lessons, room and board, and additional fees)

- Limited number of harps available

Requirements: Application



June 30–July 14, 2007
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Susan Bennett Brady, *Atlanta Opera Orchestra*

Kimberly Rowe, *Harp Column*

Two counselor positions available; see website for details.

Rental harps generously provided by the Virginia Harp Center.

For more information call **800 582-3021** or visit **www.harpseminar.com**.

Age: No limit

Features: "All of the lessons are given in the European style, which is in an open lesson format. This is a fantastic way to learn from observation, hear new repertoire, and gain new experience in playing in front of one's peers. The participants are surrounded by serious harpists but in a non-competitive environment which is still really fun. The classes are held in the afternoons, practice is in the mornings,

and evenings are spent in group activities such as beach time, Interlochen concerts, dinners out, etc." —*Sylvia Norris*

Student's-Eye View: "The musical input I gained at each lesson heightened my enthusiasm and inspiration. I gained valuable information on how to play a piece with musicality and expressiveness." —*Lara Somogyi*

Contact Info: Sylvia Norris (coordinator): Norrisharp@aol.com, 231-922-3546

LONGHORN MUSIC CAMP

Pedal harp

Dates: June 24–30

Application deadline: Not available

Instructor: Delaine Fedson

Location: University of Texas at Austin

Accommodations: Dorm adjacent to campus

Cost: Residential campers: \$545 (includes room and board); commuter campers (day camp): \$375

- A limited number of university harps are reserved for out-of-state campers

Requirements: Audition recording (for first-time attendees)

Age: Graduates of grades 8–11

Features: The program focuses on solo and ensemble experiences exploring classical traditions and improvisational styles. In addition, participants have the opportunity to attend special master classes on a variety of topics including Alexander technique, selected orchestral audition excerpts, chamber music, harp maintenance, and career discussions.

Student's-Eye View: "One of my favorite parts was the music theory class taught by Ray Pool. He made theory really interesting." —*Anne Keller*

Contact Info: www.longhornmusiccamp.org; lmc@www.utexas.edu; 512-232-2080

MASTERWORKS PERFORMING ARTS FESTIVAL

Pedal harp (lever harpists may be considered on a case-by-case basis)

Dates: June 24–July 22

Application deadline: none (\$25 application fee before Mar. 31; \$50 after)

Harp Instructors: Karen Grimsey and Lynn Gorman DeVelder

Location: Grace College, Winona Lake, Indiana

Accommodations: Grace College residence halls

Cost: \$2,400 (includes tuition, room and board)

- Financial assistance is available

- Harps may be provided if necessary

Requirements: Application and recorded audition

Age: 14–26

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- Carole Mask, adult, Virginia

For more information visit our website at www.midwestharpfestival.com or call 918.832.0934

Features: Weekly private lessons, daily orchestra rehearsals (may include ballet and opera), performance opportunities and coachings in chamber and solo settings, and concerto competition. Various instrumental masterclasses and seminars are also offered. The Masterworks Festival is a non-denominational Christian performing arts festival; students attending also have the opportunity to discuss and examine the integration of faith and art. This is facilitated in evening Bible studies with faculty and in Sunday morning worship services.

Student's-Eye View: "Unique because of an environment of openness spiritually and musically that is fostered and encouraged by all the faculty." —*Hannah Muzzy*

Contact Info: www.masterworksfestival.org; 888-836-2723

MIDWEST HARP FESTIVAL

Lever or pedal harp

Dates: July 15–21

Application deadline: March 30 for \$25 discount; late fees apply after June 1

Instructors: Lorelei Barton (director), Ruth Giessen, Jody Guinn, Courtney Hershey Bress, Jan Jennings, Steve Moss (harp technician)

Location: Oral Roberts University, Tulsa, Okla.

Accommodations: On-campus housing (no frills) or nearby hotels at special rates

Cost: Basic rate (housing not included): \$385; see Web site for additional options/costs

- Financial assistance available as needed; discounts apply for family members
- Harps are available for rent

Requirements: Registration form (additional form required for solo competition)

Age: All ages; children under age 12 must attend with a registered parent or older sibling

Features: Workshop Topics: Improvisation, Rhythm, Practicing Techniques, How to Play with Expression, Lever and Pedal Harp Maintenance Classes, The History of the Harp; Festival Store allows students to have access to products from Lyon & Healy, Melody's Music, Vanderbilt Music,

and a few local artists; Hear It Played—daily hour-long session where music from the store is played for the students; solo competition, master classes, private lessons, evening fun activities.

Contact Info: www.midwestharpfestival.com; mwhf@sbcglobal.net; 918-832-0934 (Lorelei Barton)

IMPULSE ANN ARBOR YOUNG ARTIST'S HARP INSTITUTE

Pedal harp

Dates: July 1–14

Application deadline: February 15 for priority consideration (\$55 application fee)

Instructor: Lynn Aspnes

Location: School of Music, University of Michigan, Ann Arbor

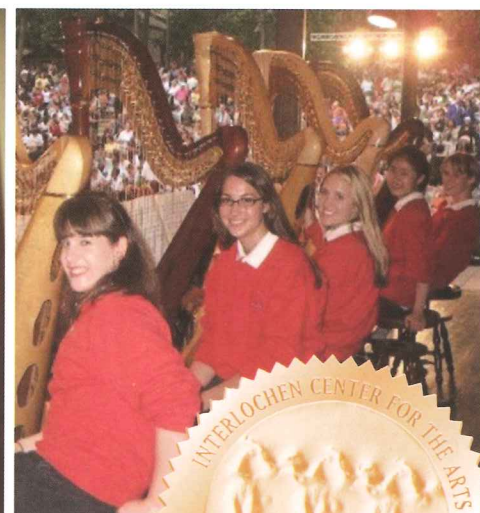
Accommodations: University dorms

Cost: \$1,595 (includes tuition, room and board)

Financial assistance is available

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PO BOX 199 Interlochen, MI 49643

Requirements: Audition recording and essay

Age: Completed grades 9–12

Features: Performance study, including extensive individual practice time, group and private lessons, and harp ensemble and performance skills classes will be integrated with instruction in body awareness, performance anxiety, productive practice techniques, and the opportunity to prepare for college auditions. Harp Institute

participants will join other MPulse Ann Arbor students for musicianship, conducting, and Dalcroze classes while also experiencing campus life in Ann Arbor.

Student's-Eye View: "The most beneficial aspect for me was having my own private practice room because it helped me focus."

—Meredith McCay

Contact Info: www.music.umich.edu/special_programs/youth/mpulse; 866-936-2660

NORTH JERSEY HARP CHAPTER CAMP

Lever or pedal harp

Dates: July 9–13

Application deadline: May 15

Instructors: Robbin Gordon-Cartier, Merynda Adams, and Diane Michaels

Location: New Jersey Youth Symphony facility

Accommodations: Hotel, if necessary

Cost: \$400 (program cost; housing not included)

- Financial assistance is available
- Harps can be available for rent

Requirements: Application

Age: 14–26

Features: The camp consists of masterclasses, private lessons, workshops, and ensemble. It culminates in a concert.

Contact Info: Robbin Gordon-Cartier: harp-spirits@mac.com; Diane Michaels: verizon.net

NORTHERN IOWA SUMMER HARP WORKSHOP

Lever or pedal harp

Dates: July 22–28

Application deadline: June 1

Instructors: Gretchen Brumwell and Jacquelyn Venter Ridder

Location: University of Northern Iowa, Cedar Falls, Iowa

Accommodations: University residence halls

Cost: \$415 (includes tuition, room and board)

- Financial assistance is available
- Limited number of harps available

Requirements: Application

Age: Entering grades 8–12

Features: The Northern Iowa Summer Harp Workshop offers students a week-long opportunity to immerse themselves in harp study. Students spend seven hours a day in the harp studio participating in harp ensemble, duos and trios, private lessons, classes, and individual practice. Classes focus on skills needed for orchestral playing. The week concludes with a recital of the students' work. Recreational activities are planned for the evenings.

Contact Info: 319-363-1546; 800-782-9519

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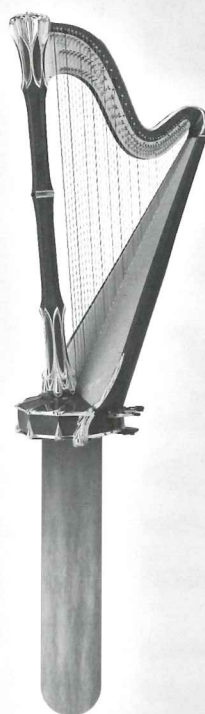
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PLACE DES ARTS SUMMER CELTIC HARP CAMP

Lever harp

Date: June 2

Instructors: Rebecca Blair, guest instructor (TBA), and Guest Fiddler Ewan Clark

Location: Place Des Arts, Coquitlam, British Columbia, Canada

Accommodations: Area hotels, if necessary

Cost: \$103.40

Harps may be available for rent; contact program for details

Requirements: Application and recorded audition

Age: 16 and up

- Level: Beginner to intermediate

Features: Accomplished Celtic harpist Rebecca Blair and guest will cover the following topics: harp technique, improvising and learning by ear, left hand accompaniment, relaxed hand position, and music theory (as needed). The workshop culminates in a lively harp circle as fiddler Ewan Clark joins the group.

Student's-Eye View: "Wonderful teachers and performers—they show us the "tricks of the trade" in such a fun way that I go home itching to practice some more."
—Fujiko Arden

Contact Info: www.placedesarts.ca; mburner@placedesarts.ca; 604-664-1636

RICHMOND SUMMER HARP INSTITUTE

Lever or pedal harp

Dates: Week 1: July 30–Aug. 3 (beginning students only); Week 2: August 6–10 (intermediate to advanced students); Week 3: Aug. 13–17 (advanced students only)

Application deadline: May 1

Instructors: Lynnelle Ediger-Kordzaia, Director; additional faculty and guest artists to be announced (see Web site)

Location: Richmond, Va.

Accommodations: Boarding students are hosted by local harp families

Cost: Week 1: see www.collegiate-va.org; Weeks 2 and 3: Tuition: \$550, Board: \$150

- Some scholarship assistance available for Weeks 2 and 3
- Harps are provided

Requirements: Audition tape required for Week 3

Age: 7–18

Features: The Richmond Summer Harp Institute is an intensive study of the harp, with immersion in both its solo and ensemble literature. Harpists will focus on technique and on performance skills through a conservatory-styled program. Morning Classes: Music History, Music Theory, Aural Skills; Afternoon Classes: Harp Ensemble, Private Lessons, Coaching; Seminars: Introduction to Improvisation and Jazz, Conducting Basics, Practical Seminar for the Music Student, The Gig Harpist, Orchestra Skills, Harp Therapy Overview; Extras: Final Performance on last day of camp, admission to historic Agecroft Hall, excursion to nearby Carytown, social activities.

Student's-Eye View: "It has given me a really great background that has enabled me to take a college level music theory class in my freshman year of high-school."
—Callie Guy

Contact Info: www.harpensemble.org;

harps.foundation@yahoo.com; 1-800-861-0127

ROCKY MOUNTAIN SUMMER CONSERVATORY

Pedal harp

Dates: July 15–August 4

Application deadline: April 1; Feb. 1 for priority financial aid consideration

Instructors: Christa Grix and Olive Bernard

Location: Lowell Whiteman School, Steamboat Springs, Colo.

Accommodations: School residence buildings

Cost: To be announced (\$3,010 in 2006)

- Financial assistance available
- Harps are available for rent

Requirements: Application form, statement of goals, teacher's recommendation, and audition recording

Age: Senior division: 15–17; Young Artist division: 18 and up

Features: Rocky Mountain Summer Conservatory offers three weeks of intensive individual attention to six student harpists from two harp instructors.

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Students receive two private lessons per week, three scheduled individual practice hours daily, classes in technique, performance readiness and ensemble performance, masterclasses, public recital performances, and jazz theory and improvisation for harpists taught by Christa Grix. Harpists join string students in courses like eurhythmics, tae kwon do, photography, mountaineering, or jazz improvisation, and enjoy outdoor activities such as mountain hikes, bicycle or horseback riding, and river tubing. RMSC, a chamber music and harp school, aims to develop mind, body, and spirit as well as musicianship, in a collegial, noncompetitive, mentoring atmosphere.

Student's-Eye View: "Unique in that it offers personalized attention from the most dedicated teachers I have ever met. Quality time to focus on harp in a beautiful setting." —Lily Kornbluth

Contact Info: www.rockymountaincsc.org;
Olive Bernard: olive.john@sbcglobal.net,
806-355-8052; Christa Grix: grix@sbcglobal.net, 248-347-6881

ROCKY RIDGE MUSIC CENTER

Young Artist students: Pedal harp only; **Junior students:** Lever and pedal harp

Dates: Young Artist Seminar: June 11–July 15 (short session June 25–July 15); Junior Student Seminars: Session I; July 17–29, Session II; July 31–Aug. 12

Application deadline: April 15; as soon as possible for students desiring financial aid

Instructor: Lynne Abbey-Lee

Location: Estes Park, Colo.

Accommodations: Cabins in the woods of a National Historic District; buffet meals in a dining hall

Cost: Tuition-Young Artist: \$3,000 (short session \$2,100), Junior: \$1335 per session; Room and Board: approx. \$175/week

- Financial assistance is available
- Harps can be available for rent

Requirements: Letter of recommendation, repertoire list, audition recording (or live audition)

Age: Young Artist: 15–24; Junior: 10–14

Features: Young Artist Seminars-private lessons, theory instruction, chamber music coaching, masterclasses, concerto

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competition, performance classes, and solo, chamber, and orchestra concerts; Junior Student Seminars-lessons, theory, chamber music, orchestra, performance classes. Depending on the number of students for any session, harp ensemble may also be offered. Recreational activities include hiking in Rocky Mountain National Park, horseback riding, volleyball and basketball, activities in the nearby town of Estes Park.

Contact Info: www.rockyridge.org; 970-586-4031; Lynne Abbey-Lee: lynneal@champmail.com, 303-942-1363

SARATOGA HARP COLONY

Pedal harp

Dates: July 29–Aug. 19

Application deadline: Not available

Instructor: Elizabeth Hainen

Location: Skidmore College, Saratoga Springs, N.Y.

Accommodations: University dormitory

Cost: Inquiries should be made in writing

- Limited scholarship funds are available
- Rental harps are available

Requirements: Two letters of recommendation (except for previous participants) and current resume; recent recording is suggested but not mandatory

Age: No limit

Features: Participants study with Elizabeth Hainen, Principal Harpist of The Philadelphia Orchestra and faculty member of the Curtis Institute of Music and Temple University. They also attend evening concerts at the Saratoga Performing Arts Center featuring The Philadelphia Orchestra, weekly recitals, masterclasses and mock auditions led by members of The Philadelphia Orchestra. The Saratoga Harp Colony Ensemble is coached by Nancy Lendrim and Kimberly Rowe. The Harp Ensemble of the 2006 Saratoga Harp Colony was featured at the manor Palazzo Riggi.

Student's-Eye View: "I learned an immense amount not just technically, but also about how to approach a piece of music, how to think about my playing, and how to create a more dynamic performance."

—Nisa Marks

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SEWANEE SUMMER MUSIC FESTIVAL

Pedal harp

Dates: June 16–July 22

Application deadline: Mar. 15

Harp Instructor: Marian Shaffer

Location: University of the South, Sewanee, Tenn.

Accommodations: University dorms

Cost: \$3,050 (includes tuition, room and

board)

- Financial assistance is available

- Harps are not available for rent

Requirements: Live or recorded audition

Age: 12 and up

Features: Chamber music (weekly coachings/performances, faculty recitals), orchestra (weekly performances), private lessons; off-campus activities, on-campus activities and facilities; faculty chamber music recitals; individual attention; adult dormitory supervision; exceptional natu-

ral beauty. "We have a lot of orchestra pieces for next year with lots of great harp parts: Bartok's Concerto for Orchestra, Britten's Young Person's Guide to the Orchestra, etc. We always use multiple harps for each part, so there are always at least four harps on stage at every concert. Everyone gets to learn and play the orchestral repertoire offered," says Marian Shaffer.

Student's-Eye View: "I really enjoyed Sewanee because it is a full orchestra camp. There is much interaction between the harpists, but you also have the opportunity to learn from other musicians." —Mary Aubrey Landrum

Contact Info: www.sewanee.edu/ssmf; ssmf@sewanee.edu; 931-598-1225

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"SHENANDOAH PERFORMS" PERFORMING ARTS CAMP

Lever or pedal harp

Dates: July 8–22

Application deadline: April 10 (Mar. 2 for discounted tuition)

Harp Instructors: Elizabeth Blakeslee

Location: Shenandoah University, Winchester, Va.

Accommodations: Dormitory

Cost: Residential camper (tuition, room and board): \$1,225 (\$1,125 when paid in full by Mar. 2); Day camper (includes on-campus meals): \$875 (\$800 when paid in full by Mar. 2)

- Financial assistance is available

- Rental harps may be available if needed

Requirements: Application and teacher recommendation

Age: Middle and high school students (approx. ages 12–18)

Features: "The 'Shenandoah Performs' Performing Arts Camp provides the opportunity for aspiring artists to hone their artistic skills through participation in a variety of small and large ensembles and instruction from world-class faculty. To balance the artistic experience, students participate in a wide range of supervised recreational activities that include ice cream socials, sports, dances, swimming pool parties, talent/skit nights, cookouts and a Shenandoah Summer Music

Theatre production," —Robin Posey-Blue (camp manager)

Contact Info: www.su.edu/shenandoahperforms; 540-545-7210

SUSAN ALLEN'S SUMMER HARP COURSE

Lever or pedal harp

Dates: July 22–Aug. 4

Application deadline: Mar. 30

Instructors: Susan Allen, Paul Baker, Stella Castellucci, Ellie Choate, and Dale Barco

Location: Pacific Palisades, CA

Accommodations: Large retreat house

Cost: \$1,700 (includes tuition, all activities, meals, and dorm-style housing)

- Some tuition scholarships available
- Contact Susan Allen for information on available harps

Requirements: Online application

Age: all ages

Features: Daily theory for harpists, ensemble practice, private lessons, masterclasses, workshops on arranging and harp maintenance, solo recitals by visiting artists, yoga, and group events such as hikes and beach trips. "This course provides apprenticeship training in a non-competitive and supportive atmosphere. Living together and working with other harpists in a beautiful setting, students of all ages and all levels benefit from hands-on performance training." —Susan Allen

Student's-Eye View: "A great opportunity for me to take a break from the world and pack in a lot of playing time and music theory, as well as build my confidence playing in front of other harpists."

—Kathy Lovin

Contact Info: www.summerharpcourse.com; susie@calarts.edu

TANGLEWOOD INSTITUTE YOUNG ARTIST'S HARP SEMINAR

Pedal harp

Dates: July 1–Aug. 11

Application deadline: Feb. 15

Instructors: Ann Hobson Pilot, Franziska Huhn (assistant)

Location: Tanglewood Institute campus in Lenox, Mass.

Accommodations: Dormitories on campus

Cost: \$5,375 (includes tuition, room, and board)

• Merit- and need-based financial assistance available by application

• Harps available

Requirements: Application and live or video-recorded audition

Age: 15–18

The program is very select; students are expected to be at the highest caliber.

Features: Weekly private lessons with Ann

Hobson Pilot, additional lesson from assistant, chamber music, harp ensemble, and music theory classes. Guest artists such as Paula Page and Elisabeth Remy give masterclasses throughout the session. Each season, harpists are chosen from the Harp Seminar to participate in the Young Artists Orchestra and Young Artists Wind Ensemble, when needed. The program is intensive and students are expected to spend a lot of time either in rehearsals or



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Session II: July 11 - July 22

Session III: July 25 - Aug 5

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For more information or application materials:

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practicing.

Student's-Eye View: "Not only did I learn so much from the harp faculty, but I also enjoyed playing with the other extremely talented musicians." —Melissa Miller

Contact Info: www.bu.edu/tanglewood; 617-353-3386

TOLEDO HARP WEEK

(Sponsored in part by the Northwest Ohio Chapter of the American Harp Society.)

Lever or pedal harp

Dates: June 25–29

Application deadline: None, but there is an early and late registration fee, and when you register early, you get your music for practicing.

Instructors: Denise Grupp-Verbon and Nancy Lendrim

Location: Owens Community College, Toledo, Ohio

Accommodations: Available nearby

Cost: To be announced (2006 program cost was \$125—includes all activities, souvenir t-shirt, and dinner on Fri. evening)

Harp rental may be available

Requirements: Membership in Northwest Ohio Chapter of the AHS (\$5/year)

Age: All ages

Features: Mornings include ensemble rehearsal and a daily group workshop. Past workshop topics have included harp maintenance, Finale music writing program, and a demonstration of different types of harps. On Friday there is a dress rehearsal, dinner, and one-hour ensemble concert, open to the public (the concert in 2006 was attended by over 250 people). Participants borrow ensemble music from the Harp Chapter for use; music is distributed in May.

Student's-Eye View:

"The most memorable event of the week was without a doubt the final concert. The opportunity to perform with 25 other harpists is simply priceless."
—Jennifer Meehan

Contact Info: Denise Grupp-Verbon: harpist@sbcglobal.net

UNIVERSITY OF ILLINOIS SUMMER HARP CLASS

Lever or pedal harp

Dates: June 7–9

Application deadline: April 1

Instructor: Ann Yeung

Guest Artists: The HarpCore Four, with new arrangements and a preview of their 2007 AHS National Summer Institute program; Jing-I Jang, opening concert artist

Location: University of Illinois at Urbana-Champaign

Accommodations: On-campus housing available (reserve by May 1); rooms reserved at Illini Union until April 1; other housing options available

Cost: Tuition: \$275; private lessons available for an additional fee.

- Contact Ann Yeung regarding scholarships

- Harps are provided

Requirements: none

Age: no limit

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"It has improved my playing and performing so much and it is a complete blast. It really motivates you to practice and brings out the joy in harp."

playing; optional harp ensemble jam for participants; evening concerts, concluding with a Participants' Recital on the final night; other activities to be determined. Auditors are welcome.

Student's-Eye View: "The environment was friendly and very comfortable. Seeing accomplished harpists in evening recitals was very inspirational." —*Katherine Denler*

Contact Info: www.music.uiuc.edu; annye-ung@uiuc.edu

YOUNG ARTIST'S HARP SEMINAR

Pedal harp

Dates: June 30–July 14

Application deadline: Mar. 15 (\$75 application fee)

Instructors: Susan Bennett Brady, Kimberly Rowe, and Marissa Knaub (assistant)

Location: Rabun Gap-Nacoochee School, Rabun Gap, Ga.

Accommodations: School senior dorm

Cost: \$1,595 (includes tuition, room, and board)

- Partial scholarships are available

- Rental harps are available

Requirements: Online application and teacher recommendation, audition recording (first-time students)

Age: 12–26

Features: The Young Artist's Harp Seminar is for serious harp students who want to focus entirely on the harp without distraction. The program is designed to improve performance skills and practice habits and intensify preparation for solo performances, orchestral auditions, and competitions. Students are expected to spend a period of

time each day in intensive practice. Other time will be spent in private lessons and masterclasses, solo recitals, mock orchestra auditions, and concerts for the community, including a grand finale parent's concert on the last day. Workshop topics include Stage Presence, Memorization, Nerves and Performance Anxiety, Competitions and Auditions, Orchestral Excerpts, Harp Ensemble, and Music Theory. Although the focus at YAHS is on harp, regularly scheduled recreational activities such as yoga, picnics, swimming, and hikes provide a break from practicing. Students have access to campus recreational activities including track, tennis, volleyball, lake swimming, and hiking trails.

Student's-Eye View: "It has improved my playing and performing so much and it is a complete blast. It really motivates you to practice and brings out the joy in harp."

—*Mary Fogarty*

Contact Info: www.harpseminar.com, 800-582-3021

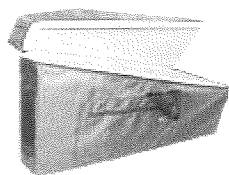
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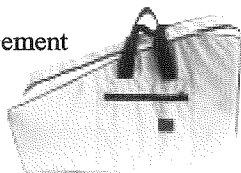
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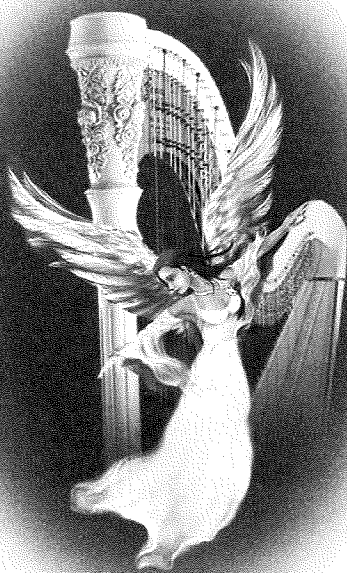
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new for the new year

Competition winner Nina Ruthardt makes her publishing debut.

by Jan Jennings

If Santa Claus didn't bring you exactly what you wanted, perhaps it's time to treat yourself to some new arrangements? Several new publications offer something for everyone.

For those who like jazz, Lyon & Healy has published two arrangements by Nina Ruthardt, first prize winner of the 2004 Jazz and Pop Competition. "Ghost Riders in the Sky" was written by Stan Jones and sung by Gene Autry in the movie of the same name. Ruthardt's arrangement of this musical cowboy legend is nine pages long, but it moves quickly and is packed with special effects and pedal changes. It starts out with a slow pedal slide which is intended to produce a buzzing sound. Later, there are several double pedal slides that bend the notes back and forth. Rhythmic tapping on the soundboard imitates the gallop of a horse. The arrangement is suitable for intermediate players and a CD recording is included with the music.

The second arrangement is "Bringin' Down the Walls," which is variations on the American spiritual, "Joshua Fit de Battle of Jericho." It starts out in 4/4 time with a swing feel and then moves into a

jazz waltz. The return to 4/4 is announced by the left hand with what sounds like a drum roll for a march. The last variation features triplets in the right hand. The piece ends with a long and complicated series of pedal slides (a la Park Stickney) that spans four octaves and can certainly tangle your feet without a little practice!

These arrangements are interesting and fun and showcase the creativity of this young talent.

If classical music is your preference, Stephanie Curcio has some new arrangements (Stephanie Curcio Publications) for both solo pedal harp and pedal harp duet. All are compositions by G.F. Handel.

First is the "Sarabande in D minor." Curcio's version is shorter and more accessible than the transcription by Yolanda Kondonassis (found in *The Yolanda Kondonassis Collection* reviewed in the May 2005 issue), but just as appealing. Fingering and phrasing are included and there are two variations.

Another delightful selection is "Allegro" from Suite 14 in G. Like the "Sarabande," this arrangement falls comfortably in the hands and is sight-readable by the intermediate player. It would make

a fine recital piece for a student or a nice addition to wedding prelude repertoire.

The last offering is "Air" for Two Harps, also from Suite 14 in G. The two parts are fairly equally matched in difficulty. The music comes with both parts printed as a score with the alternate part in smaller print. This makes it very easy to read and to stay together! Try this duet as well as the solos.

Vanderbilt Editions has published some romantic pop standards which will certainly be useful with Valentine's Day just around the corner.

"Killing Me Softly with His Song" is a gorgeous arrangement by Paul Baker for pedal harp of the love song made popular by Roberta Flack. Featuring lush rolled chords, glissandos, and arpeggios, this arrangement seems perfect for the harp. There are a few pedal changes-appearing in the middle of the score where you can't miss them-and none are difficult. There is one easy page turn. Intermediate players will be able to sight-read this music.

Mr. Baker has also arranged "Angel" by Sarah McLachlan. This is a fairly easy arrangement that can be played on lever harp by pre-setting one lever. Pedal harp players will have a simple pedal change. The last pedal change is incorrectly notated as F-natural instead of F-sharp, but this is an obvious error and shouldn't confuse anyone.

David Ice has arranged "It Had to be You" for pedal harp. Mr. Ice includes a

For those who like jazz, Lyon & Healy has published two arrangements by Nina Ruthardt, first prize winner of the 2004 Jazz and Pop Competition.

short intro and the less frequently heard verse before the familiar refrain. Lyrics are printed on the back page. Some fingering is suggested and all pedal changes are clearly marked. I couldn't help wanting to hear an A7 chord (with a C-sharp) rather than an A min7 in measures 24 and 25 and every other occasion when this phrase is repeated. Of course this is personal preference and can easily be changed at the discretion of the player. The piece ends with a downward scale gliss with a C-flat added as an extra morsel of ear candy.

These three arrangements from Vanderbilt will make a great addition to your pop repertoire without much effort.

And finally for those with small lever harps, Maryjean Zarick has arranged and edited "Welsh Ground with 24 Variations" by Edward Jones. Published by Paradise Music, the music is written for a 22 string lap harp and takes more than nine minutes to play in its entirety. A CD is included.

No fingering is provided and would have been helpful on some of the more challenging variations. Four of the variations require lever changes and they are clearly notated with diamond-shaped notes. Variation 16 involves some tricky crossovers of the hands. Students can omit the variations that are too difficult until they are ready, but several of the variations are sight-readable at the upper beginner level. Ms. Zarick does a fine job of introducing different skills with each variation in a thoroughly enjoyable arrangement.

Happy New Year! ●

Jan Jennings is the music review editor for Harp Column and the author of The Harpist's Complete Wedding Guidebook and Effortless Glissing. She performs and teaches in Orlando, Fla.

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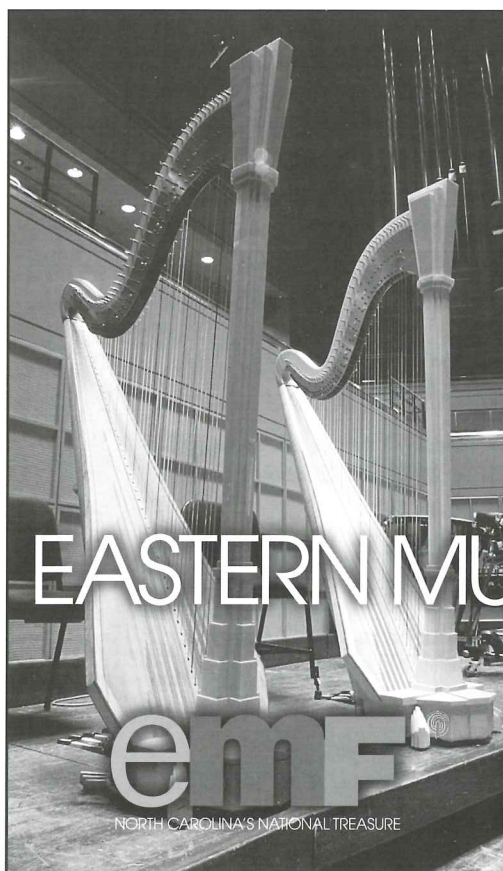
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A dog-on harp story;
plus, riding the stairway to heaven.

MMy daughter Emily and I were on our way to harp ensemble class and stopped off for gas. Emily's harp was in the back seat of our car. She and I both went in to get a soda. We then returned to the car, and I drove over to the pumps. As I was exiting the car to pump gas, Emily screamed. I looked inside the car, and to my surprise, saw a large-ish Chocolate Lab sitting in the back seat on top of the harp!

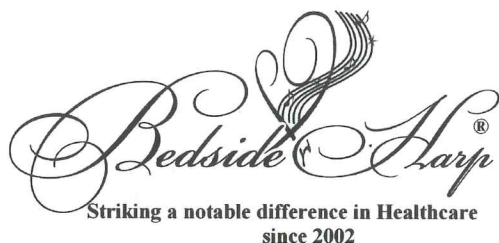
I jumped and screamed a bit myself, then calmed down enough to try to coax the hound out—both Emily and I were trying to keep a safe distance while having thoughts of a cracked soundboard.

The man pumping gas next to us had witnessed our screams and went for help (likely assuming a 36-week pregnant woman and her 11-year-old daughter weren't going to be very successful in retrieving the dog).

We did manage to get the dog out before the owner came to take him away. Hound and harp escaped the event unharmed, and Emily had a fun story to share at her class while I sat and contemplated why and how that dog ended up in the back seat of our car since we had closed the doors when we went in the store.

—Julie, via the Internet

"I looked inside the car, and to my surprise, saw a large-ish Chocolate Lab sitting in the back seat on top of the harp!"



Our Harp Therapist Certification Program— The Journey of a Lifetime

This program is not only a gift to those that are served, but especially, a gift to myself. I feel so blessed to be a part of this. Suzanne Mogolesko, RN, HCHT

This past year I traveled from California to Pennsylvania four times to participate in the Bedside Harp certification program. As a result of the classes and assignments I feel healed and empowered in ways I never expected. Already a local hospital has hired me to play for patients three half days a week. What a joy to know that at age 63 I have a new lease on life thanks to Bedside Harp! Barbara Rose Billings, Ph.D., HCMHT

Set out on your own BEDSIDE HARP journey—
On the web at www.bedsideharp.com or call 215-752-7599

A while ago I played harp on a flute recital at a local community music school. The recital room was in the basement of an older building that did not have an elevator. What they did have in place of this was one of those electric platform lifts onto which wheelchairs (or harps!) could fit. I had never used one before, but hey, it sure beat carrying my concert grand harp down and up some 15 stairs.

The guy operating the lift assured me, "No problem; don't worry," but I held the harp anyway as it glided down, walking next to it. At one point he tipped the harp back a bit to miss the ceiling, but all went well and I sighed in relief.

After the recital I was relaxed and unafraid, so we just put the harp on the lift and merrily ascended. Midway, however, the lift abruptly stopped. For a moment we couldn't figure out why. Was the lift stuck? Broken? Then we looked up and found the problem: the harp was wedged into the ceiling! The operator tried to make the lift go down, or up, and it would not budge.

So then I said: "Well, can anyone find a hammer?" A hammer was shortly found, and we really had no choice but to hack away at the ceiling until the harp was released. Down came bits and chunks of sheet rock, leaving a hole, but the harp was free after a few minutes and the lift worked again and carried the harp safely to the top of the stairs. I took the cover off, and to my surprise, the harp was not at all damaged. Now I know that wood is stronger than sheet rock! Not that I will test it again... ●

—Mary Jane Rupert
Cambridge, Mass.

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Pedal Harps For Sale

Camac Electro-acoustic Blue, concert grand, Low price. 47 strings, straight soundboard. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Camac Athena, concert grand, ebony. Extended soundboard. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Camac Athena, concert grand, natural, \$12,000. Three years old. Like new. Beautiful condition, gorgeous big sound. Camac guarantee. Call 607-661-2991. NY.

Camac Atlantide Prestige, concert grand, mahogany. 47 strings, extended soundboard, five year warranty. Superb sound. Competitive price. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Camac Clio Acoustic/Electric, 44 strings, natural birdseye maple, \$14,500. Gorgeous sound. Travel case, dust cover, and regulator included. Pictures available. Call 913-915-1797. KS.

Lyon & Healy Electric, semi-grand, walnut, \$15,000. 11 yrs. old. Excellent condition. Located in Chicago area. Call 630-876-2663 or email Lauraharpist@aol.com. IL.

Lyon & Healy Salzedo, \$23,000. Pristine condition. Single owner, rarely moved. Big brilliant sound. Call 518-893-7495.

Lyon & Healy Style 23, concert grand, gold, \$44,000. Extra wide spacing. Totally rebuilt, new board and neck, revived, new finish and gold gilding. Like new. Sought after by professional harpist for the clean warm sound. Call 701-235-4797. ND.

Lyon & Healy Style 100, semi-grand, walnut, \$12,000. Refurbished by Lyon & Healy in 2005. Includes set of strings and two tuning keys. Harp located in Florida. Call 305-562-0678.

Lyon & Healy Style 100, semi-grand, mahogany, \$12,500. Regulated annually. Very good condition, great sound. Rarely moved. Call 802-254-8650. VT.

Lyon & Healy Style 14, 44 strings, natural, \$14,500. Completely rebuilt by PDR Harps. Recently regulated. Beautiful condition, rich bass sound. Call 518-893-7495.

Lyon & Healy Style 17, gold. Built 1929. Newly revived, new neck. Excellent harp structurally, mechanically and cosmetically. Exceptional sound. Call 860-675-0227 or email peterreis@harp-international.com. CT.

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Lyon & Healy Style 22, semi-grand, gold/blonde, \$18,900. Decorated soundboard. Lovely sound. Call Julia for more information at 818-986-3262.

Lyon & Healy Style 23, concert grand, gold, \$29,500. Serial #6333-23. Rebuilt, new neck, all new action 2001. Full, rich, beautiful, even tone. Call Toronto 416-391-5175. CAN.

Lyon & Healy Style 23, natural. Mechanically and structurally an excellent instrument. Brand new neck. Wonderful sound. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Lyon & Healy Style 23, natural, \$22,000. Harp

built in early 1960's, chosen by Grandjany for one of his students. Was played for a few years and then unused and unstrung for next 40 years. All parts are original and in superb condition. Exceptional sound. Call 617-569-6642. MA.

Lyon & Healy Style 17, semi-grand, natural, \$16,500. Serial #8577. Regulated annually. Includes traveling trunk. Call 505-424-0774. NM.

Lyon & Healy, Style 23, concert grand, gold, \$28,000. Serial #3673. Excellent condition, gorgeous sound. Soundboard and neck replaced in 1991 at Lyon & Healy. Includes cover, trunk, bench, tuning key, and dolly. Call 202-244-4193 or email bsherman@icma.org. DC.

Pleyel Chromatic harp, 78 strings, gold. Serial #625, historic harp, all original. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Salvi Sinfonietta, semi-grand, mahogany, \$12,000. Very good condition. Call 703-409-8499 or email jennanaranjo@yahoo.com.

Salvi Daphne, 46 strings, natural, \$9,500. Purchased 2002. Excellent condition, never moved. Relocating from Florida to South Carolina. Will deliver within driving distance. Call 386-763-1626. FL.

Salvi Diana, concert grand, ebony. Extended soundboard. Low price. Call 860-675-0227 or email peterreis@harp-international.com. Ct.

Salvi Diana, concert grand, mahogany, \$24,250 o.b.o.. 3 years old, gold inlay on soundboard. Frequently regulated. Excellent condition, rich warm sound. Includes extended 5 year warranty. Contact me for more information: Emily Granger (816) 507-2954 emilygra@umich.edu

Salvi Diana, concert grand, natural, \$15,000. Serial #0677. Regulated annually. Includes traveling trunk. Call 505-424-0774. NM.

Salvi Orchestra, 46 strings, ebony. Straight soundboard. Low price. Call 860-675-0227 or email peterreis@harp-international.com.

Venus Aria, concert grand, blonde/natural, \$18,600. Serial #3395, built 2006. Brand new, mint condition. Beautiful sound. Includes cover and tuning key. Contact 856-358-0895.

Venus Encore, concert grand, Natural/bronze highlighting, \$13,250. Built 2002. Includes music stool, partial string set, tuner, tuning key, base and body covers and more. Email for details. MI.

Venus Paragon, concert grand, natural, \$13,000. Excellent condition. Beautiful sound. Regulated regularly. Harp located in Louisiana. Call 225-413-1712. LA.

Wurlitzer DDX concert grand, 47 strings. Rebuilt 5 years ago, new board, neck, bottom body base frame, re-riveted, gilding restored. Gothic design, extended and decorated soundboard. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Lever Harps For Sale

Argent Fox Lady Kimberly, Double 29, cherry, \$2,050. One year old, Truitt levers. Includes case and extra string set. Shipping included. Call 508-358-7615 or email ajfw123@aol.com. MA.

Blevins Consort 36, 36 strings, maple, \$1,700. Built 2005, nylon strings, full Loveland levers. Includes legs, extra full string set and case. Call 704-598-9593 or email bestew@mindspring.com.

Camac Aziliz, 34 strings. Fully levered, carbon fiber strings, round back, professional quality. Call Harps Unlimited International at 860-675-0227 or email peterreis@harp-international.com. CT.

Camac Electro-harp, 36 strings. Fully levered, carbon fiber strings, round back, professional quality. Best electro-harp available anywhere, with professional tripod. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Camac Korrigan, 38 strings. Fully levered, gut strings, concert gauge and tension. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Camac Melusine de Concert, 38 strings, low price. Fully levered. True Celtic sound, professional level instrument. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Dusty Strings FH 26, maple with walnut back, \$1,500. Full levers. Beautiful voice. Like new. Includes spare set strings, leg set, harp case and leg set case. Call 913-492-6828 or email harparts@aol.com. KS.

Dusty Strings FH-32, 32 strings, walnut, \$3,000. Six years old. Mint condition. Includes case, tuning key and extra string set. Email musicp@qwest.net or visit www.arizonaharpstore.com. AZ.

Dusty Strings FH32, walnut, \$3,200. Full Loveland levers. Excellent condition. Pictures available. Shipping not included. Call 703-494-3350. VA.

Dusty Strings FH365. New. Maple stave back. Includes amplification, pick up, full set of strings. 10% off. Call 701-235-4797. ND.

Dusty Strings Ravenna 26. New. Full Loveland levers. Includes case, full set of strings. 10% off. Call 701-235-4797. ND.

Harps and Harps, Inc. Classic 40, 40 strings, bubinga, \$5,000. Full Truitt levers, concert gut strings, extended soundboard, painted florals, purpleheart inlay. Email for pictures. Call 423 752-5729. GA.

Heartland Dipper, 29 strings, walnut, \$1,400. Sharpening levers on C's, F's and B's. Curved, staved back, comfortable harp to play. Superior, rich tone. Comes with additional tall legs to play using standard sized chair. Email harpanddulc@hotmail.com.

Kortier Italian Baroque, triple harp, maple, \$4,200. Standard 4.75 octave range of GG to e. Travel case included. Call 678-333-1718.

Kortier Neo Celtic, , walnut, \$1,500. Built 1998. Pristine condition. Excellent size for child. Email eifyffe@earthlink.net. OH.

Larry Fisher Egan, 30 strings, walnut/maple, \$3,000 o.b.o.. 2 years old, carbon fiber strings, full Loveland levers, decorated soundboard and pillar. Includes soft case and Fishman pick up. Photos available. Call 810-629-1172. MI.

Limerick Acousto-Electric Wirestrung, 26 strings, walnut, \$1,600. Lovely bell-like sound, or add electric guitar effects like reverb, distortion. Call 740-593-2504 or email williamw@ohio.edu. OH.

Lorien Raphael 26, 26 strings, walnut, \$1,725. Therapy harp. Truitt levers, strap buttons. Warm, lovely tone. Includes case, extra set strings. Call 607-687-3410. See at www.TheHarpStudio.net. NY.

Lorien Sasha, 22 strings, walnut, \$1,175. Therapy or travel harp. Strap buttons, Truitt levers. Lovely

tone. Case and extra set strings included. Call 607-687-3410. See at www.TheHarpStudio.net. NY.

Lyon & Healy Prelude, 38 strings, mahogany, \$2,000. Nine years old. Good condition, pleasant sound. Includes cloth cover and tuning key. Call 512-863-5421 or 512-508-1809 cell. TX.

Lyon & Healy Prelude, mahogany. Performance levers. Mint condition. Padded cover included. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Lyon & Healy Prelude, mahogany, \$4,300. Two years old, fully levered. One owner, like new. Includes cover and tuning key. Call 508-651-2851. MA.

Lyon & Healy Troubadour III, mahogany. Excellent condition. Low price. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Lyon & Healy Troubadour IV, ebony. Like new. Low price. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Pakistan 22 strings, mahogany, \$400 plus shipping. Beautifully carved, lovely decoration. Case and extra strings included. Call 410-235-4718 or email meholmes1@verizon.net. MD.

Pratt Chamber Harp, 36 strings. Full Camac levers, extended soundboard, hand crafted. Exceptional sound. Five year warranty. Includes padded carrying case. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Pratt Debutante, 36 strings, low price. Brand new model. Hand crafted, full Camac levers, straight soundboard. Five year warranty. Includes padded carrying case. Call Harps Unlimited International at 860-675-0227 or email peterreis@harp-international.com. CT.

Salvi Ana, 38 strings, mahogany. Looks like miniature pedal harp. Excellent condition. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Swanson 36 strings, ebony, \$3,000 o.b.o.. Beautiful full sound. Custom cover and folding stool included. Call 901-386-0952. TN.

Thormahlen Cygnet, 36 strings, walnut, \$4,500. Built 2005, mother-of-pearl vine inlay, gut strings. Pristine, lovely tone. Easy to move. Call 607-687-3410. See at www.TheHarpStudio.net. NY.

Timothy Aedh, 24 strings, walnut, \$1,470. Camac levers, Englemann spruce soundboard, locking strap buttons. Beautiful tone. Includes padded case. See at www.TheHarpStudio.net. Call 607-687-3410. NY.

Timothy Innisfree, 29 strings, maple, \$2,240. Full Camac levers, Englemann spruce soundboard. Lovely tone. Lightweight, easy to move. Includes case. Call 607-687-3410. See at www.TheHarpStudio.com. NY.

Triplett 25 wire strings, walnut, \$1,200. Mint condition. Includes case and extra strings. Call Julie at 828-242-3264. NC.

Triplett Christina, 25 strings. Therapy harp, 7 lbs. Fully levered with Camac levers, goes down to C below middle C. Lovely sound. Seven year warranty. Includes lap bar, harp strap and fleece lined case. Rent to own. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Triplett Eclipse Electro-Acoustic, 38 strings, natural maple. Fully levered with Camac new levers. Extraordinary sound. Seven year warranty. Includes fleece lined case. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Triplett Low Headed Irish, 25 wire strings, cherry. Fully bladed, Celtic knot design on acoustic holes in soundboard. Mint condition. Call 860-675-0227 or email peterreis@harp-international.com. CT.

Triplett Monterey, 36 strings. New and distinctive model. Pedal harp appearance. Seven year warranty. Includes fleece lined case and wheel assembly. Save \$1000. Call 860-675-0227 or email peterreis@harp-international.com. CT.

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Salvi Daphne, \$7,000. Want to purchase. Must be regulated and in excellent condition. Prefer natural finish. NC.

Harps For Rent

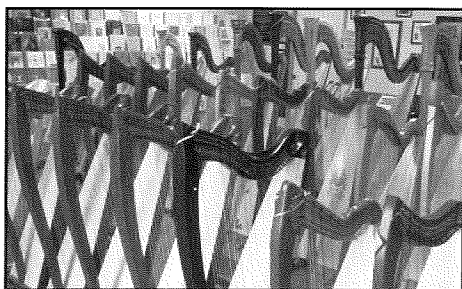
Lyon & Healy Troubadour, 36 strings, walnut, \$40 per month. Call 734-761-5085 or email rosen-son9@hotmail.com. MI.

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