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Valérie Milot

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with a mission

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March/April 2023
vol. 31, issue 5



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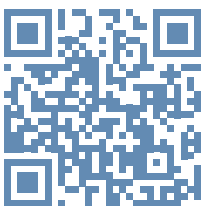
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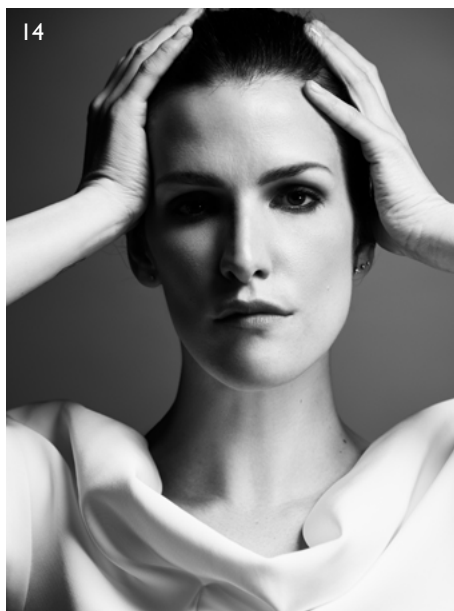
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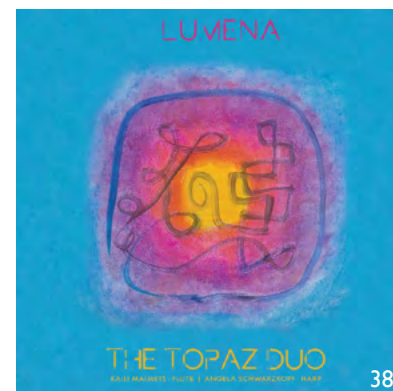
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Harp Column

Published by Harp Column LLC © 2023

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musician on a mission

Have you defined *why* you do what you do?

by Alison Reese

Do you have a mission? I'm not talking about the mission statement of the school or organization or business you represent. I'm asking if *you*, as a harpist, have a mission? I don't have one, and I would guess most harpists don't. That's not to say most of us don't have any direction or purpose in our harp lives, but defining our *mission*? I have to admit it had never crossed my mind until my conversation with Canadian harpist Valérie Milot for the cover interview in this issue (see "Milot on a Mission" on pg. 14).

Milot has built a career performing on stages throughout her native Quebec and beyond. She is not just a solo performer, she is a chamber musician and an entrepreneur, creating two companies that produce classical music concerts. Everything Milot does works to serve her mission, which is to make music, specifically classical music, more accessible to all people. That's where a mission differs from a goal. We all have goals—learn that piece, win that competition, land that plum gig—but a mission serves something larger than yourself. A mission speaks to a purpose or a community or an ideal, requiring you to focus outward rather than inward.

Milot also points out how critical authenticity is for a musician's mission. "I think that we just have to always be ourselves, and then we will connect with people, because I connect with a lot of artists, and they're all different," she says. "They all have something to say. And I always fall in love with artists when I feel they are just truly themselves."

Who hasn't been drawn in by a performer sharing their authentic self through their music or art? Authenticity has a magnetic quality that pulls you in. When you find that authentic expression of yourself as a musician, it feels like magic. Just ask Elizabeth Steiner (See "Biggie and Bartok" on pg. 10). She spent years studying and working as a musician until she finally experienced that magical moment. Hers came on stage, playing a tribute concert to legendary hip-hop rapper, The Notorious

B.I.G., at Lincoln Center.

"My lifelong commitment to learning the classical idiom and lifelong love of listening to every other kind of music had finally evolved into my new artistic task at hand," Steiner writes. She goes on to point out that it's not just the performers who get to enjoy that musical magic. The audience does as well. "Moments like this create such a satisfying experience for all involved," she concludes.

Not all musical missions are carried out on a stage.

They can happen anywhere—busking on a street corner, teaching in a lesson, or—as Jenny Ogan found—at the bedside of a hospice patient. In our *Practice Makes Harpist* column on pg. 36, Ogan details what her mission of playing therapeutic music in hospice settings requires of her. "It's important to watch, stay centered, and adjust for

the patient," she says, noting the music she plays is about the patient's needs, not her own.

Mission, in an abstract sense, can seem vast, overwhelming, and a little impersonal. But the passion and authenticity the harpists in this issue describe for their work make it clear that a true mission is quite the opposite. As Steiner says, "Honing what you love to do and then sharing it with the world will give back to you in dividends." ●

Alison Reese is editor of Harp Column. She is a freelance performer and teacher in West Michigan. You can email her at areese@harpcolumn.com.

“ We all have goals...but a mission serves something larger than yourself. ”

TALK TO US

Do you know a harpist who you think others should hear about? Do you have a unique perspective you want to share? Do you have an article idea you want to pitch? We want to hear from you. Email your ideas to areese@harpcolumn.com

Major competitions name winners

34TH SOKA-NIPPON COMPETITION ANNOUNCES WINNERS

The Soka-Nippon International Harp Competition has announced the winners of its 34th competition, held Nov. 17–20, 2022, in Soka City, Japan. Winners of the advanced division (20 and under) are: **Mizuki Namba**, first prize; **Rina Kubo**, second prize; **Haruka Koguchi**, third prize; **Mai Kamiyama**, fourth prize; **Moe Nakata**, fifth prize; and **Mariya Kondo**, sixth prize.

Winners of the junior division (12 and under) are: **Serene Tu**, first prize; **Chaewon Kim**, second prize; **Natalie Chee**, third prize; **Natalie Joo**, fourth prize; **Yukino Fushimi**, fifth prize; and **Mio Ishikawa**, sixth prize.

The next competition will be held in 2024, with three divisions (junior, advanced, and professional).

The jury for this year's competition included chairperson Norio Sato (guitar), as well as jury members Mari Nakano (flute), Yoko Miyano (violin), Kaori Otake (harp), Kaoru Kondo (harp), Mai Fukui (harp), and Mayumi Miyahara (harp).

7TH HONG KONG INTERNATIONAL HARP COMPETITION NAMES WINNERS

Xinyue Zhang of China won first prize in the professional pedal division at the seventh Hong Kong International Harp Competition. **Lucie Spedicato** (France) took home silver. **Katherine Kappelmann** (U.S.) was awarded fifth prize.

The competition was open to harpists of all nationalities and offered 12 different divisions, including three divisions for duets for harp with any other instrument or voice. Competitors submitted video recordings from Sept. 15–30 for review by the jury. After the jury assigned points, contestants received gold, silver, and bronze designations for reaching certain thresholds. This year's competition jury included harpists Jason Chang, Alice Giles, Ann Huang, Li-Ya Huang, Alfredo Rolando Ortiz, Isabel Moretón, Barbara Sze, Amy Tam, Guan Wang, Lauyee Yeung, and Dan Yu, as well as violinist Elizabeth Lo.

For a complete list of prize winners in all 12 divisions, visit the competition's website.

MEXICO INTERNATIONAL HARP COMPETITION ANNOUNCES 2022 WINNERS

The sixth edition of the Mexico International Harp Competition took place Nov. 11–19, 2022, in Mexico City. **Li Shan Tan** of Singapore won first prize in the Young Professional Division (for contestants 36 and under). In addition to a monetary award of \$1,500, Tan's



prize includes a concerto performance with the National Symphony Orchestra of Mexico immediately following the competition, as well as a solo recital at the next edition of the Mexico International Harp Festival. **Diego Souza Gomes** (Brazil) took home second prize and \$1,100, and **Theresa Labuda** (U.S.) was awarded third prize and \$900. All three prize winners, as well as the top prize winners of the advanced division, will perform at shared virtual recitals at the Tierra 47 Festival and the Harp Week in Buenos Aires. Other prize winners are:

Advanced Division (25 and under)—first prize: **Alondra Máynez** (Mexico), first prize; and **Jaqueline Aguirre** (Mexico), second prize.

Intermediate Division (20 and under)—**Ellen Široka** (Croatia), first prize; **Keila Lara Soto** (Mexico), second prize; and **Celeste Ramírez** (Mexico), third prize.

Junior Division (15 and under)—**Fátima Velazquez Mosqueda** (Mexico), first prize; **Fátima Vera Velasco** (Mexico), second prize; and **Zulaikha Kadieva** (Russia),

Pictured clockwise from top left: Mizuki Namba wins the top division of the Soka-Nippon International Harp Competition; Xinyue Zhang wins the professional pedal division of the Hong Kong International Harp Competition; Li Shan Tan takes the top prize at the Mexico International Harp Competition; and Nagisa Tanaka is the winner of the highest division of the Suoni d'Arpa Competition.

HERSHEY BRESS PREMIERES CONCERTO BY GRAMMY-WINNING COMPOSER



Colorado Symphony principal harpist Courtney Hershey Bress will perform as concerto soloist in the world premiere of *Harp of Ages* by Grammy Award-winning composer Michael Daugherty. The work will be conducted by Andrew Litton in concerts May 12–14 at Boettcher Concert Hall in Denver.

Hershey Bress says she first encountered Daugherty's work when she joined the Colorado Symphony. Finding his harp writing very idiomatic, she asked him to compose a harp concerto, which she now describes as "unusual, innovative, wild, and wonderful." Hershey Bress adds, "I love Michael's music because it's very approachable, easy to listen to, and fun to listen to."

The concerto has seven movements and is about half an hour long. Traversing several continents over 3,000 years, each movement features a different genre and musical culture, inspired by harpists and fictional harp-playing characters. As Daugherty puts it, "I really wanted to show the diversity of the harp, especially since it's one of the oldest instruments."

Daugherty tells the stories of two harp players from antiquity. A movement inspired by Middle Eastern music pays homage to David, who played the harp for King Saul of Israel ca. 1000 B.C. Music in an ancient Greek style represents the Greek lyric poet and harp player Sappho, who lived at the turn of the 6th century B.C.

Another historical figure from the not-so-distant past, Sor Juana Inés de la Cruz, was a nun who wrote poetry, history, and music in 17th-century Mexico. Daugherty transforms a hymn that she wrote into music for harp and orchestra.

The concerto also includes references to 20th-century pop culture. Taking inspiration from Harpo Marx and his harp solos in Hollywood movies, Daugherty plays around with special effects and extended techniques, featuring only harp and percussion. The concerto continues with blues, honoring two important Black harpists from Detroit, Dorothy Ashby and Alice Coltrane. Another pop culture reference may be rather unexpected. As a "big Star Trek fan," Daugherty recalls the character Uhura, who played the African kora.

The final movement of the concerto is called "Irish Wedding." Daugherty references his daughter's wedding this summer, along with the importance of the harp in Irish culture, and the rhythmic excitement of a dance for the closing section of the work.

For more information, visit the Colorado Symphony's website. To learn about one of Daugherty's other recent projects for harp, check out our CD review of his composition for Yolanda Kondonassis' album *FIVE MINUTES for Earth*. ●

third prize.

Jury members for this year's competition included jury president Elzbieta Szmyt, along with Christine Icart, Oscar Rodríguez Do Campo, Tajana Vukelić Peić, Enrique Guzmán, and Eugenia Espinales.

Check out harp arranging tips from Young Professional Division first prize winner Li Shan Tan in her article "Feel Free to Write" in the May/June 2022 issue of *Harp Column*. Learn more about advanced division second prize winner Jaqueline Aguirre's practice journey in our Practice Makes Harpist series from our November/December 2021 and November/December 2022 issues.

Read our cover interview with competition founder Baltazar Juárez in our November/December 2017 issue, in which he shares his personal motivation for starting the competition and festival in 2006.

SUONI D'ARPA COMPETITION AWARDS PRIZES

Suoni d'Arpa announced the 2022 prize winners following its 11th competition, held Aug. 30–Sept. 3 in Saluzzo, Italy. **Nagisa Tanaka** won first prize in the top division, as well as the Arpa Viggianese special prize. **Nan Wang** was awarded second prize, and **Nicole Pedroni** won third prize. Honorable mentions included **Mari Kelly** and **Victoria Markova**.

Hosted by the Italian Harp Association, the competition offered a total of €25,000 in prizes in four divisions, along with special awards. The jury included Manja Smits, Sara Simari, Rosanna Rolton, Lorenzo Montenz, and Alberto Martelli, led by jury president Emanuela Degli Esposti. Prize winners in other divisions are:

Category A (Pedal harp, up to age 16)—**Ligia Nowak**, first prize; **Filippo Craglietto**, second prize; **Margarita Ramazanova**, third prize; **Charlotte Bommas**, honorable mention; and **Nicole Samareva**, Mirella Vita special prize.

Category D (duo with harp, no age limit)—**Veronica Cikovic** and **Lucija Stilinović**, first prize; **Agatha Boce-di** and **Valentina Bernardi**, second prize; **Virginia Vignera** and **Sebastian Zagame**, third prize; and **Wojciech Trefon** and **Maria Gmyrek**, honorable mention.

HUNGARIAN HARP COMPETITION HANDS OUT AWARDS

The sixth edition of the International Harp Competition in Szeged, Hungary, took place Nov. 29–Dec. 4, 2022, at the Reök Palace. In the top division (for contestants 25 and under), **Shamim Minoo** of Iran won first prize, with an award of €2500. **Zoé Buyck** (France) took home second prize and €1000. Third prize went to **Irina Pejaska** (Serbia), along with €700. **Heather Brooks** (U.K.) was awarded the Special Prize from the city of Szeged. The jury for the top division included jury president Annie Lavoisier (Belgium), along with Mirjam Schröder (Austria), Svetlana Paramonova (Russia), Andrea Vigh (Hungary), and jazz pianist and composer Attila Blaho

(Hungary). Other prize winners are:

19 and under division—**Giedra Julija Tutkutė** (Lithuania), first prize; **Martin Sadílek** (Czech Republic), second prize; **Silvia Capè** (Italy) and **Ligia Nowak** (Poland), third prize (tie). First prize winner Giedra Julija Tutkutė also received the Sebők György Special Prize for the best performance of Kodály's "Intermezzo" from *Háry János*, offered by Florence Sitruk.

The jury for this division included jury president Imogen Barford (U.K.), along with Salomé Mokdad (France), Milena Stanišić (Serbia), Deborah Sipkay (Hungary) and conductor and composer Dániel Dinyés (Hungary).

14 and under division—**Chaewon Kim** (Republic of Korea), first prize; **Linė Lipnickaitė** (Lithuania) and **Kornélia Harmath** (Hungary), second prize (tie); and **Bei Lin Phang** (Singapore), **Amelie Jade Kapp** (Austria), and **Maryam Amro** (Serbia), third prize (tie). **Eva Maria Kochs** (Germany) won the Sebők György Special Prize for the best performance of Kodály's *Children's Dances*, offered by Florence Sitruk. **Valentina Ramos** (U.S.) was awarded the Special Prize from Svetlana Paramonova.

The jury for this division included jury president Annie Lavoisier (Belgium), Mirjam Schröder (Austria), Svetlana Paramonova (Russia), Andrea Vigh (Hungary), and pianist Gábor Monostori (Hungary).

This year's repertoire selections celebrated the 140th anniversary of Zoltán Kodály's birth (1882) and the 110th anniversary of Alphonse Hasselmann's death (1912). Founded by Natalia Gorbunova in 2007, the triennial competition is now led by artistic director Anastasia Razvalyaeva who notes, "Our competition aims to discover new talent, help all participants to discover new horizons, and stimulate the development of harp culture in Hungary."

LIZOTTE RECEIVES COMPOSER OF THE YEAR AWARD

Caroline Lizotte is the recipient of the 2023 Prix Opus de la Compositrice de l'année (Composer of the Year), sponsored by the Conseil des arts et des lettres du Québec (CALQ) and the Conseil québécois de la musique (CQM). The \$10,000 CAD award was presented by Anne-Marie Jean, president and general director of CALQ. This prize is awarded to a composer from Quebec in recognition of that person's accomplishments in Quebec or internationally during the last Opus season.

The jury members of the Prix Opus say of her work, "We wish to recognize the original, personal, and very refined style of Caroline Lizotte. This composer creates works which are simultaneously innovative and accessible, which have greatly influenced [the harp repertoire]. Her contribution to the flourishing of the harp and to the development of its musical potential is exceptional and her love for her craft is contagious."

For more information about Lizotte's composing philosophy, check our interview in the May/June 2012 issue of *Harp Column*.

GÖTEBORG OPERA ANNOUNCES PRINCIPAL HARP OPENING

The Göteborg Opera has announced an opening for a full-time principal harp position. Applicants must apply by April 24. See the audition listing for more information and required audition repertoire. The auditions will be held May 8 with the selected candidate to begin a trial period in the fall.



Harpist Shamim Minoo of Iran is the first prize winner of the 2022 International Harp Competition in Szeged, Hungary.

Under the direction of Aivis GreTERS, the Göteborg Opera stages 300 shows every year for around 250,000 visitors. To learn more, visit the opera's website.

CORRECTION

The cost for the Houston Summer Harp Festival was incorrect in our "Summer Harp Camp Roundup" article in the January/February 2023 issue of *Harp Column*. Tuition for the festival is \$450–500 and room and board is \$425–450.

For more information, visit our summer camp directory at harpcolumn.com. ●

Remembering Phyllis L. Ensher-Peters 1931–2022



Harpist Phyllis L. Ensher-Peters, 91, of Wyomissing, Pa., passed away on December 18, 2022, at Reading Hospital after a brief illness.

Born in West Bridgewater, Mass., she was a daughter of Napoleon and Virginia (Essayan) Ensher. She started playing the harp at the age of 9 with an instructor in Providence, R.I. When she was 14, she met Carlos Salzedo at a concert, and later spent four summers studying with him at his harp colony in Camden, Maine.

After receiving her Bachelor of Arts in Music from Wheaton College in 1953, Ensher-Peters studied with Salzedo at the Curtis Institute of Music, graduating in 1957. She spent the next two decades as the principal solo harpist of the Atlantic Symphony Orchestra in Halifax, Nova Scotia, Canada, and a staff artist with the Canadian Broadcasting Company. After relocating with her husband, Frank, and daughter, Ariana, to Florida in 1976, and again to Wyomissing, Pa., in 1986, Ensher-Peters performed with several orchestras in the surrounding area, in addition to teaching harp students.

In lieu of flowers, contributions may be made to the Reading Musical Foundation. ●



photo by Carina Romano

Biggie and Bartok

Patience, persistence, and preparation led to an ideal career

by Elizabeth Steiner

When I was a freshman at the Cleveland Institute of Music, my teacher Yolanda Kondonassis gave me a perplexing worksheet to fill out. It wasn't about excerpts, repertoire, or harp repair, although she had handouts for all these topics that were extremely helpful. The worksheet was about goal setting, and it was titled "Mission Statement Worksheet." I stared at it with a mix of emotions. My "mission" up until now was getting into my top-choice music school. Mission accomplished! Wasn't that enough? Get into a great music school, practice hard, and then—poof—you have a career in music. Right?

Why was this piece of paper asking me to list where I saw myself in five, 10, and 20 years intimidating me?

I would continue to stare at the paper, knowing I had major dreams and ambitions, yet struggling to articulate anything specific. The truth is that I couldn't write anything on that piece of paper for years, even after graduating. I would jot down goals, but they never felt authentic or aligned with what I loved about music in the first place. The typical paths presented to me in school didn't feel true to who I was as a person and didn't encompass what motivated me about performing. I couldn't come up with a mission statement because the path I wanted to take in music simply didn't exist back when I was in school.

I grew up loving the orchestral sound world of composers from Debussy to Bartok. I also listened to a huge variety of music from jazz, pop, R&B, hip-hop, world music, Latin music, electronic music, and more. However, I never thought I would merge the two for my career.

There was very little harp representation on non-orchestral records when I was growing up. When I did hear harp on specific records like *The Miseducation of Lauryn*

Hill, I would wonder who the harpist was and what their story was. I was not yet aware of pioneering harpists like Dorothy Ashby and Alice Coltrane (although her husband John was a staple in our house!) who have since become encouraging influences for me.

Fast forward to the pandemic: I found myself with extra time, so I began to take the music I loved listening to—specifically R&B and soul—and adapting it to the harp. What resulted was a whole new journey of learning to arrange and improvise, allowing me to embody and play freely within these genres I adore so much. The experience also brought me an inner and personal joy to play my favorite songs on my instrument. It truly carried me through some dark times. As live music returned and people became aware of my work, I began to get bookings specifically for my arrangements. This has been a gratifying new chapter in my career. People are excited to work with me for my personal sound and musical perspective, and I am much

“ I couldn't come up with a mission statement because the path I wanted to take in music simply didn't exist back when I was in school. ”

more creatively engaged throughout the whole process.

The career I have today would have made 18-year-old me so happy and excited. Whether it's performing with artists like Stevie Wonder and Philly rapper Tierra Whack, playing at New York Fashion Week, or touring Europe with Chineke Orchestra, none of these opportunities are what I could have envisioned for myself as a young harpist.

This past December, I played a tribute to the legendary Notorious B.I.G. at Lincoln Center. I took to Instagram afterwards to share highlights of this concert writing in my caption, "It's truly a dream when the music you listened to your whole life merges with your orchestral training, creating a whole new genre that is exactly what you want to be doing with your musical life!"

For this concert, the conductor and arranger Miguel

Atwood-Ferguson wrote an extended harp solo that involves cadenza-like virtuosity, and he also encouraged me to improvise on top of what he had written. This solo mimicked the sample used in the Biggie track "I Got a Story to Tell," originally played by harpist Andreas Vollenweider. At long last, my love of discography, sampling as an art form, and mixing of genres were truly coming together in what I was being asked to do as a harpist. My lifelong commitment to learning the classical idiom and lifelong love of listening to every other kind of music had finally evolved into my new artistic task at hand. This gave me so much confidence to not only play my best but have an amazing time on stage doing so. A great team of top-notch sound engineers amplifying my harp and the stunning acoustics of the new David Geffen Hall didn't hurt either! I knew that my knowledge of the genre was not just a bonus, but an integral part of the aesthetic, feel, and interpretation I could bring to this music in front of a sold-out audience of riveted Notorious B.I.G. fans in NYC. I believe that these are the moments we are seeking as musicians. Moments where your knowledge,

skills, and passions intersect with the music you are being asked to play. Moments where you get to perform with other incredible artists to deliver something you all love and something the audience can deeply appreciate. Moments like this create such a satisfying experience for all involved.

Honing what you love to do and then sharing it with the world will give back to you in dividends. We are living in a very exciting time in which we can amplify our talents to be recognized for our individual voices.

I'm happy to report I can now easily fill out the worksheet that stumped me so many years ago. I have so many ideas for how I see my musical life evolving that I have run out of space on the page. I wish the same for every artist who has caught the divine affliction of the creative bug. Keep creating and see where it will take you. ●

Elizabeth Steiner lives in Philadelphia where she is an active freelancer, arranger, and educator, performing in a wide variety of musical settings. She is also a teaching artist with the Lyra Society, with private students and a group class at the Philadelphia High School for Girls.

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Question: Is it a good idea to start a new student on a lever harp even if their ultimate goal is to play a pedal harp?



Susan Bennett Brady



Elzbieta Szmyt



Stephanie Curcio

Absolutely! The lever harp has a great deal to offer a beginning student. It is far less intimidating in many ways and will free up the eager new student to focus on making beautiful music. It is significantly lighter and shorter than a pedal harp. It's easier to establish the correct positioning on the shoulder without the added weight and height of the pedal harp. Moving it around the house for the perfect spot is a breeze comparatively. Generally, a tall bench is not needed with the lever harp so the student can find something appropriate at home.

Tuning 33 strings is way easier than 47. Those extra 14 strings are harder to reach and maneuver, and also difficult to pick up on an electronic tuner. For some, the added struggle of tuning the pedal harp in C-flat major can be daunting.

The most obvious and common reason to begin on lever harp is cost. Rentals and purchases are vastly different and can make a significant impact on the family finances. However, if money is no object for a student desiring a pedal harp, I like to get them on pedal harp once lever changes within the piece are introduced. There's no need to get too complicated with lever changes during a piece for a student who will ultimately play on a pedal harp.

Beginning on lever harp really takes some of the pressure off a new harp family and will give them time to figure out which pedal harp is right for them.

—Susan Bennett Brady is principal harp of the Atlanta Opera Orchestra, co-founder and Artist Faculty for the Young Artist's Harp Seminar, and on the faculty of the Schwob School of Music at Columbus State University. Atlanta, Georgia

In the past, I always preferred to start young students on pedal harp instead of a non-pedal instrument. Why? Because the student could play pieces written in so many different keys, even if not actively changing pedals right away. My position has changed over the years, however. I now see that starting a student on the lever harp brings great advantages. First, the instrument is much more affordable than the pedal harp. Second, modern non-pedal harps have great string tension, identical string spacing as pedal harps, and they produce beautiful sound. Third, there are so many great pieces written to be played on this small instrument. I had not realized this before I started my studies in the U.S. The repertoire is vast, and the musical and technical components are wonderful.

I think that harp teachers should not oppose but rather encourage young students to start on non-pedal harps. For younger students, it is easier to sit correctly and balance the instrument. Hand position and all main techniques can be easily introduced. Finally, let us not forget about its portability. Young students can travel with their small harps and share their music with friends at school and extended family living far away. The lever harp is a great way to introduce the harp and begin the path of musical discovery.

—Elzbieta Szmyt is professor of music and harp department chair at Indiana University Jacobs School of Music. Bloomington, Indiana

Unless the family or adult student already owns a pedal harp, I always recommend starting with a lever instrument, properly fit to the student. It is easier to handle, easier to tune, less daunting, and far less expensive. Learning to sit at a harp (no dangling feet), develop basic hand techniques, and learning to read music does not require a pedal harp.

Probably the biggest beginner problem is tuning. Most students tune only a few strings in the center of the harp. Convincing them (or their parents) that the entire harp should be tuned daily, takes a lot of oversight, pressure, and time. It is far more achievable with a smaller size harp.

Finally, students come in all sizes and abilities. Harps come in a variety of sizes. They need to fit each other. Switching to pedal harp requires important decisions: When is the right time? How old, how tall, and how coordinated is the student? Can they reach the pedals? Do they need a footstool for proper position and balance? Should they start with a smaller model of pedal harp, then trade up later on? Having a small child practice on a harp that is too large is extremely risky to their physical development (shoulders and back). A harpist with a growing body needs to play an instrument that is appropriate to their physical size. ●

—Stephanie Curcio is a harp teacher, composer, arranger, publisher, and author of *American Harpist*. Londonderry, New Hampshire

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interview

Milot on a mission

Valérie Milot has a lot she wants to share with the world, and there is no time to waste.

Most experts will tell you that one of the keys to finding success and longevity in a pursuit is being able to define your “why.” That’s the reason major businesses and organizations give so much thought and attention to writing a mission statement and pursuing it with laser-like focus. If you are wondering what a mission-driven harp career might look like, we present to you exhibit A: Valérie Milot. Like most freelance musicians, Milot wears many hats. She is a performer, of course, mostly solo and chamber music these days, as she has become too busy to do much orchestral playing any more. She is also an entrepreneur, producer, teacher (at the Montreal Conservatory), and recording artist. With so much on your plate, it could be easy to lose sight of what you are producing shows, teaching classes, and schlepping your harp around in the Canadian cold to play a grueling concert schedule. But Milot has given a lot of thought to her purpose and takes care to pursue it with the same authenticity that originally drew her to the harp. We caught up with Milot via Zoom on a cold and snowy January morning right before she was heading out into the Quebec winter for a two-week tour.

HARP COLUMN: Your music first appeared on our radar through your recordings—both video and CDs—which have been reviewed in *Harp Column*. You’ve recorded a wide array of music—from the standards of the classical harp repertoire to transcriptions of major orchestral works. How do you choose what to record?

VALÉRIE MILOT: It really depends on where I am in my life. I think your first recording is always the most stressful repertoire-wise because your first recording is a sort of expression of who you are as a musician. [When I made my first recording] I was just getting out of school with my master’s degree, and so I commissioned a piece from Caroline Lizotte called *La Madone*, which is played a lot today, and I’m very happy about that. I think the repertoire I choose depends a lot on my encounters and my touring. It’s been almost 15 years since I started recording albums, and the market has changed a lot, and the purpose of recording has also changed a little bit. We all know that people don’t really buy CDs anymore. Recordings are much more about online streaming. In the big scheme of things, there was a short little period of time in which people were buying CDs, and musicians were making money from selling those CD recordings because you could not access music on the internet. I think that time is over now, and we need to see recordings almost like business cards. I see [recordings] like a derived product of my tours. Often when I record a CD, it’s because I will be touring this music on stage, and the CD is something that people can take home to have as a souvenir of the show. This is how I see [records] now—more like it’s done in the pop or rock music business. And I think it’s much more logical this way. I do have the dream of being able to record just because I want to

explore something, but my reality is that I have to make a living from playing on stage. So for now, recording is more like an accessory to my tours.

HC: You talk about making a living on stage, and you’re about to head out for a concert tour this afternoon. Tell us about what daily life looks like for you when you’re on the road.

VM: It’s very busy, which is surprising because during the pandemic, it was like a desert. Here in Quebec, everything has gone back to normal, but now even *more* than normal. I’m doing over 25 concerts in the next five weeks. This is a lot, maybe a bit too much, but I’m very happy about it, and I feel very lucky to play that much. I tour a lot in Quebec, but usually it’s a short distance from Montreal, so I can go back and forth. The tour I’m leaving now for is a bit more than two weeks, and we are going through northern Quebec. I would say that this year is not quite normal compared to what my life was like before the pandemic. But I think a musician’s life is all about unpredictable things, and we have to get used to it and try to adapt to it. I do teach, but the way I earn my living is really by playing concerts and producing my concerts too, because I’m also a producer.

HC: I noticed in your press materials, you refer to yourself as “a musician and an entrepreneur.” Tell us about your production business and the two companies you have.

VM: Yes—they are a big part of my life. In 2016, I started a production business named Anémone 47, which is basically a production and touring company, and now it has evolved into a charity company with a mission of bringing music to people. I produce the show, and then I take the show on tour. I have employees and people I have to manage. It’s a lot of time, a lot of hours doing paperwork and making sure that everybody is doing okay and trying to fix things. That’s why I really see myself as an entrepreneur—the business side of my career is not about playing the harp, really. It’s just about organizing things so I *can* play the harp in my productions. But I was not really thinking about [producing shows] at the beginning of my career; it just appeared logical for me to do. I guess it’s because I like to have a certain control of what I do. And also, as we all know, when you play the harp, there is no path to follow. You often have to create your own occasions. Since I wanted to play on stage a lot, I decided to create my own business and make the occasions appear the way I wanted. It was a lot of work to start this company, but now it works very well. We have a lot of tours and we also have a little harp series at the Conservatory of Montreal where I can invite other harpists. And I’m starting to produce shows in which there is a harp where I *don’t* play. So I’m very happy about it and about the mission that the company has.

HC: I think that what you say about creating your

QUICK QUESTIONS FOR THE QUEBECOIS

Coffee or tea? Coffee.

Favorite app? TikTok.

Hidden talent? I can do fantastic braids in my daughter's hair.

Best part of living in Quebec? The people.

Favorite piece to play on the harp? I would say Britten's Suite.

Favorite place you've visited for work or for pleasure? Paris.

Favorite footwear at the harp? Heels.

Early bird or a night owl? I'm a very unpredictable mix of both.

Hardest technical thing for you to do on the harp? I think it's trills.

Last album that you listened to? It's an album called *Nuit Blanche* by two pianists from Quebec called Duo Fortin-Poirier.

What would you do for a living if you didn't play the harp? I think I would have listened to my parents, and I would be a doctor.

One thing you always have with you on tour? Well, that's funny. I would say a humidifier; not just for the harp, but for me too because winter in Quebec can be so dry.

What kind of harpmobile do you drive? I have a Toyota Sienna.

What was your luckiest moment in life? When my daughter was born.

What is the most underrated part of being a harpist? It's hard to say. I always go back to its sensuality—when you play you get these very intense vibrations you can feel. To me, it's addictive. I think people who don't play the harp don't really realize it. But when you play the harp, you know.

own path because there might not be one to follow or one that you *want* to follow will resonate with a lot of harpists.

VM: Yes, I think most harpists can relate to this. We always hear that the harp should be a certain way. I felt that from the beginning, even when I was a student. But I'm very, very stubborn, and I try to do things my way.

HC: Do you think that you, in the music you perform and in the productions you create, are intentional about contrasting the idea of a stereotypical harpist? Is it something you intentionally try to push against? Or are you just you?

VM: I think it's just about being myself because I do embrace any type of harp or a harpist, and I think every different aspect of the harp playing has its own place in this world. I started my career playing in big gowns and all that, but I was just not comfortable at all. So one day I was working with an agent, and we were working on my image, trying to define what I am. I think it's an important exercise to do when you spend all your life playing on stage, sharing what you have to say and trying to connect with people. You have to be very convinced about who you are. And [what you wear on stage] is just one aspect of it that can sound so superficial, but it did make a big difference. Now I perform all the time wearing pants instead of gowns because I just feel I'm much more myself this way. I do appreciate seeing a harpist play in a beautiful gown if they want to rock it. It's just not me. Also, I feel that sometimes people have a preconceived idea about the harp, but the harp is, in fact, much richer than what they think. Yes, it can be heavenly and ethereal, and I do like those moments too. But there is also a very intense and powerful aspect of the harp, and I like to play with both. You know, it's what made me fall in love with the harp. The fact that it appears to be so light, but in fact, when you play it, it's very intense. The strings are very tense and you have to involve your whole body in it. So I like to open doors for people that would maybe not be interested in going to the harp concert because they think it would be too light and ethereal, but find out it's that, but also much more.

HC: Recently you had a lot to say on your Facebook page about an article that appeared in the press in Quebec about the lack of accessibility to classical music. There's a lot to unpack there, but let's start by having you tell our readers what your response is to people

who say that classical music—maybe even all music that isn't pop music—isn't accessible to the general public.

VM: Yes, I was talking about mission. It's something that is very important in my life, not a self-centered mission, but a mission about the harp and making it more accessible. It's very important to me. But it's also applicable to the classical music world because I think it's the same. I feel that I was privileged to have access to the harp, to have access to classical music concerts, because that's how I became interested in music. My parents were bringing us to our hometown orchestra. We had season tickets, and even though I didn't always want to go [Laughs], I was at every concert, and I could see the harp often. The harpist in that orchestra was actually Caroline Lizotte, who was my teacher much later, and who I call my harp mom now. So I had access to that because my parents encouraged this culture of having access to art. This isn't about money, though there is definitely a money aspect, it's about being rich in your head. I come from a family where everyone worked in healthcare. My father was a bone surgeon, my mother was a respiratory therapist in surgery rooms, and my sister and my brother, they work in a more social aspect of healthcare—equality and social medicine. So this idea of giving the same chance to everyone is very strong in my family. I am very aware that if you come from a wealthy and healthy family, that you will have access to many things. But it's really a matter of chance into which family you are born. If you are born in a poor family or if your parents are not in your life or you have difficult family circumstances, then you don't have the same chance as others. Here in Canada, we do have very good programs to give people access to culture, and we are very organized for that. But there is a big, big gap in the general access to it. These programs exist, but almost no one talks about them because they are not lucrative so they don't get attention.

HC: So these programs that make art widely available are only seen as valuable to the point that they can make money?

VM: Yes. When we give a lot of attention to shows like, in America, you have *America's Got Talent*, we have those shows here too. These shows produce superstars who then go on the talk shows and variety shows, and all this attention is given to very few people. Meanwhile, all this great art and culture,

which is at least as valuable, if not more, is pushed aside because it is not lucrative. Having a symphony orchestra is not lucrative at all—it cannot be. Having 80 musicians on stage to play Mahler is not lucrative—it cannot be. But that doesn't mean that people cannot have access to it. So this article I was criticizing was just the result of a lot of mistakes we made over the past decades—closing music programs in schools and restricting access to art. I think we should be doing the opposite—we should have people talking about art and culture on the TV and have free access to culture rather than having this wall between great art and culture and people.

HC: What would you say are the biggest myths about classical music and classical art forms?

VM: There are a lot, but the biggest myth about classical music is that it has to be democratized. Because saying that means that it is accessible only to the elite, which it is not because by definition, classical music *is* accessible music. It's music *created* by the people to be *played* by the people to be *listened* to by the people. To me, it's simply pure music. Some musicians think that [classical music] has to be explained, and you will have a greater experience if you know about what you are listening to. But it depends on the way you appreciate things. For example, you can drink a very good wine and have a blissful experience. And you can drink that same wine and know the language to describe it and put words to it, and then you can have wonderful conversations about the wine. But the first impression is the same in both cases. You just have this wonderful moment in your mouth. So I think that music should be the same thing. It doesn't have to be explained, it doesn't have to be democratized, it just has to be accessible.

HC: That's a good analogy.

VM: You should not need to have any specific education to love your experience with a piece of music. We artists have things to think about in this regard, but also, I think institutions and the media have things to think about in terms of their mission of sharing culture.

HC: I have two questions to follow up with that. As musicians, what do you think our individual responsibility is to our art form? And what do you think institutions' responsibilities should be to the art form?

VM: I think as an artist, your only responsibilities are to be yourself and be as accessible as possible. The world just needs pure artists

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who are connected to what they want to share, because music is really about sharing. We do a lot of competitions and we do a lot of this and that, and sometimes we struggle to have work and it puts us in a competitive mindset. But in fact, I try to always say to my students something I learned from my teacher Rita Costanzi: you teach what you have to learn. I think that we just have to always be ourselves, and then we will connect with people, because I connect with a lot of artists, and they're all different. They all have something to say. And I always fall in love with artists when I feel they are just truly themselves. So I think that's the only mission for artists. For institutions, I think they need to trust their audience—people don't need that much. I was going through an orchestra's descriptions of their concerts with a friend, and [the orchestra] wanted the descriptions to be so educational, but [my friend] pointed out that he felt the descriptions created the opposite effect of what they wanted. [The orchestra] wanted people to feel attracted to it because people would understand things, but by explaining so much, people feel that they're not going to a concert, they're going to a lesson, and that is far from what they want to feel when they are in a concert hall. You just want to relax and feel emotions—whatever those emotions are. I think institutions just have to trust people and work on the access they give to what they do.

HC: You talked about your exposure to classical music when you were young. Was there a moment or an experience that sparked your interest in pursuing music as a career?

VM: I've been thinking about that a lot because it's always been clear to me that I would be a musician. I remember when I was having lessons in school about choosing a career, I was very stubborn about playing music, even though they all say that it's very hard and it's difficult to earn money doing music and everything. But I was really fixed on being a musician. I do remember Caroline Lizotte playing her *Techno Concerto* with the orchestra in my hometown. I was sitting in the balcony, in the first row, not even really sitting on my chair, listening to her. I was super absorbed, and I had what I would call an epiphany—a moment in awe of how authentic she was. Of course, I am always very absorbed by all of her music, but seeing her with that instrument that I also played, being totally herself, playing the music she wanted

in the way she wanted, with no regard to any convention, was just so cool. Her authenticity about being a harpist and an artist really touched me. This authenticity is something I always think about when I go to concerts and listen to musicians—it is something that really speaks to me. There is a pianist from Quebec but who lives in Boston—Marc-André Hamelin—who I am an absolute fan of. I just love that he appears to be so simple, he could be your brother-in-law or something. He just sits at the piano and starts to play with this pure intention and this experience of a life with this instrument. Listening to him is the same feeling as this sip of wine that's just so perfect. I consider myself to be as much a music listener as a musician, and I think both nourish me. Being a musician nourishes the way I listen to concerts. But listening to concerts also nourishes what I do in my life, which is play music.

HC: You mentioned that Caroline Lizotte is your harp mom of sorts. And you also studied with Rita Costanzi in New York. Tell us a little bit about how those two experiences shaped you as a musician.

VM: I had four teachers over the years, and every teacher had a different influence on my evolution. I started with Marie-Josée Larprise here in Montreal, she was my first teacher. She was the one who made me love the harp. She was the one who helped me discover the

harp. Hers was the first harp concert I went to. She also introduced me to the community around the harp. We had a big class, and we would have class concerts where we would all be stressed to play in front of each other, but then we would just share with each other. This is something I always try to do when I play concerts—connect with people, chat with people who come to a concert, and share a good meal with people afterwards. I think this mindset of sharing is very import-

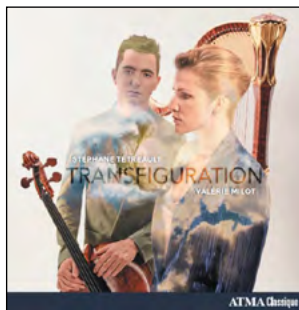
“ This authenticity is something I always think about when I go to concerts and listen to musicians—it is something that really speaks to me. ”

ant, and she gave me that. I also studied with Manon LeComte. Caroline [Lizotte] was the teacher I had for the longest period of time, and she was also the most influential in the most profound aspects of my playing and my technique. She's the one who formed me in any technical or interpretative aspect of my playing. But also, she was a very good teacher for *being* a teacher. All of my teachers inspire

me every day when I teach, because they are people who give so much and who care a lot about their students. This has helped me a lot because being a teacher is about teaching the harp, but there is also a very personal aspect to it, and it helps inform what I do now in the conservatory. I form future professionals, and there is a big psychological influence I feel you have on your students, and those teachers were very aware of this. I could call them any time I was stressed, and we went through very important things in my life together. They were not calculating their time, and they were very generous. Rita [Costanzi] was the last teacher I had, and I think she was the right person to study with at this moment of my career, because I was starting to play a lot and feeling a lot of pressure about it. Also, I was very young at that time—I was in my early twenties—and I needed that person who would tell me, “Just be yourself, and people might love it or they might hate it, but they will remember you if you just are yourself and play with passion.” So those moments of going to New York and spending a few days with her were very, very fertile. Yes, it was about playing the harp, but it was also about being a musician. It inspires me every day, even now.

HC: Creative work takes a lot of energy and a lot of time. How do you find time to do everything?

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AUDIO Milot released *Revelation*, her first of ten recordings, in 2009. “I think your first recording is always the most stressful repertoire-wise because your first recording is a sort of expression of who you are as a musician.” She notes that much has changed in the market in the last 15 years. *Transfiguration*, her latest album with cellist Stéphane Tétreault, reflects her current recording philosophy: “I see [recordings] like a derived product of my tours. Often when I record a CD, it's because I will be touring this music on stage, and the CD is something that people can take home to have as a souvenir of the show.”

VIDEO Milot creates videos in collaboration with a professional videographer and audio engineer. She told us in the article “See and Be Seen” in the March/April 2015 issue of *Harp Column*, “To make a high quality performance video, I always work with a professional team. This way, I can fully concentrate on the performance and be sure that the result will be okay. Since you can never really delete something that you post online, I try to make sure that I'm satisfied with my playing before posting anything.”



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VM: I ask myself this question all the time. I think I have a hyperactive aspect to my personality, although I consider myself as quite calm. In my family, we were always doing things. I am not a person who likes when things are static. I like being on the road. I like meeting new people, even though I like to have my little family bubble too. I’m very enthusiastic, too, which is sometimes a problem because I want to be involved in so many projects. At some point I have to talk to myself and say, okay, there are only 24 hours in a day and you’re supposed to sleep for a few of them. I think it’s the enthusiasm I have about this mission we’ve been talking about. When I feel that I can share things with people or that I can create opportunities for meeting with people, I feel so nourished, and that motivates me to work hard and to get things going. I am very interested in the entrepreneurial world and how entrepreneurs manage their time and don’t see things as being in boxes and go with their intuition. So I have worked this way and tried to be surrounded by people who are the same. Sometimes in my life I have worked with people who were not on the same page, and I totally respect that. I think that the problem, if it’s a prob-

lem with me, is that I perceive what I do not as work but as passion, really, and that sometimes I can be very intense with things because I’m just so passionate about them. But being a producer, having to employ people, I really learned a lot about myself and about others and my relationships with them. And I’m a very caring person. I have a very strong motherly instinct with people, so I try to listen to them and deal with their energy and not try to ask people to be at the same level of energy as me. And so I think I will be learning about myself and others all my life, but it’s going well now. I see it as a very interesting adventure.

HC: You have a John Cage quote that’s prominently displayed on your website that says, “I can’t understand why people are frightened of new ideas. I’m frightened of the old ones.” How do you think this mindset drives your creative pursuits?

VM: It’s a motto that is really significant in my life because I think that by being in the past, we block ourselves. I am very interested in history and everything that led to where we are today. But I feel that when I’m in the creative process, I have to think about now and the future, and I have to think out of the box. We were talking earlier about the classical music business where it’s very rare to make money on recordings, and you have two choices. You can resist that and be stubborn about it and think that people will magically start buying CDs. Or you can just accept that it’s not the same anymore. Now, of course, some things need to change, but you have to be creative and try to adapt in the way you face life and face the music business. So [the quote] is about this and about connecting to how people are today. When I look at myself, I’m not that old, I’m just 37, but I feel old sometimes. Sometimes I feel old and sometimes I feel young. With my students and my kids, I’m very interested in seeing how they absorb culture, how they perceive themselves in the world. I think it’s very important as we get older that we always stay connected with the people who are creating the future because there’s no point in looking back and trying to make things the way they have been in other contexts. I think it’s very Canadian or American to have this mindset that everything is possible and you can try things. It is how great things happened in music history—people trying new things and starting new trends. ●

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Relying on sensory feedback to master complex music

by Amy Nam



Each installment of our Tear-Out Tunes series features a new piece written by one of the best harpist-composer-arrangers in the business. Each composer will tell you a little bit about their piece, and also give you some helpful tips for learning it and getting the most out of the experience. The new piece (on the following pages) is yours to keep. We even put it right in the middle of the magazine so you can tear out these four pages and put your new tune on your music stand.

During college, I experienced a watershed moment while working on the Bach-Grandjany “Fugue” from *Violin Sonata no. 1* in a coaching with violinist Peter Sheppard Skærved. The level of detail in his feedback was so high that we only had time to workshop the first few bars. He pointed out that when the second voice entered, I played the indicated *p.d.l.t.* only for the first few notes before my hand drifted up the strings, changing the sound. I corrected, and suddenly the color sounded precise and intentional. Why hadn’t I noticed that? Ever a perfectionist, I wallowed in frustration for letting so many details escape me.

Learning the music of J.S. Bach had long been an arduous task for me. Like many harpists, I began my musical journey with the piano where I first balked at the complexity and nuance of Bach’s voice leading. *What, I can’t leave the sustain pedal glued to the floor? I’m supposed to precisely connect the notes in each line to bring out multiple voices? And on top of this... articulation?!*

Thankfully, with the guidance of many great mentors, I discovered a different, more sensory approach to musical complexity. This approach is articulated through the concepts presented in *Drawing on the Right Side of the Brain* by Betty Edwards. In this classic of drawing pedagogy, Edwards expounds on how the brain schematizes complexity by substituting symbolic, simplified versions of what the eye sees in place of what is really there. This explains why novice artists tend to draw abstract, simplified versions of their subject that are far from looking realistic. Edwards presents a series of exercises that help

the reader’s brain shift to “a different mode of information processing” that is more intuitive, less logical, more actual, and less symbolic.

When I first encountered polyphony, I approached it with the part of my brain that tried to simplify and abstract it, and when its complexity resisted simplification, I became frustrated. With my new sensory approach to polyphony, synthesized from the wisdom of master teachers, I stopped grasping for conceptual understanding, relaxed, and relied on my sensory feedback. I sang each voice in the fugue until I could hear it, and I found that my ability to shape each voice with nuance followed naturally. I started hearing the harp’s resonance in detail and subsequently became obsessed with muffle placement and *sons isolés*. I began finding joy and opportunity, rather than defeat and limitation, while seeking a greater variety of color in my sound.

I wrote “An Exploration in Line and Color” as an invitation to wade into the rich world of voicing, shaping, and color. A melody sings, not above a chordal bed, but from the middle of a multi-voice accompaniment. This piece could serve as preparation for the compound textures of Caroline Lizotte’s *La Madone*, the denser moments in Gabriel Faure’s *Une châtelaine en sa tour*, or, perhaps, the polyphony of a Bach fugue.

As performers, we understand that our job is to guide the listener’s attention to the music’s salient elements,

continued on pg. 24

“Learning the music of J.S. Bach had long been an arduous task for me,” writes harpist-composer Amy Nam about mastering the composer’s voice leading. “I sang each voice in the fugue until I could hear it, and I found that my ability to shape each voice with nuance followed naturally.”



An Exploration in Line and Color

Amy Nam

Ethereal $\text{♩} = \text{c. } 72$

pp mp

p

molto rit.....

Warmly $\text{♩} = \text{c. } 66$

mp p

E_b B_b A_b *

cresc. mf pp p

* may be played one octave higher

rit.....

23

28

rit.....

quasi-cadenza

Brightly ♩ = c. 72

pp

33

poco accel.....

37

1.

2.

molto rit.....

a tempo

43

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Amy Nam, harp faculty



continued from pg. 21

using our interpretive skills to clarify the relative importance of voices and show the relationships between phrases. In this piece, the performer must make musical choices to shape a melody that would easily be buried if all the notes were played in the same way. But how do we actually make this happen?

Our technique presents an abundance of options. Most obviously, we can use dynamic contrast, achieved by directing weight through the finger to the center of the string. Subtle changes to the speed of the articulation, the exact part of the finger used, and the exact location of placement on the string also open up a sonic rainbow.

This brings us to why the word “exploration” appears in my title. In the book *Make It Stick: The Science of Successful Learning* (a wonderful recommendation from Lynne Aspnes), cognitive science researchers explain the “stronger learning benefits” of “active learning, where students engage in higher-order thinking tasks rather than passively receiving knowledge conferred by others.” Knowledge endures best when it results naturally from directing your interest toward solving a problem. I hope that exploring these questions of

color, line, and shape will engage your aural imagination and prime your curiosity for learning.

Remember the relationship between your ear, your imagination, and your technique. As my experience with the Bach fugue demonstrates, I couldn't play with an even *p.d.l.t.* color when I wasn't truly hearing my color in the first place. When your imagination conceives of the sound it wants to hear, your ear can evaluate the result, and finally, your technique can explore adaptations to realize the sound. As the dancer La Meri said so eloquently, “The only reason for mastering technique is to make sure the body does not prevent the soul from expressing itself.” ●

Amy Nam is on faculty at Luther College and maintains a private teaching studio in the Twin Cities, MN. Her music has received awards and recognition from the Lyra Society, Chamber Music America, the American Composer's Orchestra, and BMI.

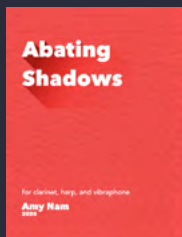
TALK TO US

We want to know what kind of music you'd like to see in our new article series, Tear-Out Tunes. Send your ideas to areese@harpcolumn.com.

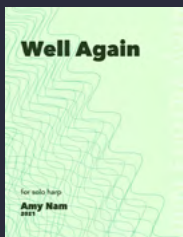
check out more sheet
music by Amy Nam...



Somber Gloaming
for organ and
two lever harps



Abating Shadows
for clarinet, harp, and vibraphone,
and pedal harp



Well Again
for solo pedal harp



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for flute and pedal harp

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American Harp Society Summer Institute

Los Angeles, California
June 1–4, 2023

The 2023 American Harp Society (AHS) Summer Institute will take place June 1–4 at the Colburn School in Los Angeles, California. The institute's theme is "Creating Our Legacy." The opening concert on June 1 will highlight two focal points of the institute: the National Competition and the Young Composers Project. 2021 Young Professional Division winner Elizabeth Yeoh-Wang begins the recital with her final performance as the outgoing AHS Concert Artist. The next AHS Concert Artist will be named as part of the 2023 AHS National Competition, held concurrently with the institute. The second half of the recital features Canadian composer Caroline Lizotte, who will serve as this year's Young Composers Project mentor. Participants in the Young Composers Project will receive individual private coaching sessions, as well as masterclasses open to other attendees. The National Competition winners and Young Composers Project participants will give recitals at the end of the institute.

One form of a musical legacy is helping to expand the harp's repertoire with new music. Workshops for attendees focus on improvisation with Mia Theodoratus, new music and composer collaborations with Danielle Kuntz, and arrangements for harp ensemble with Willi Maerz. Concerts at the institute feature works by women composers performed by Jacqueline Pollauf, Asian composers performed by Chen-Yu Huang, and composers from California. Other performances include improvisation with Tasha Smith Godinez and multimedia elements with Ashley Jackson.

Encouraging an innovative and joyful approach to music is another way to leave a legacy as a teacher and performer. Workshops offer ideas for learning harp as an adult with Anne Sullivan, building a successful harp ensemble with Kristal Schwartz, exploring music theory through song and rhyme with Phala Tracy, creatively interpreting Scottish lever harp tradition with Rachel Clemente, and finding career opportunities for musicians with Nate Zeisler.



Elizabeth Yeoh-Wang



Caroline Lizotte



Mia Theodoratus



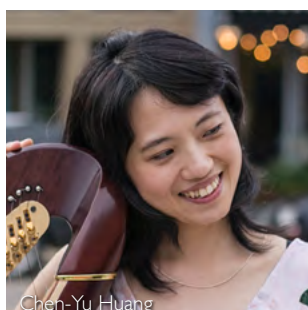
Danielle Kuntz



Willi Maerz



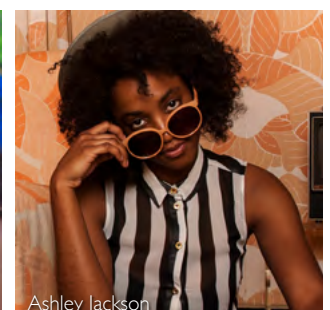
Jacqueline Pollauf



Chen-Yu Huang



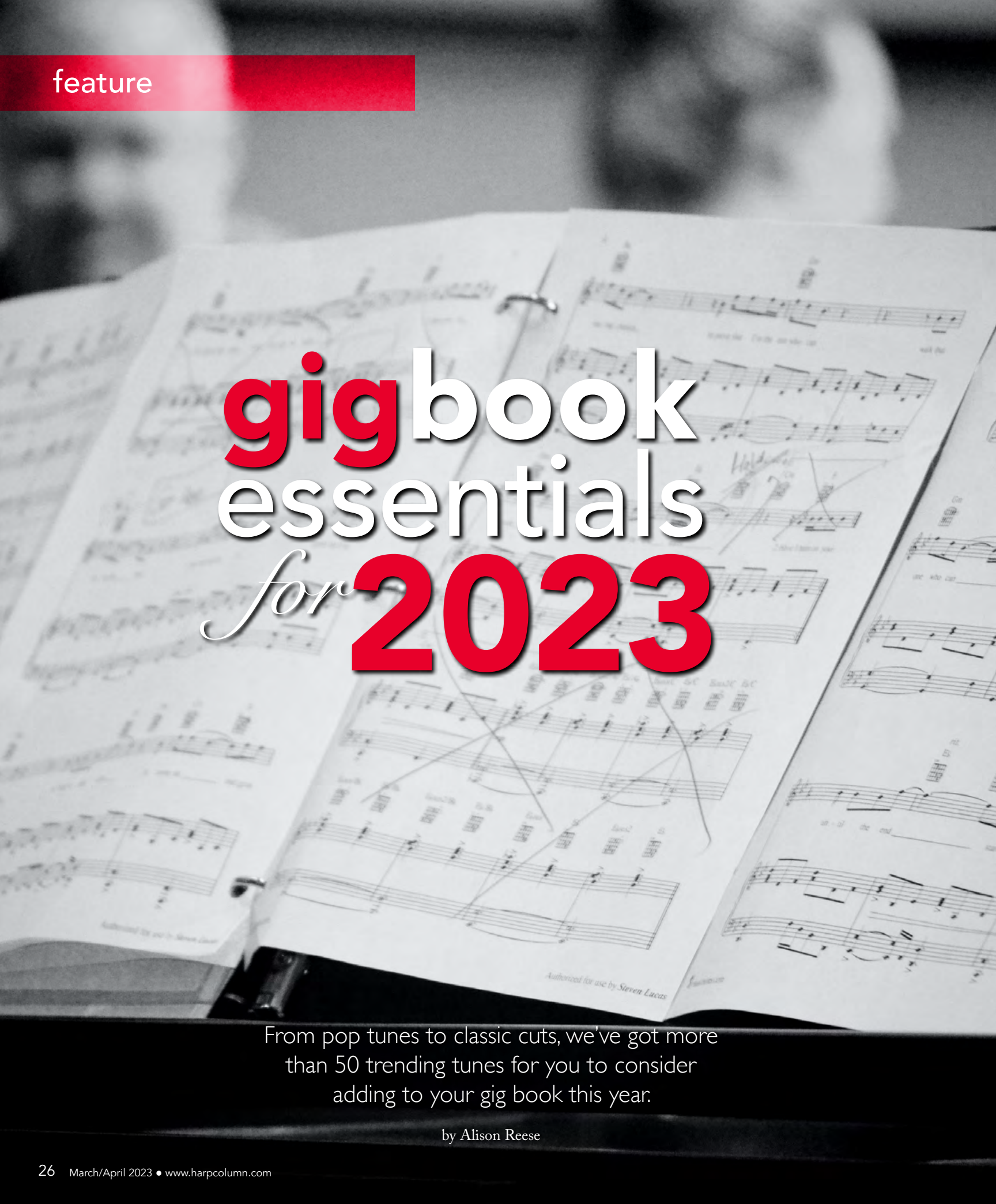
Tasha Smith Godinez



Ashley Jackson

To register, visit the AHS website at harpociety.org. Adult and student members of the American Harp Society, as well as non-harpist family members, can register to attend for a single day or for the entire institute. The early bird registration deadline is April 1.

The AHS offers conference lodging options. Rooms with an AHS group discount at the Omni Los Angeles Hotel at California Plaza must be reserved by May 9. On-campus housing at the Colburn School's resident hall suites must be reserved by April 27. ●



gig book essentials *for* **2023**

From pop tunes to classic cuts, we've got more than 50 trending tunes for you to consider adding to your gig book this year.

by Alison Reese



Kristen Elizabeth Hoyos
Tampa Bay, Florida



Kristina Finch
Hattiesburg, Mississippi

After what can be a quiet couple of months for gigging harpists in January and February, spring is starting to heat up and calendars are starting to fill up. It got us wondering what new tunes we should be sure we have in our set lists as we head into our 2023 gigs.

We asked five active freelance harpists what tunes they would deem as “must-haves” in their gig books this year. From classic oldies to songs that have gone viral on TikTok, their suggestions are sure to include some tunes you’ll want to add to your repertoire.

Kristen Elizabeth Hoyos is a full-time freelance harpist in Tampa Bay, Florida. She has been honing her craft for 22 years and has performed for hundreds of events including weddings, galas, dinners, and parties. She has received the coveted WeddingWire Couples’ Choice Award every year she has been in business. She has a love of both classical and contemporary pieces, but most of all enjoys teaching her students.

“I think 2023 is the year of TikTok—yes, I said it! That is why I’m making sure to include some viral songs from the platform into my playlist this year,” says Hoyos. “I’ve already seen a trend of viral songs being requested more recently, and I plan to have them ready.” Hoyos says she is constantly listening to new music and trying out new tunes. “It’s a great way to expand your repertoire—the more songs you can play the better. Also, it can get old playing the same songs repeatedly. It’s exciting to be challenged and play something new.” Hoyos has played hundreds of events in her 22 years of gigging. But she says she has learned to look for two criteria when picking out songs to add to her repertoire. “It must be a recognizable song and one that most people would be surprised to hear on the harp.”

“golden hour” by JVKE

This is a new song that I think is going to be *big* this year. I also think the running eighth notes in the intro are perfect on the harp. I think this is going to be the

equivalent of “Perfect” from 2018.

“Gimme! Gimme! Gimme! (A Man After Midnight)” by ABBA

Definitely not a new song, but a song that has gained recent popularity on social media. It’s ABBA, what’s *not* to love? You’d be surprised how this song connects with many generations and it’s fun to play!

“Never Gonna Give You Up” by Rick Astley

Are you starting to see a trend? I love how there’s a trend towards “funky” older songs. I’m going to be playing this at every cocktail hour this year.

“Cornfield Chase” from the *Interstellar* soundtrack by Hans Zimmer

You can’t go wrong with a movie or TV theme. Hans Zimmer is one of the greatest composers of our time, so it’s no surprise you’ll see this song on so many content videos on social media. I can see a lot of brides walking down the aisle to this one. Play it with a nice rolled chord slow intro and create a nice build-up throughout. (Kristan Toczko—HarpistKT on social media—already has a version available!)

“You are the Reason” by Calum Scott and “Can’t Help Falling in Love” by Elvis Presley

Speaking of wedding music, “Can’t Help Falling in Love” and “You are the Reason” (even though this is technically a break up song...we won’t talk about that) are the new “A Thousand Years.” These songs are most likely already in your repertoire but if they’re not, add them now! I don’t think they’re going anywhere anytime soon.

“Anti-Hero” by Taylor Swift

This popular Taylor Swift tune checks two boxes—it’s a viral song *and* it will please all of the Swifties that sold out her 2023 stadium tour in record time. You definitely need at least one or 10 Taylor Swift songs in your repertoire.

“No Rain” by Blind Melon

I’m personally wanting to include some more ’90s and early 2000s music in my repertoire in 2023. I’m adding



Janelle Lake
Chicago, Illinois



Chiara Capobianco
Southern California



Liana Alpino
Nashville, Tennessee

the song “No Rain” by Blind Melon to my list this year. You may think you don’t know this song, but I bet you do. You just didn’t know the name of it. Go listen to it now.

“Until I Found You” by Stephen Sanchez

This song is going to be another *big hit* at weddings this year—providing the backdrop to many first dances. I love the oldies vibe this tune emits. This song tastefully pays homage to the ’50s and is so sweet. Let me get my poodle skirt and head to the sock hop. (Uh oh, I lost the young readers here.)

“Nothing Else Matters” by Metallica

Picture this, I’m finishing up playing a classic like Frank Sinatra or Elton John and a guest walks up and asks “Can you play anything by Metallica?” I get asked for Metallica probably more often than any other band or artist. “Nothing Else Matters” is a must and is staying in my gig book this year. I’ve even had a bride request to walk down the aisle to it!

Harpist **Kristina Finch** says she employs a Marie Kondo-inspired method of repertoire selection, asking herself, does it bring me joy? “More than anything I choose music that I love for my gig book,” says the Hattiesburg, Mississippi-based musician. “I have a running list of song titles I want to adapt for the harp after hearing them on the radio,” she says. “If it’s a song that you love, chances are, it’s going to sound great on harp.” Being a busy freelancer necessitates a nearly constant search for new tunes. “When I had a steady background gig I would regularly bring in five to 10 new pieces each week to explore on the job. Sometimes they were all winners and sometimes there were some stinkers that were never played again. You really never know

what is going to sound great and reading something on the job can be a fast way to discover whether a song will work or not.”

“Bohemian Rhapsody” by Queen

This is a *huge* crowd pleaser, but is not for the faint of heart. Double pedal changes and quick transitions make it a tricky but well-worth-it piece that should be in any gig book.

“5000 Candles in the Wind” from the television series *Parks and Recreation*

I love including songs from TV and movies in my sets,

and this is an all-time favorite. Even if you’ve never seen the show, I think anyone can appreciate this beautiful tune about a miniature horse named Lil’ Sebastian.

“Endless Love” by Lionel Richie

This song is very playable and works well on the harp. It’s a tune that is familiar across multiple generations and never fails to turn heads.

“New York State of Mind” by Billy Joel

If you’ve ever been to NYC, you can certainly relate to this song. It fits the harp too well and sounds too good not to play!

“Over the Rainbow” from *The Wizard of Oz*

Whether you are playing a basic version or something with a few more harmonic changes, this is a piece that *must* be in any gig book.

“Somewhere Out There” from *An American Tail*

This is a gig book tune that is a dream to play from a classic movie about the American dream. Lovely and sparkly, this piece shows off the harp in its most beautiful form.

“It’s All Coming Back to Me” by Celine Dion (originally recorded by Pandora’s Box and later recorded by Meatloaf)

Really anything by Celine is a sure hit for harp, but when I first sat down to try and figure this one out I was immediately enamored by its playability and more upbeat dance tempo. A true power ballad, this is a hugely rewarding tune to play!

“Unravel” from *Tokyo Ghoul*

Listening to a recording of the original, you might not ever think about playing this on harp, but let me tell you, this piece from the Anime show *Tokyo Ghoul* is beautiful, playable, and offers the opportunity to connect with a different audience than our more standard repertoire.

“Baby One More Time” by Britney Spears

As a child of the ’90s, there was no way I wasn’t including at least one rager from my teen years. This classic Britney song from 1998 has all the nostalgia of music from that time and many options for embellishment and improvisation.

“Go the Distance” from *Hercules*

There are dozens of Disney tunes I play at gigs, but if I had to choose just one Disney tune to add to this list, it would be this one. Emotional, beautiful, and exciting to play, this piece juxtaposes sections of great activity with simple melodies in a way that is juicy to play.

Chicago-based harpist **Janelle Lake** has played harp on trains, boats, planes, and horse-drawn drays (on the famously unmotorized Mackinac Island). Being a big-city gigger has given Lake many opportunities to perform steadily at popular venues including Madame Zuzu’s, the Drake hotel, the Langham, CDPeacock, Jimmy Choo, Harry Winston, and others. Last year, Lake played on stage with Billy Corgan of Smashing Pumpkins fame, Billy Swan, and Perry Ferral of Jane’s Addiction.

“When choosing new repertoire for my gig book, I weigh the piece’s ability to connect to an audience member,” Lake says, noting that she adds about one new piece a week to her gig repertoire. “Beyond client requests, quite often my own children inspire the next selection.” Lake is the mother to two young girls. “I’ll be adding the theme from the popular children’s show *Bluey* next because it gets so much attention. Once I have their attention, I can teach and expand their musical world.”

“Stairway to Heaven” by Jimmy Page and Robert Plant, arr. David Ice

This always grabs someone’s attention and gets their minds brainstorming about the possibilities of the harp. The number of \$20 bills enthusiastically dropped onto my music stand after playing this piece has paid for the arrangement many times over.

“Scene” from *Swan Lake* by Pyotr Ilyich Tchaikovsky, arr. Angela Klöhn

This timeless theme engages audiences of all ages. Last week, a grown man flutter-stepped as if on pointe across the concert space as I played this piece.

“If It’s Magic” by Stevie Wonder, arr. Brandee Younger

I haven’t met anyone who doesn’t like the music of Stevie Wonder.

“Here Comes the Sun” by George Harrison

The harp can often get stuck in a meditative, relaxing trance. An uplifting, lively classic shakes up the energy.

“Clair de lune” by Claude Debussy

I use Phyllis Schlomovitz’s arrangement so I can play the piece while still paying attention to all the moving parts of a non-concert hall gig. I’ve heard so many good stories of how “Clair de lune” has comforted different people. Plus, the number of contemporary movies that include this piece on their soundtrack make it familiar to a wide audience.

Anything from Disney’s *Frozen*: “Let it Go,” “Do you Want to Build a Snowman?,” “Into the Unknown,” etc.

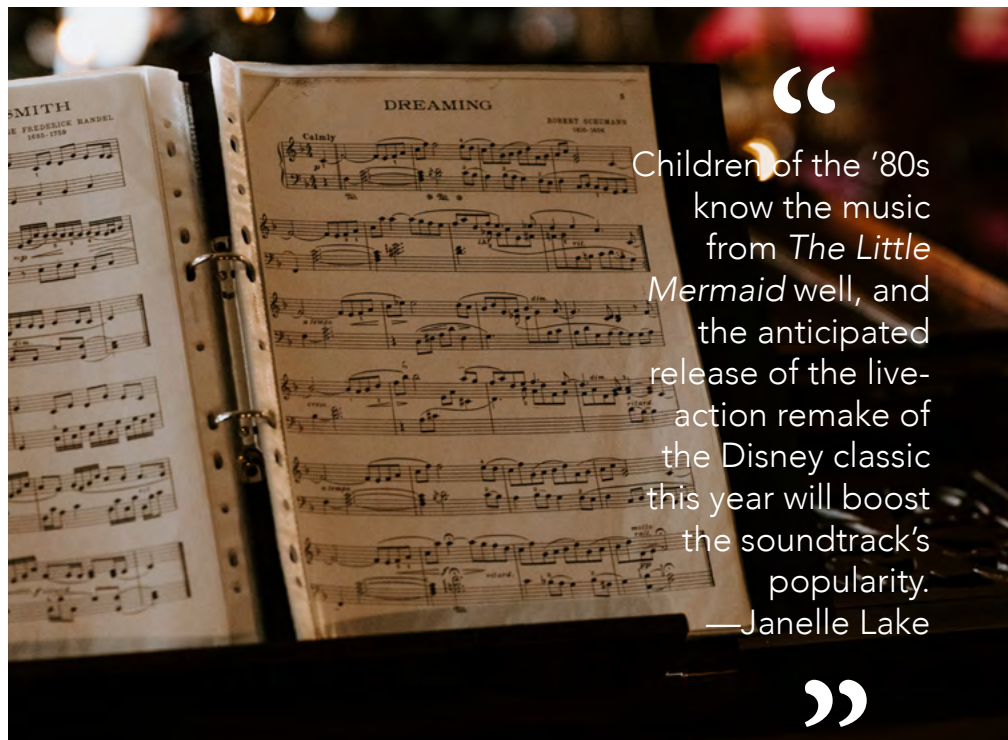
There’s no way I could let down a child if they work up the courage to ask me to play their favorite music.

“Happy Birthday” by Mildred and Patty Hill

It would be embarrassing if someone asked for this tune, and the harpist didn’t know it!

“Super Mario Brothers Theme” by Koji Kondo

With the new movie coming out and Mc-



“Children of the ‘80s know the music from *The Little Mermaid* well, and the anticipated release of the live-action remake of the Disney classic this year will boost the soundtrack’s popularity.”
—Janelle Lake

Donald’s pushing the toys and branding, Super Mario music will bring joy everywhere this year.

Anything from *The Little Mermaid* by Alan Menkin

Children of the ‘80s know the music from *The Little Mermaid* well, and the anticipated release of the live-action remake of the Disney classic this year will boost the soundtrack’s popularity.

“What a Wonderful World” by George David Weiss and Bob Thiele

I almost always end my gigs with this tune to leave a positive vibe in the room.

Adding new tunes to her gig book is a weekly occurrence for Southern California freelancer **Chiara Capobianco**. “When I’m choosing new music, I mainly look for entertaining, recognizable, relatable, catchy tunes that suit a specific environment. The key is being eclectic,” she says. “I also accept requests on the spot, so it’s important to have a little bit of everything.” After moving from her native Italy to the U.S. five years ago, Capobianco makes her living performing around the San Diego/Orange County and Los Angeles/Malibu areas. She performs weekly for afternoon tea at a luxury hotel where she plays mostly classical music, at an upscale Italian restaurant where she plays favorite songs from her native country, and a fusion bar/

restaurant where she plays pop music on an electroacoustic harp. She also plays regularly with a DJ where she will improvise.

“A Time to Say Goodbye” by Francesco Sartori

People love to hear this familiar melody made famous by Andrea Bocelli. It channels an Italian music vibe, which is perfect for what I do and who I am.

Medley from *Phantom of the Opera* by Andrew Lloyd Webber

Everyone loves the music from this Broadway hit. I also love playing “Memory” from *Cats* and “Don’t Cry for Me Argentina” from *Evita*.

“Love Theme” from *The Godfather* by Nino Rota

The Italian vibes are also strong in this movie soundtrack favorite. I also like playing the dramatic theme from *Romeo and Juliet*, “A Time for Us.”

“Can’t Help Falling in Love” by Elvis Presley

Everyone loves this goldie oldie!

Beatles medley

A few of the most famous tunes by the Fab Four is a must. I like evergreen melodies like “Yesterday,” “Hey Jude,” “Eleanor Rigby,” and “Michelle.”

“A Thousand Years” by Christina Perri and David Hodges

I like this famous tune from *The Twilight Saga* for a more modern, romantic vibe.

Concerto in B-flat Major by G. F. Handel

The first movement is perfect to impress a crowd with some proper classical music.

Clair de lune by Claude Debussy

This, along with Beethoven's *Für Elise*, are classic classical pieces *everyone* loves.

Staying current on trends in pop culture, movies, TV shows, and social media is im-

portant because of how they affect what is currently hot in music, says Nashville harpist **Liana Alpino**. "I know live action Disney movie soundtracks always explode, so I'm making sure to add some songs from *The Little Mermaid* to my gig book for when it comes out in May. I know that *Phantom of the Opera* is leaving Broadway this spring, and it's a beloved show, so that soundtrack may explode," Alpino says. "I think about the best new artists coming up, or beloved artists who

are in the news like Dolly Parton, for example. I'm also on TikTok more than I should admit, but because of this, I'm seeing what sound clips are going viral. I've loved seeing classical standards, like Vivaldi's "Spring," explode this past year and gaining a whole new set of listeners."

Alpino graduated from Belmont University where she was the first harpist to receive a commercial music degree. As an active freelancer in Nashville's vibrant music scene, Alpino plays everything from recording sessions to special events where she has become known for her signature pop harp arrangements. "My clients are a big influence in what I add to my gig book," she notes. "I pride myself in trying to make most requests adaptable to harp because I always want to make sure a client is happy with their setlist. Sometimes I discover new songs that work perfectly on the harp because of this, and sometimes they'll request a song that I love but just never thought to arrange."

Any song by Taylor Swift

The hottest concert ticket for 2023 is, without a doubt, Taylor Swift's "The Eras" tour. Since her current tour celebrates all her past



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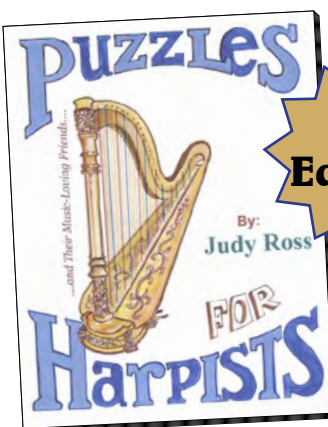
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albums, her entire catalog is relevant! "Anti-Hero" is the big hit from her latest album *Midnights*, but Swiftie sleuths anticipate *Speak Now* to be the next album she re-records, so learning a song from that album may put you ahead of the curve. You also can't go wrong with "Wildest Dreams," whose instrumental version was made popular by the hit TV show *Bridgerton*.

"All I Ask of You" from *Phantom of the Opera* by Andrew Lloyd Webber

After 35 years, it's hard to believe the beloved musical is leaving Broadway this year. Pay homage to Andrew Lloyd Webber's incredible work by learning one of its most popular songs. (I love Sylvia Woods' version.) Bonus—this tune is a fabulous addition to wedding repertoire.

"Happier" by Olivia Rodrigo

Olivia Rodrigo's music exploded last year with the success of her debut album, *Sour*, and her Best New Artist Grammy award. I think we'll be hearing a lot more from her, so be sure to add one of her hits to your gig book this year.

"Canon in D" medleys

"Canon in D" medleys are all the rage on

TikTok these days, and brides are loving them. Pair your favorite version of Pachelbel's classic "Canon in D" with popular wedding songs like Ed Sheeran's "Perfect," The Beatles' "Here Comes the Sun," or Elvis' "Can't Help Falling in Love."

"Islands in the Stream" by Dolly Parton and Kenny Loggins

In my opinion, Dolly Parton will forever be relevant, so 2023 is the year to add one of her tunes to your gig book if you don't have one yet.

"Prelude" from *Cello Suite No. 1* by J.S. Bach

I'm resolving to finally learn this timeless piece in 2023. I think it would be a perfect addition to a variety of event setlists. Check out Maria Luisa Rayan's arrangement on Harp Column Music. Merynda Adams also has a simplified version for lever or pedal harp.

"Kiss The Girl" from *The Little Mermaid*

One of the most highly anticipated films of 2023 is the new live action version of *The Little Mermaid*. Be ahead of the game by learning this classic song which will be included in the film! This and other song arrangements from the film are included in Sylvia Woods'

book *76 Disney Songs For The Harp*.

"La Vie En Rose" by Louiguy/Édith Piaf

You can't go wrong with this gorgeous melody, and it's suitable for all types of events. I have found myself playing it at a lot of gigs lately, and many clients enjoy it even if they didn't know it. Find the sheet music in Ray Pool's book *Tea At The Waldorf Vol. 2*.

"Put Your Records On" by Corinne Bailey Rae

As a millennial, I must admit I love that trends from the '90s and '00s are coming back around, because there were some great music moments back then, like this 2006 smash hit!

"Smile" by Charlie Chaplin

I have always enjoyed this sweet little tune and decided to finally add it to my gig book this year. I think it will be perfect for a variety of events.

"Hopelessly Devoted To You" from *Grease*

The world lost the great Olivia Newton-John in 2022, but her voice will always be synonymous with the musical *Grease*. What better way to continue her legacy than by learning one of her most powerful vocal works? ●

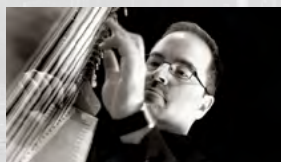
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Brush your teeth. Take your vitamins. Eat your vegetables. Practice your etudes. There are plenty of things we know we *should* do every day, but forming good habits is easier said than done. We can't help you eat your vegetables, but we can help you make etudes part of your everyday practice routine.

by Harp Column Staff

etude (noun)

A composition built on a technical motive but played for its artistic value.

—Merriam-Webster

Eat your vegetables. Brush your teeth. Practice your etudes. The things we know we should do every day aren't necessarily the things we want to do every day. Like most good habits, daily etude practice is not glamorous or fun. It takes patience and discipline, and there is no instant gratification. It can often feel like a pointless endeavor. Quite a sales pitch, eh?

Any music teacher will tell you: etude study is effective if done consistently and thoroughly. Since the payoff doesn't come quickly, many struggle to commit to them long term. You can imagine our surprise when nearly 1,000 harpists committed to daily etude study in *Harp Column's* annual 30 Day Practice Challenge in January. Our theme this year was etudes, and we challenged harpists to practice an etude every day for 20 minutes for the first 30 days of the year. Some participants worked on an etude of their choice. Others worked on the daily etudes that we suggested, which covered five areas: arpeggios, scales, harmonics, rhythm, and theory.

If you missed the challenge in January or just want a project for summer vacation, we've included the highlights here. Most (but not all) of the etude examples are available free on the IMSLP website, and there are additional resources available on our 30 Day Practice Challenge page on harpcolumn.com. Check it out and join us in 2024!

ARPEGGIOS

30 Etudes Progressives, No. 10

Louis Concone



The 10th etude in this collection works all four fingers in both hands, helping you achieve flawless ascending arpeggios. *Free on IMSLP.*

22 Progressive Etudes, No. 24

Johann Friedrich Burgmüller

Johann Friedrich Burgmüller's etude "The Swallow," edited by Harp Column Music artist Kaffee Peck, works on arpeggios where the left hand crosses over to take the top note in each phrase. *Available for purchase on Harp Column Music.*

Three-Note Arpeggio Etude

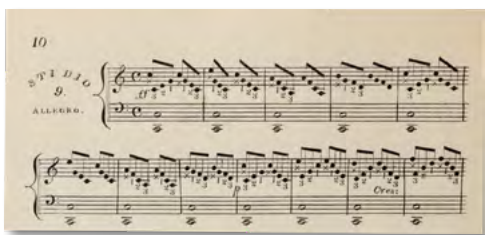
Anne Sullivan



Composer Anne Sullivan describes this etude as a "study in fingering flexibility, meaning the flexibility to use different finger combinations in sequence and to switch smoothly between them." *Available free in the "Tear-Out Tunes" feature in the January-February 2023 issue of Harp Column.*

The Pupil's Companion for the Harp, No. 9

Nicolas-Charles Bochsa



This etude works on ascending and descending arpeggios in the right hand, making it a great etude to work on directional placing. *Free on IMSLP.*

Etüden und Präludien für harfe, No. 14

François-Joseph Naderman

Arpeggios that sweep across the entire range of the harp using overlapping hands is the focus of this etude. *Free on IMSLP.*

40 Progressive Studies for the Harp, No. 14

Nicolas-Charles Bochsa

Composer N.C. Bochsa uses an arpeggiated bass line throughout this etude. This pattern, called Alberti bass, is quite common in harp music, so it's always good to refresh this skill. *Free on IMSLP.*

SCALES

Twenty-Four Easy Studies for the Harp, No. 6

Alfred Holy

This etude focuses on eight-note scales in both right hand and left hand. *Free on IMSLP.*

6 Studies for the Harp, No. 4

John Thomas



John Thomas' fourth study in this collection works on eight-note scales played in both hands simultaneously, as well as other scalar passages. *Free on IMSLP.*

Twenty-Four Easy Studies for the Harp, No. 8

Alfred Holy

Develop ascending and descending eight-note scales in this etude. *Free on IMSLP.*

Bass Clef Etudes, No. 1

Christine Mazza

We can't neglect our left-hand scale skills. Christine Mazza's first etude from *Bass Clef Etudes* strengthens fingers in the left hand with phrases moving in alternating opposite directions. *Available for purchase on Harp Column Music.*

Exercices et Etudes pour la harpe, No. 38

Edmond Larivière



WISE WORDS FOR ETUDE EXPLORATION

Harpists have a lot of wisdom to share when it comes to getting the most out of etude practice. Their advice and suggestions can help keep you on the right track as you explore etudes.

Etudes clear our technical weeds and cultivate our artistic soil, providing the foundation of a practice ecosystem. Our daily practice tasks must be in balance (including tilling, fertilizing, planting, watering, pruning, and harvesting) for the music to finally emerge and bloom. —**Jaymee Haefner**

Etudes create a bridge between bare-bones drills and exercises and our repertoire pieces. They provide a musical setting, but a rather narrow one, in which to test a fundamental skill such as scales or arpeggios.

—**Anne Sullivan**

Think of your whole body first and always; make every action efficient, effortless, focused; take the time and patience for this and everything else will follow (tone, notes, security, facility). —**Alice Giles**

Scales and arpeggios are part of the foundation of good technique and should be practiced every day.

—**Elizabeth Volpé Bligh**

Because scales are so tricky and difficult, I practice them every time I sit down at the harp. I still practice them as a warm up. I highly recommend students practice scales with dynamics, different speeds, and different rhythms.

—**Elzbieta Szmyt**

I always remind myself of quality over quantity; even a few minutes of mindful, intentional practice every day on your technique will infuse your playing with greater proficiency over time!

—**Grace Browning**

Technical mastery is our duty and our reward. It is the skill that enables us to make the harp sing, animate our music, and sustain a long and healthy relationship with our art. —**Lynne Aspnes**

Assess weaknesses and drill those passages by applying various rhythm exercises to them. —**June Han**

Slow, deliberate practice is the fastest way to get the result you want. It allows your brain to guide your fingers as you learn new music, develop new ideas, or improve technique.

—**Nicole Brady**

A little often goes a long way. Understand the meaning behind everything that you practice and how you practice it. You are never too good to be better. Always stay curious.

—**Amanda Whiting**

Breathe in and breathe out...and then start at the last two measures. Make them shine, then work in from there, two measures at a time. —**Edie Elkan**

When I don't feel like practicing, I go to the harp and play random notes and chords, listening to its beautiful sound. In no time I'm ready to practice! —**Judy Loman**

Harmonics have as much expressive potential as anything playable on the harp. —**Ann Yeung**

Placement on the string is critical for making good harmonics. The string must be divided exactly in half.

—**Susan Brady**

The practice of harmonics is sometimes irritating and may lead to discouragement...In general, harmonics must be played softly; they carry infinitely farther than when played loudly. —**Carlos Salzedo**

Learn the notes correctly. Try not to insert wrong notes or bad habits that you will need to correct later.

—**June Han**

Edmond Larivière uses scalar phrases that move up and down the harp, requiring the harpist to place up or down to each phrase. *Free on IMSLP.*

RHYTHM

Learning Notes and Rhythms at the Harp, Syncopation

Haley Hodson



Haley Hodson's etude "Syncopation" is a great beginning step to learning rhythm. It works on learning half-note, quarter-note, and eighth-note rhythms. *Available for purchase on Harp Column Music.*

Etude Impromptu Op. 37

Luigi Maurizio Tedeschi

Does playing in 6/8 time feel uncomfortable to you? It won't after learning this etude. For beginners, try clapping out the melody rhythm of the first few lines. Remember, a dotted quarter note in 6/8 equals three beats. *Free on IMSLP.*

An Introduction to Jazz, Play It Again

Amanda Whiting

Amanda Whiting's fun etude "Play It Again" is inspired by funk music. It works on syncopated rhythms and swung eighth notes. *Available for purchase on Harp Column Music.*

Twenty-Four Easy Studies for the Harp, No. 1

Alfred Holy



The first etude in this collection works on half notes. Set your metronome and try rolling the chords with the top note of each chord falling right on the beat. *Free on IMSLP.*

50 Études Op. 34, No. 13

Nicolas-Charles Bochsa

Get better acquainted with various rhythms

in the 13th etude from this popular Bochsa collection. *Free on IMSLP.*

48 Etudes pour la harpe, No. 7

Dizi/Hasselmanns



The seventh etude from this collection by François Joseph Dizi and Alphonse Hasselmanns is chock-full of different rhythms: triplets, 16th notes, dotted eighth notes, you name it. It is sure to give you a rhythm workout. *Free on IMSLP.*

HARMONICS

Exercises in Harmonics: Overtones for the Lever Harp, No. 11

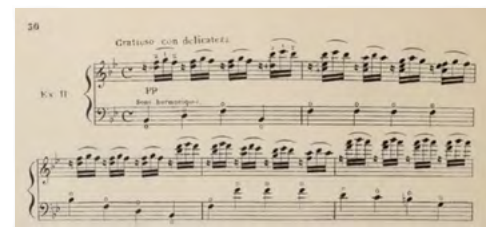
Jacqueline Pollauf



This selection from *Exercises in Harmonics: Overtones for the Lever Harp* focuses on harmonics in alternating hands. *Available for purchase on Harp Column Music.*

50 Études Op. 34, No. 11

Nicolas-Charles Bochsa



This Bochsa etude works on both single, left-hand harmonics and double harmonics in thirds. *Free on IMSLP.*

Method for the Harp, Cortège

Carlos Salzedo

"Cortège" by Carlos Salzedo is a colorful concert study that uses harmonics in both hands. Each harmonic passage moves swiftly,

working on your accuracy. Available from your favorite harp retailer.

Exercises in Harmonics: Overtones for the Lever Harp, No. 17
Jacqueline Pollauf

This etude features harmonics in alternating hands that cross over one another. It is sure to help with finger placement accuracy. Available on Harp Column Music.

Petite Etude
Van Veachton Rogers



The harmonics in this sweet little work add extra sparkle to the music. It is a great beginner solo piece that uses harmonics on only five strings in the left hand. Free on IMSLP.

Etude de Concert
Félix Godefroid



This beloved work in the advanced harp repertoire features plentiful left-hand harmonics throughout, and it even includes some rolled, three-note, left-hand chords that end with a harmonic on top. Free on IMSLP.

THEORY

Twenty-Four Easy Studies for the Harp, No. 4
Alfred Holy



The melody line in this etude has different intervals throughout. Try identifying the

intervals between the notes. For instance: from the first G down to C is a fifth. More advanced players can identify the notes using solfège and try sight-singing the melody! Free on IMSLP.

48 Etudes pour la harpe, No. 34
Dizi/Hasselmanns



Try to identify if the triads used in this etude are in root position, first inversion, or second inversion. Free on IMSLP.

Etüden und Präludien für harfe, No. 18
François-Joseph Naderman

There is a key change in this etude. Try to identify the two keys used. Free on IMSLP.

The Harmonic Circle, No. 1
Nicholas-Charles Bochsa

The harmonic circle is a staple theory concept to learn. Play through a few key modulations in this Bochsa work. Free on IMSLP.

Cool and Groovy Rhythms
Verlene Schermer



Not only does this exercise by Verlene Schermer work on extended chords, but it also will help your rhythm. Available for purchase on Harp Column Music.

Études, Traits et Exercices, Op.93, Deuxième Prélude en Ut mineur
François-Joseph Naderman

This etude has the same rhythmic pattern over a series of chord changes. Try to figure out the chord progression. For beginners, try to identify the notes that make up a triad in each right-hand arpeggio. Free on IMSLP. ●

If we remember that we are musicians before we're harpists, then practicing technique will never be drudgery. Exercises and etudes can (and should!) sound beautiful when we focus on musicality.

—Kim Robertson

Every move one makes on their instrument should be guided by a clear musical intention. Only through the symbiotic practice of music and "mechanics" will the musician be able to fulfill their truest artistic potential.

—Maeve Gilchrist

Optimize your time! In practicing exercises or etudes, we can do so much more than just finger work! Use also your ears to develop pulse, sound, legato, phrasing, dynamics, etc.!

—Isabelle Perrin

Knowing the form of the piece will help you divide it into sections. Practice these sections, and not always from the beginning.

—Felice Pomeranz

Implementing a few simple tasks can boost your productivity levels immensely. It's hard to quantify the value of accumulating a handful of small advantages, like setting up a few deadlines for yourself, keeping a practice journal, eliminating phone distractions, finding a community, or reminding yourself of your purpose.

—Rachel O'Brien

Combining our ears with our emotion and intellect tells our fingers what to do, not the other way around. This complex inner ear is guiding us through creating the music and colors we desire. Tone color in harp playing is as diverse as we choose to make it.

—Rachel Brandwein

Always play a new piece very slowly, and always use a metronome. Find a slow tempo that allows you to play every note comfortably, and gradually speed it up. —Cindy Horstman

learning to heal

Finding joy in the work of providing comfort

by Rebecca Harrison

In 2021 we began following nine harpists for our Practice Makes Harpist series to see how their practice affects their musical experience. In the second year of the series, we are checking in with the nine harpists we met in year one to see how their practicing has progressed over the last 12 months. In this installment, we're circling back to Jenny Ogan in Boston, Massachusetts. Ogan has completed her training at the Longy School of Music of Bard College and is a Certified Music Practitioner with the Music for Healing and Transition Program.

Ogan typically spends 10 hours a week working as a therapeutic harpist and another 10 hours practicing the harp, scheduling her time around her daughter's schooling. Last year she provided music in a memory care unit; currently she works at a hospice. Additionally, she's also starting to play therapeutic harp for vigils and transitions.

Ogan says that each location she plays in calls for observing and adjusting to the situation. For example, memory care rooms can be chaotic, and the patient's

communication may be unfiltered, agitated, and loud. In those times, she leans on her training to find the right music to bring peace.

TYPICAL DAY AT THE HOSPICE

When Ogan arrives at the hospice she receives a list of patients to visit. Because she works at several facilities, each day yields a different mix of patients. She sometimes finds the patients in a common area, where Ogan says, "It's often giving a concert for 15 to 20 people." In the patient rooms, it's more personal. She's playing for one person, there's no planned repertoire, and Ogan chooses the music in the moment. "It's really important to be observant. Somebody may be non-verbal, so I have to know what's appropriate for people in different conditions. It's important to watch, stay centered, and adjust for the patient."

A normal visit with patients lasts approximately 20 minutes, longer if someone "really feels the music." Other times it's a shorter visit, especially if the patient's roommate isn't receptive. At times patients simply want to talk and the harp provides an entry point or background to a conversation. When patients don't feel like talking or are unable to converse due to the nature of their illness, the harp music serves as companionship, so they know they are not alone.

PRACTICE AS A PROFESSIONAL

Ogan has adjusted her practice routine for professional work. She learns new music for specific patients. She said, "This weekend I'm visiting a few Haitian patients, so I'm working on Haitian music using lead sheets." Sometimes when practicing therapeutic music, there's a temptation to try fancier chords and more exotic, faster, and syncopated rhythms. However, in the therapeutic music world, simpler is often better.



JENNY OGAN

Age: 42 **Area of work:** Therapeutic music

Short-term goal: Deepening knowledge of different types of therapeutic music.

Long-term goal: Growing a therapeutic music practice while cultivating joy in harp playing.

In practice there is always something new to learn, perfect, or revise. Ogan finds that, with professional playing, she sometimes loses sight of what brings her the most joy. “Every day I carve out practice time to play music for myself and remember what drew me to the harp in the first place,” she says. “Originally I simply wanted to play the harp, and I include that in my practice.”

CONTINUING EDUCATION

Last summer Ogan decided to take a summer course at the Berklee School of Music in Boston. “It was all high school students and me,” she laughs. “But it was fun to be with the kids and experience their youthful energy, and I was one of only two harpists in the program.” During the intensive five weeks, she took courses in theory and musicianship and played in two ensembles: rock ‘n’ roll and bluegrass. While Ogan doesn’t plan on playing rock, she did enjoy dipping her feet into a new area and hearing her Thormahlen harp amplified within a rock band.

Even after the final performance at Berklee Performance Center, Ogan continues attending local bluegrass sessions. “Everyone in bluegrass is so welcoming and I enjoyed playing with others.”

In the next year Ogan and her family may move out of state, and Ogan is looking forward to providing therapeutic music to healthcare facilities there. ●



Jenny Ogan leaves the Berklee School of Music in Boston where she took a summer course that allowed her to dabble in rock ‘n’ roll and bluegrass music.

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collaborating in harmony

The Topaz Duo delivers a “scintillating” collection in their debut album

by Alison Young



LUMENA

The Topaz Duo: Angela Schwarzkopf, harp, and Kaili Maimets, flute. Redshift Records, 2022.
Rating: **10/10**



HOMMAGE

Cracow Harp Quintet: Adrian Nowak, harp; Amelia Lewandowska-Wojtuch, flute; Maria Garstecka, violin; Jan Czyżewski, viola; and Paweł Czarakczew, cello. Presto Music, 2022.
Rating: **10/10**

In its stunning debut album, *lumena*, The Topaz Duo—harpist Angela Schwarzkopf and flutist Kaili Maimets—brings to life in dazzling fashion four works of living North American composers. The recording offers up not just a study in exceptional new repertoire for this ensemble, but supremely enjoyable listening.

As I listen to the title track by Canadian/Estonian composer Riho Esko Maimets (brother of Kaili Maimets) in my studio in Saint Paul, Minnesota, snow is falling, flocking trees in feet rather than inches. Maimets tells us that the word is the essive case, taking a noun and giving it a sense of temporary state of being, for the Estonian word, *lumi*, meaning snow. Like the quiet insistence of this winter spectacle, Maimets’ music reaches slowly but inexorably into the heart like a song without words in a stunning tension-filled arc. Schwarzkopf’s serene gentleness underpins the elegantly played long phrases that build almost imperceptibly with just the right energy and emotional impact.

The duo commissioned one of Canada’s stars, Kevin Lau, to write *Little Feng Huang*, which emerged from the pandemic as “a bit of therapeutic writing.” The music tells the story of a Greek-Chinese couple unable to have a child of their own. They adopt a parrot named Nyx who they train to fetch food from the nearby Chinese restaurant. Just as the couple learns they are pregnant, the bird becomes ill, but like a Phoenix (from both Chinese and Greek cultures) bursts into flames, promising new life. Again displaying depth, Topaz unveils the short

story with tenderness, as well as whimsy, especially in the Vivaldi-inspired “Winter is a World of White.” *Little Feng Huang* provides a showcase for the duo’s exceptional facility with a wide palette of tone colors. The duo’s sophisticated musicality is also on display, the undoubtedly technical passages played with such facility and ease, we’re completely unaware of the challenge and only invited to follow along.

The music dovetails perfectly into American Lowell Liebermann’s somber-hued *Sonata for flute and harp* where the Topaz shines again as a stellar ensemble, taking music beyond the parameters of the details to a larger message. I find it fascinating how a harpist can create a sense of legato equaling that of a wind instrument, even as each plucked note decays. This is the special magic of Topaz—they are able to sing together with the harp becoming a flute, the flute, a harp—especially notable when the notes speed up in a central *scherzo* section. Absolutely thrilling and on fire!

Entirely new in character is Canadian Marjan Moztich’s *Sonata for harp and flute*. Filled with intricate interweaving of lines, it is playful and full of joy. Topaz displays all the exuberance required of this delightful work, though happily kicking back when a more reflective mood is asked for, as in the dreamily alluring “Lullaby.” This is a scintillating collection of repertoire for harp and flute played with poetic and superlative artistry.

With a similar mission to highlight forgotten or yet-to-be-published works, the Cracow Harp Quintet—harpist Adrian Nowak, flutist Amelia Lewandowska-Wojtuch, violinist Maria Garstecka, violist Jan Czyżewski, and cellist Paweł Czarakczew—presents a widely encompassing repertoire in their sensational debut album. The title *Hommage* refers to the 100th anniversary celebration of the founding of Quintette Instrumentale de Paris, the subject of Nowak’s dissertation.

While the repertoire hews closely to composers associated with this renowned French group and reflects a

narrow range of years in the early years of the 20th century, the styles are far reaching. The album begins with a glorious find, a neoclassic work by Belgian composer Jean Absil, *Concert à cinq*. In it, we are introduced to an ensemble bristling with energy and color, much like the era itself, pushing the future optimistically, yet uncertain of what's to come. Beautifully balanced and full of vitality, the flute and harp blossom from the incisive driving rhythms in the string trio, then metamorphose to a poised meditation. It's worth owning the CD just to hear this spectacular work expertly played with such panache and brilliance.

That fulsome and robust intensity gives way to something entirely different—*Cinq Hai-kai, épigrammes lyriques du Japon* by Jacques Pillois. Simple and short, these poetic episodes are packed with meaning from a touching prayer and a new year's celebration to heartache and loss. The quintet plays as one with vivid coloring and fantasy, giving this wispy micro-cycle a pastel buoyancy and nuanced substance.

The *Sonatina da camera* by Polish composer Aleksander Tansman begins with an altogether new soundscape that's ethereal and distant but eventually erupts into a jazzy dance. Clearly influenced by his adopted home of France, things move at a jaunty clip interrupted throughout by exotic harmonies. In the slow "Nottornu," the quintet draws on their skill in creating a mesmerizing, gauzy and static quality leaving the listener breathless with its delicacy. Again, superbly played music that may

be brand new to your ears as it is to mine. Closing with a frenzied scherzo much in the vein of Stravinsky, it's all charm and character from the talented quintet, the spirit amped up through the addition of piccolo.

The album ends with Jean-Yves Daniel-Lesur's chant-inspired *Suite medievale*. As if appearing out of the mists of time, the quintet conjures a music at once exotic and enigmatic, particularly in the luminous "L'ange au sourire," a musical depiction of a piece of art—a sculpture of an angel on the façade of the Reims Cathedral that's seen tilting his head towards St. Nicasius with a benevolent, yet somehow mischievous smile. The string trio plays as if a consort of viols, the harp perhaps a theorbos and the flute, one of the celestial choir.

On all fronts—choice of repertoire, performance, and recording—Cracow Harp Quintet's *Hommage* is an outstanding disc and a superlative addition to the recorded library. Bravi! ●

For more than a decade, Alison Young has turned her highly trained ear towards the latest and greatest releases as Harp Column's recordings reviewer. A professional flutist and radio host, she enjoys discovering new music as well as familiar music played in new ways and sharing with readers her points of view in colorful and exacting descriptions.

TALK TO US Have a new recording you want us to hear? Send review copies of new albums to: Harp Column, PO Box 441, Zeeland, MI 49464
Review materials cannot be returned.

ALSO OF NOTE



Suspensions
Chelsea Lane, harp.
Better Company
Records, 2022.

Also of note this month is Brooklyn-based harpist Chelsea Lane's hauntingly lovely debut album *Suspensions*. It's a journey through minimalist-inspired works—including two commissions and several original transcriptions. With an aim to explore the instrument's subtleties of timbre and phrasing, Lane hopes to expand the harp's versatility within a context of suspended flow. And she succeeds in masterful fashion. Lane's transcription of Nico Muhly's pair of delicate piano works, "Falling Berceuse" and "Falling Pairs," positively glows. With a nod to the simplicity and nostalgia of Satie, Thomas Adès' "Souvenirs" invites Lane to play with a soaring quality that evanesces succinctly into a stunning rendition of *In a Landscape* by John Cage. Favorites are the works by El-

lis Ludwig-Leone, especially the two-movement title track with violist Nathan Schram. Ludwig-Leone explores both horizontal and vertical suspensions, the spellbinding rhythms interrupted by floating sonorities. Likewise, Molly Joyce's "Embodiment" meditates on a motive, then spins its way to a joyous exaltation. Chris Cerrone's "Hoyt-Schermerhorn" for harp and electronics might be the most evocative work on the disc, expressing the myriad feelings one might feel while waiting for a train in New York at night.



Fernande Decruck, Concertante Works
Chen-Yu Huang, harp; Matthew Aubin, conductor, and the Jackson (Michigan) Symphony Orchestra. Claves Records, 2022.

In an album of recording premieres—*Fernande Decruck, Concertante Works* performed

by the Jackson (Michigan) Symphony Orchestra, Matthew Aubin conducting—principal harpist Chen-Yu Huang gives us an exceptional performance of the harp concerto. Decruck (1896-1954) was a virtuosic organist and exemplary improviser who studied with Marcel Dupré at the Paris Conservatory and lived in New York City. When she returned to France to teach, she devoted herself entirely to composition, and that's where this effervescent and lively concerto was born. From Huang's first entrance, we hear masterful handling of the fast-paced phrases that dance within a complex and full orchestration—terrifically performed by the ensemble with numerous notable solos throughout. In a series of arpeggiated chords, the harp introduces us to a lustrous "Andante," followed by a sassily jazzed-up third movement which looks back to Decruck's years in New York. A kind of lazy march with shoulder shrugs, it builds to a finale of imaginative surprises. This outstanding world premiere recording would have made Fernande Decruck cheer. ●



playable for all

Music that works on lever and pedal harp is a boon to harpists who play both

by Jan Jennings

For those who play both lever and pedal harp, it's convenient to have music that can be played on either instrument. Most lever harp music can be played on pedal harp, but the reverse is not usually true. Here are two original compositions as well as a Beatles classic that will accommodate both types of harp.

Nadia Birkenstock has written and published a charming piece for lever (or pedal) harp, "Valse dans les Vignes." Lever harps will need B strings tuned to flat. Inspired by the Alsatian Vineyards in the northeast of France, the composer intended this to serve not only as an uplifting concert piece, but also as an etude for the left hand.

It is available through Harp Column Music where you can listen to a recording, and you can also find a video of Birkenstock performing it on YouTube. The music covers the range from fifth-octave B to first-octave F. There are just two lever or pedal changes, but there are no markings for them. The first one is easy to execute on lever harp, but the second one requires a very quick, last-second lever flip.

An eight-measure intro precedes the lilting main theme. The theme includes some delicate grace notes for ornamentation. This theme returns several times, sometimes in D minor and sometimes in F major. These major and minor themes are interwoven by sections that include meter changes (2/4 and 3/4), an ostinato in the right hand, and left-hand harmonics.

There is no fingering suggested. The left hand often plays a I-V-I pattern. The left hand also plays various scale patterns of eighth notes that require accuracy and facility to play cleanly. The music is suitable for the intermediate to advanced player. It ends in F major.

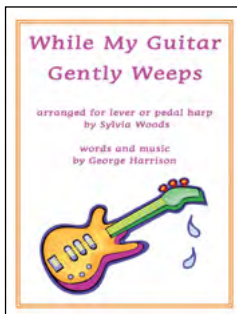
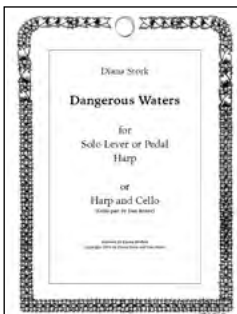
"Valse dans les Vignes" has an upbeat vibe throughout all seven pages. Have a listen and hear for yourself.

Diana Stork wrote a piece for harp several years ago called "Dangerous Waters," but it was never sold commercially. It is now available not only as a solo, but she recently released a new version for harp and cello. The cello part was written by Dan Reiter, principal cellist of the Oakland Symphony. The harp part can be played alone as a solo, and it is a striking piece, but it sounds much more ominous and powerful with the cello. The cello adds a foreboding presence—as if something menacing is lurking. Reiter used a motif several times of two adjacent notes going back and forth that is reminiscent of the theme from the movie *Jaws*.

Stork describes this modal composition as containing elements of African polyrhythms, flamenco scales, and soulful melodies. There are no lever or pedal changes, so the harp part is suitable for both lever and pedal harp. It encompasses the range from first-octave A down to fifth-octave G. Fingering is not provided. The left hand often has to cross over the right hand at a very swift tempo. The time signature changes several times, and it is a little rhythmically challenging. It is energetic and fast-paced. For these reasons, this music is most appropriate for the intermediate to advanced player.

Downloads are available from several vendors as well as Harp Column Music where you can listen to the solo harp part, the cello part, or the harp and cello version. Print versions are also available directly from the composer through her website, harpdancer.com. An urgent intensity pervades the five-plus minutes it takes to play, and the two instruments complement each other. If you'd

From l. to r.: Nadia Birkenstock's "Valse dans les Vignes" is "charming;" Diana Stork's "Dangerous Waters" is now available as a solo and a harp and cello duet; and Sylvia Woods has made the Beatles classic "While My Guitar Gently Weeps" accessible on lever and pedal harp.



like to add some drama to your repertoire, try “Dangerous Waters.”

Sylvia Woods has done a terrific job arranging George Harrison’s “While My Guitar Gently Weeps.” Okay, so one arrangement is not interchangeable with the lever and pedal harp for this one. But, you get three separate arrangements when you purchase this: one for lever harps tuned to C major or F major, one for lever harps tuned to B-flat major or E-flat major, and one for pedal harp.

The pedal harp arrangement and the C and F-tuned lever harp versions start out in A minor, transition to A major, and go back to A minor. For lever harps tuned to B and E-flat, the music starts in G minor, transitions to G major, and back to G minor. For both lever harp versions, several levers are pre-set at the beginning of the piece to accommodate the key changes with a minimum of lever movements. In fact, only four levers are moved during the piece, and they are easy to manage. Woods uses both written instructions and diamond-shaped notes to indicate the lever changes. The lowest note is sixth-octave C, but that can easily be moved up an octave for harps without those low strings.

For the pedal harp version, the pedal changes are marked below the staff. Chord symbols are provided above the staff on all versions. This facilitates embellishment for those who like to improvise, although this must be done cautiously on lever harps with various levers pre-set throughout the harp. Fingering is included as are lyrics within the body of the music. For those unfamiliar with this haunting tune, the lyrics help the player to put the emphasis on the melody.

The arrangement is not difficult and should be playable by an advanced beginner or lower-intermediate player. Kudos to Sylvia Woods for expanding the pop repertoire for all harpists. ●

Jan Jennings has been the music review editor for Harp Column since 1993. She is an active freelancer and teacher, and is the author of The Harpist’s Complete Wedding Guidebook and Effortless Glissing. Email her at mail@harpbiz.com.

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Not in the job description

I received a very odd request recently from a man wanting to book me for a gig where I would have to pull double duty. He wanted me to play a private dinner at his house for him and his wife and additionally cook them dinner. This was go-

ing to be a surprise anniversary dinner for the couple. He went on to explain that they had a harpist at their wedding, and he wanted to resurrect the memory. Additional details were provided about the meal he wanted me to cook: salad, a surf and turf entrée, a surprise

dessert of chef's choosing, and a non-alcoholic beverage.

I did my due diligence and checked out his contact information to make sure this was not a scam, and also checked my calendar to make sure this was not 1950. Did he really expect me to pluck a few notes, and then go cook their steak? This was certainly not going to happen.

Out of all of the odd requests I have had in my career, this one takes the cake (no pun intended). Naturally, I explained that I was a professional harpist and not a chef, and that I was already booked on the requested date and time. He was persistent about securing my services, and asked if I was available any time that weekend. I turned him down again, and he wanted to know if I would be performing that weekend in a public venue where they could enjoy my music. That was the last I heard from the client. ●

—Lisa Handman
Atlanta, Georgia



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Harps for Sale—PEDAL

Lyon & Healy 23 gold - 2006 Israel Harp Contest, \$44,000. Special-model LH style 23 Gold, especially built for the 2006 international harp contest in Israel. Single owner. Large, resonant, warm sound. Near-perfect condition. Regularly serviced. Re-riveting 2017. For questions and offers sivanmagen@gmail.com.

Lyon & Healy Style 8, \$65,000. In pristine condition. 23+ karat gold, Bubinga, hand-painted soundboard. Includes ergonomic tuning key and transport cover set. Built in 2014. Owner relocating soon and will consider all offers. Located in Arizona. Contact stephen@phoenix-harpcenter.com.

Lyon & Healy Style 23 gold, \$17,000. Lyon & Healy Style 23, gold, serial # 2226. Owned, maintained, played professionally, new neck, action redone all by David Williams. Gorgeous sound. Near Dallas, TX. Contact Becky at bscherschell104@gmail.com.

Lyon & Healy Salzedo, \$31,995. Gorgeous sounding L&H Salzedo in excellent condition. Only 5 years old. Comes with matching padded bench, 6-wheel dolly, padded transport cover, strings, tuning key. Contact about shipping or for more pictures or videos. Located in Salt Lake City, Utah. Contact Melody, mbaxter@summerhaysmusic.com.

Lyon & Healy Style 11, \$20,000. Model 11 with a huge round sound, even from very top to bottom. Soundboard is nice and flat and also hand-painted. It is in beautiful physical condition., new base frame done in 2016. serial 6827-11. Regulated in 2019 by Jason Azem. Located in New York. Contact Gary Schocker, Garymschocker@icloud.com.

Lyon & Healy Style 30 Squareback, \$24,300. L&H Style 30, Squareback in Glossy Ebony. Fully regulated in Nov 2021. Built in 1960, refurbished by L&H in 2009. Bright yet mellow, even sound. Great for amplification. Includes 3-piece travel cover, dust cover, & Dusty Strings pickup (not drilled.). Located in Florida. Contact Nick, nrladas@gmail.com.

Lyon & Healy 85CG, \$20,000. This gorgeous harp was constructed in 2004 and I purchased it in 2005. It has been regularly maintained and has an absolutely beautiful tone. It comes with a dolly, dust cover, and column and base pads. Beautiful condition. Contact Virginia, virginiaken@gmail.com.

Lyon & Healy 85CG, \$16,200. 2012 Lyon and Healy CG 85 series Pedal Harp. Regulated in 2017, has Fishman amp installed in sound board. Transfer dolly, dust cover, 3 piece insulated transport cover. Serial # 16580. Located in Minnesota. Contact Daron, darondulac@gmail.com.

Lyon & Healy 85E Semi Grand Harp, \$15,500. Lyon and Healy Harp, Style 85 semi-grand, ebony and nickel. Serial number: 13079. Double action, semi-grand concert pedal harp. Built in 1998. Factory original extended sounding board, frame, and column. Located in Chicago, IL. Contact Ben, benjamin.d.miller@gmail.com.

Lyon & Healy 85XP, \$10,000. Lyon and Healy 85 XP harp. Comes with harp dolly, strings, travel case, dust cover, and bench. Great condition with some small cosmetic wear. Please contact me if you have any questions! Located in Pennsylvania. Contact Jessica, Jessicajoyhunter@icloud.com.

Lyon & Healy Chicago CGX, \$14,500. Purchased new by us in 2015, this Lyon & Healy Chicago CGX Mahogany pedal harp has excellent sound and is in near pristine condition. Located in Essex County, NJ. Email marcoinv@aol.com.

Lyon & Healy Chicago CGX, \$17,895. Almost new concert grand with ext. soundboard. Bought in December 2021, barely used. No chips or scratches in paint. Very big, bright sound. Comes with bench, dolly, transport cover, strings, folding stand, tuner, and tuning keys.

Located in Utah at Summerhays Music. Contact Melody, mbaxter@summerhaysmusic.com.

Salvi Arianna, \$32,000. Beautiful Salvi Arianna, purchased new in 2009. One owner. Structurally excellent and cosmetically near pristine. Re-strung & regulated 10/2022. Includes 3-pc cover set, wooden music stand and hydraulic bench. Located in California. Contact peter@mrharp.com.

Salvi Apollo, \$25,400. Amazingly rich and full sound. Built about 2006. Minor damage on the bottom corners of the base, but condition is excellent. It is due for a regulation but there are no concerns. It is a dream to play and looks beautiful too! Located in Indiana. Contact Melia, harpbymelia@gmail.com.

Wurlitzer Orchestra Grand DD gold, \$24,000. Gorgeous tone, easy touch. New neck, resetting of column and baseboard, refinished board and body, new pins/screws/action, gilding, touch-ups, polishing new by L&H in 2019. Located in Denver, includes padded L & H case. Carolyn: kubanks@me.com

Camac Clio EX, \$14,000. 2014 Camac Clio Extended, glossy mahogany. Recently restrung; XC condition; no dings, no pets. Deeply resonant tone; 44 strings. Includes 3-piece transport set, dust cover, electronic regulator, extra string set. Located in Georgia. Contact lindaludwig122@gmail.com.

Venus Concert Grand, \$19,995. Excellent condition and only lightly used. Medium Wood finish, beautiful elegant gold leafing decal on soundboard, Extended soundboard, 47 strings, approx. 4 years old. Located in Texas. Contact Suzanne, suzanne@socialagencytexas.com.

Harps for Sale—LEVER

Lyon & Healy Prelude, \$4,000. Lyon and Healy prelude harp. Comes with cover and tuning key. Located in South Dakota. Contact Gabbie, gabbie.e.price@gmail.com.

Lyon & Healy Prelude, \$4,000. Beautiful lever harp in pristine condition. Well maintained and rarely moved so there is not even a scratch on this instrument. Purchased less than two years ago from Summerhayes Music Center and selling for more than \$1000 off retail price! Located in Arizona. Contact Ronnette, nette0513@outlook.com.

Lyon & Healy Prelude 40, \$4,500. Beautiful Lyon and Healy Prelude in pristine condition. Natural finish. Located in Des Moines, IA. Contact Kellie, kelliekjohnson@gmail.com.

Lyon & Healy Prelude 38, \$4,000. Forgeous walnut wood with 3 mics internally with amp hookup beneath. The harp is in great shape and played wonderfully for the last 5 years. Located in Denver Colorado. contact John at winsteadoboe@gmail.com

Lyon & Healy Ogden, \$2,889. Ogden Lyon and Healy Lever Harp for sale by original owner. Rich clear sound 34 string with a warm, even tone. Natural finish. Nylon strings in upper octaves. Regularly tuned. Never moved from my pet-free, smoke-free LI, Excellent condition. Located in New York. Contact Eli, growseed@yahoo.com.

Lyon & Healy Ogden, \$3,500. Like New Lever Harp for sale. An ideal harp for both professional folk harpists and beginners alike. Located in Massachusetts. Contact James, jimmy@sadawala.com

Lyon & Healy Ogden, \$3,500. Beautiful Lyon and Healy mahogany Ogden lever harp. Immaculate condition. Was purchased new and never moved from owner's home. Serial number is 1795. Located in Elkhart, IN. Please contact Liz at harpist.carpenter@yahoo.com or 269-340-2262.

Dusty Strings 36S, \$3,500. Beautiful walnut Dusty 36S for sale; has extra strings, built in pickup, lights, bag with extra straps and wheels. Still has lovely tone, Located in Venice, FL. Contact Kathy at kdonkus@gmail.com or 717-448-4618.

Dusty Strings 36H, \$4,995. Wonderful resonance! Dusty Strings 36-string lever harp, beautiful flame maple. Pristine. Incl. \$300 in extras: nice fleece-lined fitted carry cover, wood-inlaid tuning key, and elec. tuner. Located in Cincinnati. Contact Diane, healingharpist@hotmail.com. 859-919-0082.

Dusty Strings FH-34, \$5,000. Beautiful figured cherry Dusty FH-34, full Camac levers and abalone inlay around soundboard. New condition, purchased 2020. Effortless, balanced, gorgeous, full resonant tone. Very stable. Includes transport case. Located in Georgia. Contact lindaludwig122@gmail.com.

Grand Harpsicle, \$3,200. Pristine, like-new, full levers, electric/electroacoustic harp. Full professional electric pickup system with pre-amp and volume control, detachable floor stand, grand standing stand, padded carrying case, strap, full xtra set strings. Located in Alabama. Contact Vicky, barnbum333@gmail.com.

Stoney End Eve Double Strung Harp, \$1000. Stoney End Eve Double Strung in cherry with Camac levers on all Fs and 2Gs. Purchased May 2017. pickup and strip lights. Have special wooden stool for holding harp when playing seated. Many extras. Worth \$1600, will sell for \$1000. Located in Florida. Contact Margi, 941-467-4258.

Hidden Valley Minuet EX Soundboard 38, \$4,200. This is a wonderful fully-levered, 38 string, extended soundboard Hidden Valley Minuet Harp. I recently purchased it but due to issues with arthritis I cannot play it. It is in excellent condition. Located in Massachusetts. Contact Donna, donnaraefoster@gmail.com.

Harps for Rent

Budget Harp Rentals, Troubadour harps starting at \$40 a month, pedal harps \$100. Located in Jacksonville, FL. BudgetHarpRentals.com. Contact Dickie Fleisher, 305-724-4081 or dickiesan46@aol.com

Accessories

Harp Case, \$300. This beautiful travel harp case has enjoyed a long and varied life, but retains its charm. Interior securing devices and linings have been Only available for pick up. Requires transport down two flights of stairs. Located in Massachusetts. Contact Miro, mirok@mit.edu

Vintage Heavy Duty Shipping Trunk, \$25. Vintage heavy duty Lyon & Healy pedal harp shipping trunk. Safe transport for pedal harps! Best for semi- and concert grands. Thick plywood, vinyl casing, steel locking closure mechanisms all in good working condition. Bring a truck to pick up! Located in Massachusetts. Contact Maria, mrpharp@gmail.com.

Harp Mug, Harp Gifts. \$15. Enjoy the Beauty of this elegant Harp Mug as you enjoy your Hot Drink. Available U.S. Only. Free Shipping! Contact zshiporah@gmail.com.

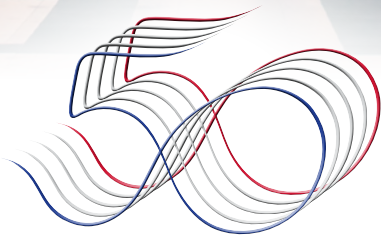
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