

HarpColumn

practical news for practical harpists

Jaymee Haefner

our annual guide
to 120 college
harp programs



Tasha Smith Godinez's "lavish" new album is a "product of a time of aridity"

build your brand:
how to create a
digital press kit



new seasonal music

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FOUNDERS • Kimberly Rowe • Hugh Brock

PUBLISHER • Kimberly Rowe

EDITOR • Alison Reese

CONTRIBUTING WRITERS • Heather Cornelius

• Emily Granger • Skaila Kanga • Danielle Kuntz

MUSIC REVIEW EDITOR • Jan Jennings

RECORDING REVIEW EDITOR • Alison Young

ADVERTISING MANAGER • Elizabeth Jaxon

DESIGN AND LAYOUT • Alison Reese

WEB EDITOR • Kimberly Rowe



what's new

Crafting a stellar story

by Alison Reese

Yesterday, my daughter played her first soccer game of the season. I missed the game, but called her afterward to get a quick recap.

Me: "How did the game go?"

Daughter: "It was so hot. I was sweating before the game even started. I had a good warm up, though, and felt ready to play when the whistle sounded. Our team controlled the ball for most of the first half..." This chronological description of the game, related in meticulous detail, went on for several more minutes before she finally landed the plane. *"So we ended up winning 1–0 on a last-second goal!"*

Me: "We need to work on not burying the lede in your postgame reports."

Daughter: "Hub?"

Burying the lede (or lead) is a term used in journalism—specifically news writing—to describe stories where the most important or newsworthy information is hidden underneath lots of less-consequential details. It's easy to do. Most of the tales we tell and stories we read do not begin with the most critical information. Can you imagine reading a mystery where the killer's identity is revealed in the first paragraph? Or a novel where the protagonist's conflict is resolved on page one? Just like many musical forms, lots of writing forms require arch and development. The climax of a symphony and the juiciest bits of a book require a lot of groundwork to be laid and anticipation built in order to be effective. But news writing is different. It's more like a theme and variations in music—you first state the theme or most important material. Then, in subsequent paragraphs, you embellish the theme with ornamental details and color.

Why do news writing principles matter to you, a musician? We're going to tell you exactly why in our article "All About Me" on pg. 20. Freelance musicians need to understand how to tell their story and share what's new so their audience will listen. Being able to write a good press release and bio is a critical skill for freelance musicians interested in getting the word out about their

career. While it would be nice to have a PR agent handling all your press, most of us don't have that luxury. But that's okay—no one knows your brand as well as you do, so there is no better person to write your story, and our how-to article guides you through each step of the process.

This article is the first in a series we're calling "Build Your Brand" that explores the components necessary to assemble a digital press kit. In the first installment, author Heather Cornelius explains

how to write a bio and press release to grab the attention of the reader. (Spoiler alert: Know your audience and don't bury the lede!) Future articles in the series will look at how to get dynamic publicity photos and build the key components of an impressive website. But we start the series with the essential writing skills every freelance musician

needs to have because all the artistic photos, professional video clips, and slick websites in the world won't help if you can't communicate your message effectively in writing. Presenting your story in a simple and concise package, containing all of the key elements a publication or news outlet needs, increases the likelihood you'll get the press coverage you're after. Once you've read our article and composed a stellar press release and bio about your big news, go ahead and send it to us here at *Harp Column* so we can share your news with the rest of the harp world. ●

“...all the artistic photos, professional video clips, and slick websites in the world won't help if you can't communicate your message effectively in writing.”



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



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Cope Johnson is new Met harpist



Hannah Cope Johnson is the newly appointed principal harp of the Metropolitan Opera Orchestra.

COPE JOHNSON APPOINTED PRINCIPAL HARP OF MET OPERA

The Metropolitan Opera (the Met) has appointed **Hannah Cope Johnson** principal harpist. “I am delighted to become a part of the world-class storytelling that takes place at the Met,” Cope Johnson says. She will begin performing with the orchestra in the 2023–2024 season.

Cope Johnson follows Emmanuel Ceysson in this role. Mariko Anraku served as acting principal harp during the transition.

Cope Johnson previously held the position of principal harp of the Sarasota Orchestra. She completed her graduate studies at New England Conservatory in 2022. She has won harp competitions including the American Harp Society Competition, the Grandjany Memorial Competition, and the Lyon & Healy Awards. In 2022 she took second prize at the International Godefrid Competition in Belgium.

Read more about Cope Johnson’s approach to auditions in *Harp Column’s* article on audition preparation from the September/October 2022 issue.

LOSEY FEDER APPOINTED TO MICHIGAN STATE UNIVERSITY FACULTY

Michigan State University (MSU) has appointed Cheryl Losey Feder to its faculty, beginning in the fall 2023 semester. The previous harp professor at MSU was Chen-Yu Huang.

“MSU is tremendously enthusiastic to support the next generation of harpists!” Losey Feder says. “As I guide students to find their unique voice, I will cultivate the magical combination of technical aptitude, musical creativity, and personal expression. In my own career, I have repeatedly seen the importance of artistic excellence, versatility, and integrity and will foster this in my studio.”

Losey Feder is on the faculty at the Brevard Music Center, and has held teaching positions at the National Music Festival, PRISMA Music Festival, and Blue Lake Fine Arts Camp. She has been principal harp with the Buffalo Philharmonic and the Sarasota Orchestra. Winner of the Alice Rosner Prize at the ARD International Music Competition in Munich, Losey Feder has performed as guest principal harpist with the Philadelphia Orchestra, the Cleveland Orchestra, the Chicago Symphony, the Minnesota Orchestra, the Dallas Symphony Orchestra, and the Detroit Symphony Orchestra. She also performs with her husband, cellist Abraham Feder, in the Feder Duo. Losey Feder received her bachelor’s and master’s degrees at the Cleveland Institute of Music as a student of Yolanda Kondonassis.

MOORE APPOINTED TO TU DUBLIN CONSERVATOIRE FACULTY

Dublin Conservatoire at Technological University Dublin (TU Dublin) has appointed **Rosanna Moore** its new full-time assistant lecturer in harp, beginning in September. Moore’s appointment follows the retirement of harp professor Denise Kelly-McDonnell.

The harp program at Dublin Conservatoire is led by two full-time pedal harp professors and also includes a lever harp program. As a harp instructor at TU Dublin, Moore joins senior lecturer Clíona Doris.

Moore’s previous teaching appointments were as the instructor of harp at the University of Oregon, Nazareth College (now Nazareth University), and the Eastman Community Music School. In addition to her teaching, Moore performs in the U.S. and Europe as a soloist, chamber musician, and orchestral musician (tenured with the Rochester Philharmonic). She completed her Doctor of Musical Arts degree at Eastman School of Music with a minor in theatre and a certificate in arts leadership at the Eastman School of Music.

WAN NAMED A WINNER OF ASTRAL ARTISTS NATIONAL COMPETITION

Harpist **Noël Wan** was recently named a winner of the 2023 Astral Artists National Competition, following a live audition round and interview held in Philadelphia. She joins the Astral Artists career mentorship program this fall as the fifth harpist in the organization's 31-year history. Previous harpists include Rachel (Hall) O'Brien, Emily Levin, Caroline Cole, and Bridget Kibbey.

Wan is also the Assistant Professor of Harp and Entrepreneurship at Florida State University and gold medalist of the 2022 USA International Harp Competition.

Astral Artists is a nonprofit mentoring program that specializes in developing the early careers of classical musicians. Winners of its national competition receive opportunities for mentorship, promotion, performance, community engagement, and networking. In addition to Wan, the 2023–2024 season of Astral Artists includes Astral Mixtape (chamber ensemble), Sylvia Jiang (piano), Eunbi Kim (piano), Priscila Navarro (piano), Nathaniel Sullivan (baritone), and Luiz Fernando Venturelli (cello).

Check out our cover interview with Wan in the September/October 2022 issue of *Harp Column*.

KOLACNY MUSIC IN DENVER CLOSES STORE

After 93 years as a family business, Kolacny Music in Denver is closing its store. **David Kolacny** says he plans to continue working from a shop at his home and will offer harp repairs, harp rentals, and publications through his Harps Nouveau website.

Over the years, Kolacny has chaired the exhibit room at American Harp Society conferences. In his home state, he served as president of the Colorado Celtic Harp Society. He is also the current president of the International Society of Folk Harpers and Craftsmen and a member of the Lyon & Healy/Salvi Harp Technicians Guild.

DE MAISTRE WINS OPUS KLASSIK AWARD

French harpist **Xavier de Maistre** has won an OPUS KLASSIK award in the category "Concerto Recording of the Year" for his album *Glière, Mosolov: Harp Concertos*, recorded with the WDR Sinfonieorchester under the baton of Nathalie Stutzmann. The

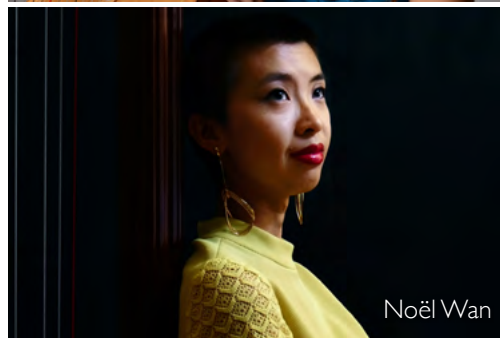


Cheryl Losey Feder



Rosanna Moore

photo: Anna Maxwell



Noël Wan



David Kolacny

photo: NAMM Oral History Program

OPUS KLASSIK is a classical music prize in Germany. A specialist jury, made up of representatives from the music and media industry, honors 45 winners in 27 categories. The award ceremony will take place Oct. 8 in Berlin.

Read our cover interview with de Maistre in the November/December 2019 issue of *Harp Column*.

NATIONAL BALLET OF CANADA ORCHESTRA ANNOUNCES PRINCIPAL HARP OPENING

The National Ballet of Canada Orchestra has announced an opening for principal harp, with auditions to be held Oct. 15. The auditions are open to Canadian citizens, permanent residents, and applicants with employment authorization. Applicants must send a one-page resume by email to rtizzard@national.ballet.ca by Oct. 11. See the audition listing for formatting requirements.

Led by Music Director and Principal Conductor David Briskin, the National Ballet of Canada Orchestra performs at the Four Seasons Centre for the Performing Arts in Toronto, Ontario. The contract year runs July 1 to June 30, with most services taking place in November, December, March, and June.

DHF WORLD HARP COMPETITION ANNOUNCES 2024 EDITION

The Dutch Harp Festival (DHF) is accepting applications from Sept. 1 until Oct.

1 for its 2024 World Harp Competition. The international competition is open to harpists of all ages and nationalities, and welcomes repertoire from any genre. In the preliminary and video rounds, contestants design and pitch a creative original program, which must be 45 minutes in length and must feature the applicant's live performance on the harp. Applicants are free to choose all other aspects of the program, including repertoire, staging, instrumentation, and theme.

After the preliminary selection round, competitors will be selected to participate in the video round. Up to 14 candidates will then be invited to perform in the semifinals. The semifinals and finals will be held live in Utrecht on April 18–20, 2024, alongside the 2024 DHF. The first prize winner will receive €5,000 and the continuing support of the Care, Coaching, and Career development program. The second prize winner will receive €2,500, while the third prize winner will receive €1,500. The winner of the audience award will receive €1,500 and a complimentary subscription to *Harp Column* magazine.

USAIHC APPOINTS LI AS EXECUTIVE DIRECTOR

The USA International Harp Competition, Inc. (USAIHC) has appointed **Mei Li** as its new executive director. Li began her new position August 1, replacing Moya Wright, who served as executive director of the USAIHC

from 2003–2005 and again from 2020–2023. In a press release, the USAIHC says, “During [Wright’s] time as executive director, she managed two highly successful competitions, as well as elevated the competition’s infrastructure through securing new grant funding, introduced video streaming concerts featuring our laureates, expanded the Harp Start educational program, initiated an Ambassador program for high school students, and greatly increased our social media presence.”

Li is the co-founder and CEO of the Chicago International Music Competition and Festival (CIMC) and the International Director of the American Liszt Society. She has over 10 years’ experience working for both nonprofit and for-profit organizations in China and the U.S., building partnerships with aspirational competitions, festivals, and orchestras.

USAIHC president Joyce Claffin says of Li’s appointment, “Mei is uniquely qualified for this position, with an impressive record of accomplishments as an arts administrator and professional musician. We welcome her as we move forward in planning the 2025 13th solo harp competition, in conducting our USAIHC Ruth Inglefield Composition Contest, in promoting our Concert

Series and in presenting our educational programs Harp Start and our Ambassador program.”

Li holds a doctorate in piano performance and piano literature from the University of Kansas. She was born in Chengdu, China, into a musical family and has won awards at five international piano competitions. As an active pianist and soloist in China, Li performed at major venues such as the Hong Kong Concert Hall, Guangzhou Xinghai Concert Hall, and Shenzhen Concert Hall. In the United States, Li was invited to perform as a soloist at the World Conference on Women in Chicago, the renowned Chicago Cultural Center, and Carnegie Hall in New York City.

VAN KESTEREN RELEASES NEW ALBUM

Dutch harpist and composer **Remy van Kesteren** released his new album, *Muses*, in August via Snowstar Records in CD, vinyl, and digital formats. Named after the nine muses of artistic inspiration from ancient Greek mythology, *Muses* explores nine composers who have inspired van Kesteren’s musical journey.

The Dutch artist says his multi-genre album blends influences both within and outside of the harp’s tradition. “For this record I have chosen to rework some of [these composers’] tracks, blending the original compositions of some of my favorite bands and artists like Aphex Twin, Radiohead, Kendrick Lamar, Bon Iver and Sibelius with my own musical language,” van Kesteren says. “Combining my harp and its rich heritage with musical worlds where the instrument is completely unknown sheds a new light on these musical gems and enriches the palette of the harp, an instrument once restricted to classical music alone, that is now genre-free and sounds like you’ve never heard it before.”

AGRESTA-COPELY RELEASES THIRD SOLO ALBUM

Harpist and composer **Kirsten Agresta-Copely** released her third solo album, *Aquamarine*, on July 28. Her press release describes the New Age album as a tribute to Agresta-Copely’s late mother, who taught her to love both music and the ocean.

“It was healing for me to record the compositions that were created throughout my mother’s prolonged decline and transition,” Agresta-Copely says. “My hope is for listeners to experience the therapeutic power inherent in both music and the ocean.”

Agresta-Copely recorded and mixed the album in her newly built recording studio in Brooklyn, New York. The album is available from Valcope Recording Company in CD and digital formats.

YOUNGER PERFORMS TINY DESK CONCERT

Harpist **Brandee Younger** was recently invited by NPR Music to perform a Tiny Desk concert as part of its celebration of Black Music Month. Compositions



Xavier de Maistre

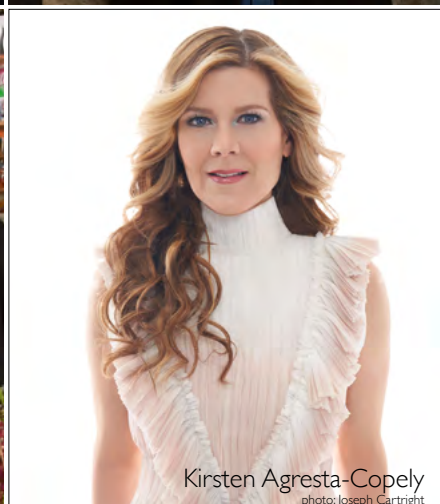
photo: Gregor Hohenberg-Sony Classical



Remy van Kesteren



Brandee Younger



Kirsten Agresta-Copely

photo: Joseph Cartright

from her 2021 album, *Somewhere Different*, garnered her a GRAMMY nomination for best instrumental composition—the first for a Black woman—and an entry on NPR Music’s 100 Best Songs of 2021 list.

“When you think of harps and harpists, you don’t necessarily think of ‘Black,’” Younger says. “And so to be a part of that conversation as a harpist, it’s a big deal.”

Younger’s Tiny Desk concert begins with “Lift Ev’ry Voice and Sing,” often referred to as the “Black National Anthem.” The harpist’s own compositions round out the program. “Brand New Life” and “Moving Target”—both from Younger’s latest album *Brand New Life*—feature vocalist Tatiana Mayfield. Drummer Allan Mednard and bassist Rashaan Carter join Younger for her final selections, “Unrest I” and “Unrest II,” which she composed during the height of both the COVID-19 pandemic and 2020’s Black Lives Matter protests.

Watch Younger’s Tiny Desk concert on harpcolumn.com. Read *Harp Column’s* cover interview with Younger in our January/February 2021 issue.

MOSS PUBLISHES NEW BOOK ON LEVER HARP REGULATION

Harp technician **Steve Moss** has published a new book entitled *How to Regulate Your Lever Harp, Book One: The Loveland Lever*. The book is available now in paperback and e-book editions at the author’s website.

This book is the first volume in a planned series on lever harp regulation, with each volume focusing on a particular brand of lever. “Each type of sharpening lever has different characteristics,” Moss explains. “It’s impossible to write a general book on ‘lever harp regulation’ without addressing the individual procedures, tools, and techniques associated with each lever. Since the Loveland was the first lever I learned to regulate at the start of my career, I decided to focus on it first.” Loveland levers are currently used by the Dusty Strings Harp Company, and have been used by a variety of harp makers over the past few decades.

Read *Harp Column’s* review of the book in our July/August 2023 issue.

SALVI AND LYON & HEALY INTRODUCE NEW LINE OF GUT STRINGS FOR PEDAL HARP

Salvi Harps and Lyon & Healy Harps have

announced a new line of natural gut pedal harp strings, Sipario GutGold strings.

The strings are available individually or in octave sets from Lyon & Healy/Salvi using the string selector on the company’s website.

CONCOURS FRANÇAIS DE LA HARPE ANNOUNCES 2024 REPERTOIRE

The Concours Français de la Harpe will hold its 13th edition Feb. 23–25, 2024, in Limoges, France. The annual competition’s 12 repertoire divisions are open to harpists of all nationalities, with no age limit. Harpists can apply to multiple divisions. Applications are due by Jan. 28, 2024. Videos for the preliminary round of the Excellence division are due before Jan. 27, 2024.

Prize sponsors include the Association internationale des harpistes et des amis de la harpe, Camac, the Instrumentarium (Lyon & Healy and Salvi), and The Harp Store (Budin). The first prize winner of the Excellence division will be invited to three recitals: the opening concert of the next Concours Français de la Harpe, a livestreamed concert at the Instrumentarium in Paris, and a concert as part of the Festival International Harpe en Avesnois. Camac will also offer a 22-string Bardic harp or a gift certificate in the amount of 950 €.

BASEL INTERNATIONAL ONLINE HARP COMPETITION 2023 ANNOUNCED

The Basel International Online Harp Competition 2023 is accepting applications from Sept. 5 to Oct. 5. The competition is open to contestants of all nationalities and ages, and requires submitting a link to a video hosted on YouTube or BiliBili. Contestants may choose any repertoire that showcases their musical abilities, within the time limits given for the applicable age category. Results will be announced Nov. 15.

The competition will award 500,000 Japanese yen in prizes. In addition, each participant will receive detailed feedback from jury members Ion Ivan-Roncea, Julia Rovinsky, Joel von Lerber, Li-Ya Huang, and Chaerin Kim. ●

TALK TO US

Got news? Tell us about it!

Send press releases and photos about appointments, new products, upcoming events, achievements, and general harp news to info@harpcolumn.com.

Remembering Louise Pratt 1931–2023



Harpist and arranger Ida Louise Frandsen Pratt passed away June 4, 2023, in Manti, Utah, at the age of 95.

Louise Pratt was born May 11, 1928, in Clarion, Utah, to Peter Lafayette Frandsen and Ida Caroline Larsen. While attending Brigham Young University (BYU), she met Samuel Orson Pratt, whom she married in 1947. She took time away from her college education to begin her music performance career.

Pratt became principal harpist of the Utah Symphony, then moved to New York City. After her husband landed a job as manager of the Lyon & Healy factory, the couple moved to Chicago. Pratt suggested to her husband the idea of creating a small, more affordable harp, inspiring Sam to design the troubadour harp in the late 1950s.

In 1964, Louise moved back to Utah. She returned to BYU to complete her college education, graduating with a degree in music education in 1970. Louise was the harp instructor at BYU for 28 years, until 1995. She also taught music in the Jordan School District in Utah until 1990. ●



foot fiasco

How one misstep can lead to unexpected discoveries

by Emily Granger

It was a spectacular evening. I played for the grand opening of a five-star hotel in downtown Sydney with the who's who walking down the red carpet, including the Lord Mayor. The event provided hair, makeup, and a brand-new dress! All I had to do was improvise with a DJ for less than an hour. I was feeling pretty high on life because I had just won two orchestral auditions back-to-back and spent the previous few days playing recitals in Hobart and Brisbane. I was living the dream!

But, as fate would have it, a seemingly innocent encounter with my high heels after the gig brought me crashing down to earth. It was a comical yet unforgettable moment that left me nursing a broken foot, a dorsal fracture of the fifth metatarsal on my right foot to be precise. Little did I know that all my exciting harp-related adventures would come to a complete halt after being on the top of the world just moments earlier. It was just a little trip walking down the parking lot ramp in my harp shoes that did it. (Fortunately, without the harp at hand!)

After a hospital visit, doctors confirmed I had indeed broken my foot. I was put in the moon boot and told to wear it for six weeks. The moon boot became my trusty companion throughout this journey of healing. With each step, I found myself navigating the highs and lows of recovery. The moon boot became a symbol of resilience, a constant reminder that setbacks could be overcome with patience and more than a dash of humor and tears.

I canceled all my concerts for the next six weeks, including pushing back the start date with my new job as principal harp with the Queensland Symphony Orchestra (QSO).

The first week of recovery was non-weight bearing, lying around the house, unable to move without the help

of my crutches, and not stepping on the right foot at all in the boot. My husband, neighbor, and friends catered everything for me. After that, I was able to start walking a tiny bit around the house in the moon boot, still using crutches, but my movements were extremely limited and quite painful. Sitting up in a chair with my foot on the ground caused immense pain, so sitting behind the harp was not an option for me. Ultimately, the pain forced me to take a four-week hiatus from playing.

In my quest to regain mobility, I discovered the wonders of the knee scooter—a contraption that instantly expanded my world. As my broken foot gradually healed, my new job and my new life in the orchestra beckoned.

Physical therapy became my sanctuary—a place where I learned to walk again, one careful step at a time. It wasn't easy, and the pain was a constant reminder of my journey. But with each new day, I discovered new reserves of strength and determination, fueling my desire to reclaim my place on the concert hall stage.

Playing the harp with a broken foot posed a unique challenge. Moon boot off, specialized shoes on, my secret weapons in the battle to regain my pedal prowess.

Over the course of several weeks filled with slow and frustrating days, I diligently retrained my right foot to pedal again. The G and A pedals proved to be my greatest adversaries, particularly when navigating the movement from flat to natural and natural to sharp. I had naively assumed that as soon as I was out of my boot I would be back to pedaling again in no time. This was absolutely not the case, and I realized I was in for many more weeks of regaining strength and mobility. But with persistence and practice, I found my footing, mastering the delicate art of pedal changes once again.

Nearly 10 weeks after the break, I braved the logistical and psychological challenge of flying from Sydney

“...with each new day, I discovered new reserves of strength and determination, fueling my desire to reclaim my place on the concert hall stage.”



Emily Granger uses a creative mode of transportation while shopping in her "moon boot."

to Brisbane alone to begin my work with the QSO. Moon boot and knee scooter on my side, I rolled up to my first day of rehearsals. Not how I had expected to show up to a first orchestral rehearsal.

I'm thrilled to share that, four months after breaking my foot, I recently performed my very first concert wearing a pair of black ballet flats! The joy of having a bit of fashion on my feet, let alone the confidence and ease with which my foot moved, filled me with so much happiness. I have a renewed sense of passion for performing and an invigorated joy for fancy pedal work.

Our journey through life may take unexpected turns, but around each bend can be an opportunity for growth and transformation. As musicians, we possess an innate ability to adapt and find harmony amidst challenges. Let us embrace all those detours with open hearts and minds as they shape us into stronger and more resilient artists. ●

TALK TO US

Sounding Board is a place for your opinion and commentary about harp-related issues. Do you want to share your thoughts with the harp community? We welcome unpublished original articles of up to 800 words. (Opinions do not necessarily reflect those of the Harp Column editorial staff.) Send submissions to: areese@harpcolumn.com.



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Question: I have to sell my harp. What should I do to get it ready?

During my career I have sold five of my pedal harps, one for a friend, and several lever harps. Ensure your harp is in its very best condition. Remember you're competing with new harps and other comparable used harps. Install all new wires and strings and keep them well-tuned. Use a soft brush to dust the action, and dust the entire harp. If there are surface blemishes, see if you can have them repaired or touched up during regulation.

Have it regulated by a reputable harp tech, and pay that person for a professional appraisal. Buyers can't argue with appraised value. List a price at or slightly below that figure, but give yourself room to negotiate. If you include accessories like tuning key, bench, cover, cart, extra strings, trunk, music, tuner, etc., be sure those items are clean and in as good condition as possible.

Be polite and reasonable but firm. Decide in advance if you are willing to ship the harp or not and who will pay. Have two copies of a contract ready ("as is, no warranty implied or given") and exchange payment at your bank or credit union if possible to avoid scams.

—Catherine Rogers is a freelance harpist.
Atlanta, Georgia

If you are planning to sell your harp, the most important things you should do are to restring it, have it regulated, and obtain a written evaluation from a qualified harp technician. Have them verify the overall condition of the instrument and any recommended maintenance or repairs that need to be addressed. This initial investment will pay off in the long run. If you've kept a maintenance log, this would be excellent documentation to provide to a prospective buyer. Make sure the harp is clean. Dust the action. If there is grime in the crevices and carvings, get it out. Be careful: gilded harps require very delicate handling and specialized tools and products. The manufacturer can provide the best advice on what products you can and can't use on your particular harp.

Describe the tonal quality. Is it bright and sparkling, or rich and sonorous? Does it have lots of carrying power? Is it better suited for orchestral work or as a solo instru-

ment? Is there something that makes the harp unique? Was it used professionally and moved often or was it a living room harp and moved rarely? Are you the first owner or the fifth? These are things you will want to share with potential buyers.

—Meko is a harpist, recording artist, performer, and actor.
New York, New York

The first steps are to decide what you feel is the value of your harp, what you would like to get for it, and your timeframe for selling. I usually recommend a three-tier evaluation: lowest acceptable for a quick sale, medium range if not in a rush, and top dollar price if "my harp is exceptional and it's worth this price!"

For the lower price, make sure it's not missing any strings, it's in tune, and the soundboard is dusted. This could be a good option for an older harp that hasn't been well maintained with regular string changes and regulations, or has signs of wear to the finish (nicks and dings). Save the time and money you'd spend fixing it up and make the buyer aware they are getting a deal "as is."

The mid-tier would be a harp that has been well maintained and is in good working condition. A full string change and regulation within the past three years is a definite selling point. Which brings us to that top dollar price: fresh strings, recent regulation, smooth pedals, quiet action, and pristine condition to the finish will command the best price.

In a nutshell, if the harp has been played regularly and maintained, you don't really need to do anything to get it ready for sale. If it has been sitting idle and unused for a number of years, then you will need to decide how much time, energy, and money you want to put into it. •

—John Gill is co-owner of Melody's Traditional Music and has prepared and sold many harps on consignment.
Cypress, Texas



Catherine Rogers



Meko



John Gill

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interview

# next in line

How **Jaymee Haefner** is building upon the rich pedagogical line out of which she grew.

interview by Alison Reese  
photos by Matt Hellman



**T**he question “Where are you from?” is an interesting one for a musician to consider. Are you from a place? A school? A method of playing? Maybe you consider your roots to be in the music that influenced you or the musicians who paved the way for you. Harpist Jaymee Haefner counts herself lucky as she considers where she is from. The girl from Sioux Falls, South Dakota, traces her harp lineage directly back to the legendary early 20th century harp teacher-performer-composer Henriette Renié. But it was more than her harp teachers that made her the musician she is today. She credits her larger music community, her family, and her students for shaping her musical growth. The harp teacher at the University of North Texas (UNT) for the last 17 years, Haefner is immersed in shaping the musical lives of the students that pass through the school’s robust harp program. We caught up with Haefner in July while she was enjoying some time in the Black Hills of South Dakota where she vacationed as a child.

**HARP COLUMN:** Your students—both current and former—enjoyed a lot of success at this summer’s [American Harp Society] National Competition. Recent UNT alum Kaitlin Miller was named AHS Concert Artist, winning the top prize in the Young Professional Division. Margaret Gunter finished first in the Advanced Division, and Kathryn Horton took fifth prize in the Intermediate II Division. Tell us about your philosophy regarding students in music competitions.

**JAYMEE HAEFNER:** Absolutely. The first and probably most important piece is that students, if they choose to enter a competition, need to be doing it for personal growth. They shouldn’t do it to receive accolades from others; they shouldn’t compete to receive fame. It really has to be an individual choice, and it’s never a requirement that I make of my students. If [a student] wants to compete, I am very happy to support them in doing that. But most importantly, competition is an individual path. It’s not competing against others—it’s competing against yourself. In my personal journey, every time I entered a competition, I found there were these external factors that caused me to grow. But the decision to enter a competition had to start with loving the music. If I had a personal connection with the music, I found that I always did better in competitions. That’s certainly been true of my students as well. This

particular year, the repertoire [in the American Harp Society National Competition] was just so extraordinary, as was the opportunity for the students to meet and interact with composers like Caroline Lizotte. It was a perfect real-world scenario for them to collaborate with somebody who’s not only a brilliant and amazing harpist in her own right, but also so excited about elevating others. That’s what a competition philosophy should be about. It should never be about putting your thumb down on other people’s shoulders, but elevating everybody, so everybody can grow through the experience. I would also say that having been on the other side [of competitions], as a jury member, I experienced growth this way as well. It’s an interactive experience in a way the competitors don’t always realize.

**HC:** That’s an interesting perspective. How do you go about preparing a student for

“Without [context], any preparation for a competition or recital or any other performance is stagnant. It has to have life—whether the composer is alive or not—the music must have life.”

a national or international competition?

**JH:** The first thing I would say is that it’s not a top-down process, it really works best when there are several students who are preparing for competitions together. As a teacher, I’m setting the stage, getting the students excited about the background of the pieces. If you’re learning a piece by Renié, find out what was happening in her life at that time. Was it between the two World Wars when she wrote this, or was she 20 years old, just starting to experience life? That has to be infused into the performance. Without [context], any preparation for a competition or recital or any other performance is stagnant. It has to have life—whether that composer is alive or not—the music must have life. I also think it’s important to start early, but keep it fresh at the same time. Those two things can be in competition with one another—competing for freshness and not having to restart from the beginning every day. You have to build upon your previous work and make your preparation deeper and more compre-

hensive. There are several ways I do this with my students. We do theoretical analysis, we do historical analysis, we do plenty of practice performances. But most of all, when it comes time to memorize the piece, they already have to know it forwards and backwards, and then that act of discovery must be circular. It’s like stirring a pot of soup, right? You want to make sure that the older notes don’t get stale and burnt at the bottom and that you’re mixing in the spices so it continually gets better.

**HC:** That’s a good analogy. Do you ever encounter circumstances in which you don’t think a student should enter a competition?

**JH:** I do. But it’s always a mutual decision. When it starts to cause so much stress that it impacts their love for the instrument or their love for playing, that’s when I believe somebody should step away and look for a different way to use those pieces. Maybe you put the music on a creative recital or take a completely different direction or put the pieces away for a little while and then come back to them. There’s always a reason [when the timing is not right], whether it’s something that’s happening personally in the student’s life or maybe there’s something that they’re encountering technically in that piece that they haven’t quite mastered. If a student is working so hard on a technique that it can’t be played with ease, then it is not serving what the composer intended. Art is work, as we all know, but it shouldn’t be labor. There’s no way to succeed in your art if it’s labor.

On the other side of the coin, there is a spark that hits me with certain students, and [Kaitlin Miller] was one of them. While she was [my student and] competing, sometimes she’d win and sometimes she didn’t, but it was apparent to me that she would have a big win someday. I remember counseling her, “Your time will come, I guarantee your time will come. It just has to be the right time and the right repertoire.” I couldn’t be happier for her. Margaret [Gunter] and Kathryn [Horton] too—they all have that similar spark. They love to practice, and they can’t get enough. I want to go on the record saying that is something that’s not teachable. I think that’s innate. My job as a teacher is to keep that fire going and to make sure I don’t put it out. That spark is so much more important, I believe, than fingerings or dynamics or whatnot.

**HC:** Let’s talk about your college teach-



Clockwise from top left: Jaymee Haefner with former teacher Kathy Bundock Moore; three of Haefner's past and present students—(from l. to r.) Kathryn Horton, Kaitlin Miller, and Margaret Gunter—won prizes at the 2023 AHS National Competition; Haefner (far left) with her three teachers that share a direct pedagogical line (from l. to r.) Anna Vorhes, Carrol McLaughlin, and Susann McDonald.

*photos contributed*

ers. You studied with two massive figures in the American harp world in the last 50 years—Susann McDonald and Carrol McLaughlin. How did your college teachers shape you as a musician and as a teacher?

**JH:** Well, you're absolutely right. They're both such massive figures in the harp world, and, at the same time, very different from each other. I was fortunate in that all of my teachers studied with each other. So if you don't mind, I'll take us one step back. My very first teacher, Anna Vorhes, was a student of Carrol McLaughlin. And before Anna Vorhes, I studied with Frances Miller. She wasn't part of the same [pedagogical] line, but she used to travel around [the Upper Midwest] to teach. She probably started more harp students than anybody that ever lived. When Anna Vorhes moved to [my hometown of] Sioux Falls, South Dakota, I was one of her first students. She talked about her teacher, Carrol McLaughlin, and both Anna and Carrol had a real, holistic approach to teaching that wasn't just the notes on the page. It was really getting in and around the notes and figuring out how the music could speak. I was transfixed by that, and I wanted to study with Carrol and understand more about it.

It was logical that I would eventually study with her, but there was one other teacher in between—Kathy Bundock Moore. I studied with her for one year, and from her, I learned much more about the mechanics of teaching, specifically the theoretical side. She was a brilliant mastermind and had such a love of teaching and of play-

ing. After that year, I studied with Carrol McLaughlin. She had a real gift of giving students the confidence that would sometimes counteract their previous experiences. I think that's why so many of her students are successful. She seemed to understand the way our minds work and the way our minds can play games with us when we're on stage. I learned a lot about that side of teaching and competition preparation from her.

Of course [Carrol McLaughlin] studied with Susann McDonald, so it was logical that I would go to study with Susann for my doctorate. All of this was in a direct line to understanding Henriette Renié better. [*Ed.*—Susann McDonald was the last major student of early 20th century French harpist Henriette Renié.] It was interesting to study with everyone in this line back to Renié. From Miss McDonald I learned how to prepare for competitions myself. I was one of the concerto competition winners at [Indiana University], and I happened to be eight months pregnant at the time, which is quite a story in itself. [Laughs] But [preparation] was a love of growing, it was a love of competing, it was a love of going so far beyond the notes on the page that the music almost disappears. You become the music when you are really prepared for a competition. I go back to what Miss McDonald always said, "You have to love your playing." And that comes from Henriette Renié as well. If you do that, the rest of the preparation is easy. It comes out of that immersion in art. I think any detour that goes around that will not be successful. You really have to *be* the art.

**HC:** In the 17 years that you have been teaching at the University of North Texas, what kind of harp student would you say finds success at the college level?

**JH:** It really depends on how you define success. I think success as a college student now is very different from success as a college student 10 years ago, or 10 years before that, or when I was a doctoral student, or when I was an undergraduate student. I believe success comes when you are truly open to new ideas and new experiences and you are willing to try anything, then you can find your focused path. That is what

“ You become the music when you are really well prepared for a competition. ”

the whole college experience is about, whether you're at a state school, a traditional conservatory, or somewhere in between. On the flip side of that, if there's a trend that ever worries me, it would be somebody who comes into the university and says, "Nope, I only want to do solo harp repertoire. Nothing else. I'm not interested in learning about jazz. I'm not interested in learning about the Baroque era. I'm just here to play as much Grandjany, Renié, and Salzedo as I can." [Universities] were built around these physical store houses of knowledge—libraries—which were designed to be diverse. Now, in the modern university, we acquire so many different types of knowledge through different media—those are the op-



portunities that you don't necessarily get in any other place. And that's really what makes me so excited about teaching and performing in a university setting. It's the diverse ideas that enrich your thinking and elevate the experience.

**HC:** At UNT, you have a student harp ensemble called HarpBeats. Was it inspired by the Harp Fusion ensemble at the University of Arizona, or did it already exist before you arrived?

**JH:** I will give a little history to explain HarpBeats. The University of North Texas harp studio is so much older than most people realize. This was the 80th year since its creation. It's one of the older harp studios in the United States, and from the very beginning, there were harp ensemble performances. Salzedo actually came with his ensemble and did a major performance in our main auditorium. When I came to UNT, the students and I collectively decided to redefine and modernize the harp ensemble class because it's so much more than just learning to play together. As harpists, of course, we need lots of practice playing together to prepare for orchestral and band positions out in the real world, but there is also that element of learning how to arrange music. That was one of the things that I certainly learned from Carrol McLaughlin [at Arizona], and it was one of the most valuable skills that I had going into the real world as a professional harpist. I wanted to make sure that my students had that experience in addition to the performing experience. Learning how to use [music] notation software is a skill that every musician has to have, and what better way to learn that than to arrange a piece that you happen to love. So that was really the reason that we started all of this.

**HC:** For the students reading this issue with our college guide, getting ready for the audition process, what advice would you give them as they prepare?

**JH:** The first piece of advice always, is to play music that you are comfortable with. I have seen so many students who will prepare a piece that is just at the outskirts of their comfort level and ability, and they'll come in [to an audition] and play it technically well, but not musically. Those of us sitting on the other side of the table, so to speak, we're looking at potential. We're looking at what the student can do, not what they've already done, but whether they are open and moldable. It's irrelevant whether a student is aiming to be



## LEARNING MORE ABOUT THE TEACHER

**What is on the top of your music stand right now?** A piece called ...*snow haze, moonlight* by Libby Larsen.

**What is your favorite piece to play as an encore?** I love the *Glière Impromptu*. It's short and sweet, and everybody loves it.

**Which is worse: Texas in the summer or South Dakota in the winter?** That's a really close one. I'd say South Dakota in the winter, at least for moving the harp.

**What's your favorite vacation spot?** It's constantly changing—usually wherever I just most recently went. I'd have to say Peru. I was fortunate to go there, and it was unlike anything I'd ever seen.

**What kind of harpmobile do you drive?** I have a [Toyota] 4Runner, and her name is Sapphire.

**If you were not a harpist, what would you do for a living?** I would probably be a master scuba diver. I just got my advanced diving certification, and I love it. I think I would guide scuba diving trips. But if you had asked me five years ago, it would have been totally different. Right as I was starting

to teach pedagogy this year, I challenged all of my students to learn something completely, totally different and new, because it teaches us humility. I was horrible at first—I couldn't even go under the water without hyperventilating. Now, I've been past 100 feet, so it's all good.

**What is your favorite road trip snack?** The Hot Tamales candy! It's the only time I eat them—they keep me awake. And kombucha to drink. I guess I balance the healthy with the unhealthy.

**If you had a motto, what would it be?** Be kind.

**What is your preferred footwear at the harp?** I wear very specifically Beautiful (brand) Tara (model). They've stopped making them, so the only place I can buy them is used on eBay. So if you see them listed, please tell me!

**What is your favorite movie?** *A River Runs Through It*, partially because of the fly fishing element—my father always fly fished.

**Are you a dog person or a cat lover?** I'm a dog person, for sure. I have two dogs—Roscoe and Coltrane.



a performance major or a theory major that plays harp or a composition major. We would not expect a student to be perfect at that point, but we expect them to be proficient and excited about studying.

**HC:** You've mentioned Henriette Renié several times, and you've published a couple of books about her. She is another big figure in the harp world, but several generations removed from us today, having lived during the first half of the 20th century. What about Renié resonates with you, and what do you think harpists today can learn from her music and her work a century ago?

**JH:** It's such a good question. The first time I heard about Renié, it was through some of the warmups and exercises that I learned initially with Anna Vorhes. I think the first thing I said was, "Oh, tell me more about him." And Anna said, "Oh, no, Jaymee, Renié was a *sbe*." This was the first thing that captured me—all of the music I was learning was by men, and all of the harpists I was learning about were men. Renié broke that gender barrier, much like other harpists of [the 20th century] who deserve shout outs like Alice Chalfoux and others who went against the grain. But what Renié did differently was that she was a holistic artist—she was a teacher, she was a performer, she was a composer—and she did all of it at such a high level. And then somehow, she managed to set up the first international harp competition with some of the biggest musicians that could possibly be on a jury—Maurice Ravel, Gabriel Pierné, Paul Paray, Charles-Marie Widor—the biggest names of that time. And then also, somehow she managed to support other artists. She lived during both World Wars, and artists were struggling a lot during that time, much like we all have during COVID. During the World Wars, concerts were canceled and big gatherings ceased to exist. [Renié] would go out and give performances in a black gown, wearing a big cross (she was very devout), and she would raise funds for other artists who were struggling. And so when you ask what resonates with me, I see so many parallels between her life and our lives right now. While our world is very different from what she experienced, we have lived through something that was very traumatic. While it

might not repeat, certainly history rhymes with itself, and it continues to invigorate my research into her life. Every time that I go back to her method, or every time I go back to Miss McDonald's markings in my music, I am truly struck by how timeless those are. While she played on a very different sort of harp than our concert grands, it all translates, and it just shows how timeless her art is.

**HC:** You grew up in Sioux Falls, South Dakota, which is not exactly known as a hot-

pletely different level. But back then, the best way to get a well-rounded musical education was actually to seek non-harp opportunities and then hope harp would be added to them. For instance, my high school didn't have an orchestra, but we had a wonderful band and a wonderful choir. So I started playing french horn and I sang in the choir. Then sometimes we would get to do a piece with harp. As a performer, I learned so much about phrasing and breath control, both from playing the horn and from singing. From my piano teacher, I learned so much about the great literature that wasn't originally written for the harp. Looking back, it would be easy to say, "Too bad I didn't get to do as many harp things." But I would actually say, I was the luckiest one of all, because through piano, harp, horn, and voice, I managed to have a multifaceted experience, which is precisely what I hope to provide for my students. And while some might look at that and say, "Oh, well, you're doing a little of all these different things." It's really the nucleus at the middle of that where the creation comes from. It's not from whether we play vertical strings, or horizontal keys, or whether we blow through a long metal tube. It's really that cross pinning of understanding—that's where the creativity happens. I'm lucky in that regard, and also to have had teachers that supported each other, and parents that supported me. Without their support, I never would have been able to piece this puzzle together. So the community for me was much wider than a harp community.

**HC:** What role does community play in learning to be a musician?

**JH:** The role of community, I believe, is really to keep us from becoming too full of ourselves. To keep us from the mindset of "it's only my way" that something can be done. Community continually challenges that. It goes back to why the university setting is so crucial. I am continually proven wrong, not because I don't know what I'm doing, but because, by definition, learning is growth. When you are stuck in one mindset, your learning is stagnant, it dies. The community always forces you to go further outside of yourself to find solutions. ●



Top: Jaymee Haefner works with a student at the University of North Texas where she has taught for 17 years. Bottom: Haefner (pictured in white pants) with members of the UNT harp ensemble HarpBeats.

bed of classical music. How did you get started playing the harp?

**JH:** You're right. Especially when I was growing up, there was not much of an art scene in Sioux Falls, and we were quite a ways away from Midwest cities like Minneapolis-St. Paul or Omaha or any of these metropolitan communities where art naturally grows. I was very fortunate that Anna [Vorhes] moved to Sioux Falls, because she really started the harp community there. In the past 40 years or so, it has risen to a com-



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**—Diane Evans, Assoc. Professor of Harp**

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*how to create a digital press kit*

# all about me

How to tell your story in a way  
that will be noticed.

by Heather Cornelius



**A**s a musician, you have a brand. You have a story. You have something to share that is uniquely *you*. The question is, how do you market your musical style to the world?

The answer: create a digital press kit. With a few vital pieces of information, your press kit represents you, your artistry, and your skill set. When you share news with media outlets, your press kit sets you apart as a musician. When you're asking an event manager to host your concert program, your press kit has the credentials to back up your proposal.

Every press kit has a few essential elements. Your bio and press releases tell your story: who you are, how you play, and what you've been doing recently. Professional photos express a different side of your personality through visual creativity. When you're looking for performance opportunities, you'll have proposals ready for concert and outreach programs. Audio and video demos help people know what to expect when they hire you. Your website is the gateway to all the other parts of your press kit. When someone's looking for a harpist, they'll check your website to decide whether you're the person they're looking for.

In this installment of our new "Build Your Brand" series, we'll look at bios and press releases. By the end of this article, you'll have the tools you need to create the first part of your digital press kit.

### WHAT IS A BIO?

"Bio" is short for "biography," and it's your chance to share what makes *you* stand out. Think about your audience. Who is reading your bio? In a concert program, your bio helps your listeners get to know you. On your website, your bio might be the deciding factor for a potential student, event manager, or bride looking for just the right harpist. If you're sending a newsworthy press release, you want your bio to give credibility. Competition or audition applications often have specific requirements for bio submissions.

### BRAINSTORM YOUR BIO

Think about your accomplishments, debuts, competition wins, and quotes from media outlets or well-known musicians. Write down everything that comes to mind. You can trim your list later. If you're having trouble getting started, pretend someone who knows you well is making a list of your accomplishments.

- Principal harpist of the Big City Symphony
- Debut at Gold Standard Hall
- First prize at the International Harp Competition of Antarctica
- "Mesmerizing performances" —*The Top Musician Times*
- "Elegant playing, dazzling artistry" —*Ms. Esteemed Flying-Fingers*

### GET ORGANIZED

Now it's time to organize your list. Your best, most important, and most recent accomplishments belong at the top. Think of it this way: What are you doing right now? Why are you a big deal? This is not a time to downplay your achievements. Don't be afraid to shine the spotlight on yourself.

Next, list the info that's worth mentioning, but that could be deleted from your bio if length is an issue. For example, what are people saying about you? Where did you get your harp education?

A great bio will make you stand out as a harpist, and it's well worth the effort. Keep it short, keep it up-to-date, and always keep your audience in mind. Check out these sample bios to see how you can avoid some common pitfalls:



### A BIO FOR EVERY OCCASION

Once you have your bio written, you can tailor the style and length to fit your needs. Bios can be formal or informal, depending on the setting and your personality. Here are some examples:

|                | FORMAL BIO                                                                                                                                                            | INFORMAL BIO                                                                                                                                                                                                                                                                                                                       |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| WHEN TO USE:   | press releases, applications, websites                                                                                                                                | concert programs, websites                                                                                                                                                                                                                                                                                                         |
| VOICE:         | third person:<br><i>Jane Smith is principal harpist of the Big City Symphony. Following her debut at Gold Standard Hall, Smith is quickly becoming a rising star.</i> | third person:<br><i>Jane Smith loves playing principal harp with the Big City Symphony. Jane's debut concert at Gold Standard Hall showed why she's a rising star.</i><br><br>OR first person:<br><i>I love playing principal harp with the Big City Symphony. My first performance at Gold Standard Hall was a great success.</i> |
| LENGTH:        | offer options: 50-word, 100-word, and 200-word bios are standard lengths                                                                                              | adjust your bio for audience and space available                                                                                                                                                                                                                                                                                   |
| PERSONAL LIFE: | omit                                                                                                                                                                  | make your bio as personable as possible                                                                                                                                                                                                                                                                                            |

### SHARE YOUR NEWS

One of the ways you'll use your new bio is at the end of a press release, which is how you share news about your harp career. When you release an album, win an audition or faculty appointment, or receive an award, other people want to know about it. Think of it like a cycle: media outlets like *Harp Column* are looking for news, which you'll provide in the form of a press release. If your press release is successful, they'll print your news.



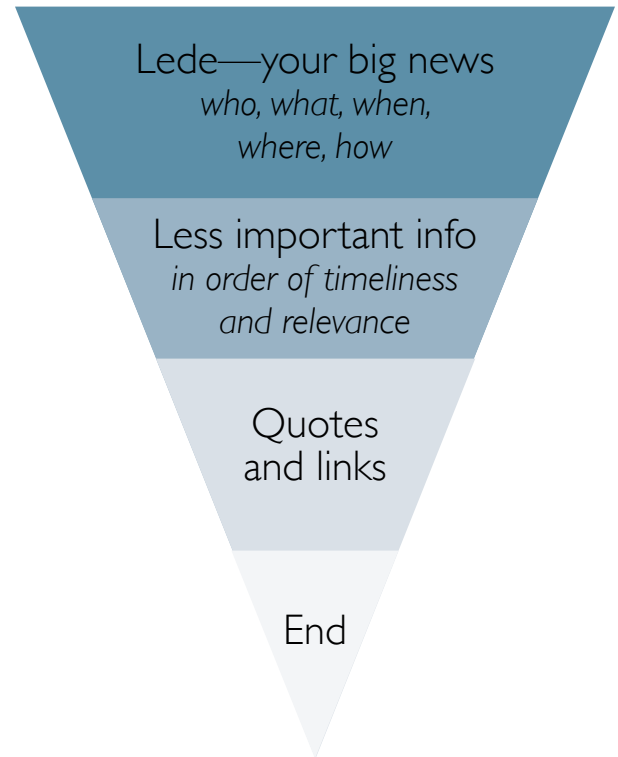
Ideally, when other people read your news, your harp career will benefit.

### PUTTING IT TOGETHER

A good press release follows a standard structure. You'll need a short, catchy headline that communicates exactly what the news is that you are sharing. It shouldn't be a teaser or something people have to click on to understand what your news is about. You can add a subhead, or secondary heading under your main headline, to provide more details.

Next, you'll need to decide when you want your news to be shared (or "released"). Most press releases are for immediate release, meaning they can be published the same day they're sent out. But sometimes you'll want to keep the news a surprise, meaning the press release is "embargoed for release" until the date you choose.

Begin the main part of your press release with your biggest news—an engaging hook, or "lede" in news lingo, that draws readers in. Keep in mind that editors can always shorten your news to fit the space they have. Starting with the most important details makes it easy for editors to cut paragraphs from the end as needed. Editors call this concept the "inverted pyramid."



A press release should be structured like a bio, with the most important and timely information first, but the tone of a press release should be more objective than that of a bio. While you can use subjective wording in your bio to tell the world how great you are, in a press release,

continued on pg 24



## BIO EDITING IN THE REAL WORLD

*Harp Column Music Managing Editor Liana Alpino had a good bio with many accomplishments to tout, but she wanted to give it a refresh for her new website. Alpino was a good sport and allowed us to show the before and after, proving that even a solid bio can benefit from a touch up.*

### BEFORE:

Liana Alpino is a professional harpist based in Nashville, TN where she maintains an active performing schedule and a private teaching studio. She graduated from Belmont University in 2015 where she became the first harpist to achieve a Bachelor of Music in Commercial Music. She also earned a minor in Classical Harp Performance and a Bachelor of Business Administration in Music Business.

Alpino regularly performs for weddings, special events, recording sessions, live shows, and more. She has had the opportunity to perform with artists such as Keith and Kristyn Getty, Kathy Mattea, ABBA's original band members and Roy "Futureman" Wooten. A seasoned orchestral performer, Alpino performs as a substitute harpist with Paducah Symphony Orchestra, Orchestra Kentucky Bowling Green, and other orchestras throughout middle Tennessee.

In 2021, Alpino celebrated several triumphs. She won Grand Prize in the Adult Category of The Nashville Philharmonic Orchestra's Concerto Competition and had her original piece "Sueño" chosen as a winner of the Atlanta Harp Center Composition Competition. She was also elected president of the Nashville Harp Society and had two articles published in *Harp Column* magazine. Other recent honors include filming for the Lifetime TV show *Married at First Sight* and being featured on Channel 4 News for her 2020 neighborhood driveway concerts.

In her spare time, Alpino passionately composes new works for harp, as well as working on her signature pop music arrangements for the harp. Her sheet music can be found on Harp Column Music and Sheet Music Plus.

Outside of performing, Alpino works as the Brand Manager and Merchandise Manager for the world-famous songwriter haven, The Bluebird Cafe. She also works as the Social Media Manager and the managing editor of Harp Column Music, where she is known for her music blogs.

### AFTER:

Award-winning performer and composer Liana Alpino is one of Music City's premier harpists. Equally at home playing in Nashville's legendary live music scene, entertaining hundreds of guests at an upscale event, or performing on stage with one of the region's symphony orchestras, she has carved a niche combining her classical training with her passion for creating new music.

Alpino's versatility makes her an in-demand artist in Nashville's vibrant music culture. She has performed with Keith and Kristyn Getty, Kathy Mattea, ABBA's original band members, and Roy "Futureman" Wooten. She's also a regular with a number of professional orchestras, including the Paducah Symphony Orchestra and Orchestra Kentucky Bowling Green. In 2021, Alpino was a soloist with the Nashville Philharmonic Orchestra after winning the adult division of its concerto competition. Alpino has also shared her musical talents on screen, performing for Lifetime TV's hit reality show *Married at First Sight*, and Nashville's Channel 4 News program profiled her innovative neighborhood driveway concert series in 2020.

Best-known in the harp world for her thoughtful compositions and signature pop arrangements for the instrument, Alpino loves to expand the harp's repertoire by writing new music for the instrument. She was a winner of the 2021 Atlanta Harp Center Composition Competition with an original work titled *Sueño*. You can watch a YouTube video of Alpino performing *Sueño* at Nashville's famous Bluebird Cafe where she is also the music venue's brand manager. Alpino is active on the local and national levels of the harp community. She is the president of the Nashville Chapter of the American Harp Society, and she was recently named managing editor of Harp Column Music, where she curates the digital music retailer's collection of more than 4,000 titles.

Alpino's multi-faceted career is no accident. In 2015 she became the first harpist to graduate from Nashville's Belmont University with a Bachelor of Music in Commercial Music, which she earned alongside a Bachelor of Business Administration in Music Business and a minor in Classical Harp Performance.

You can find Alpino on social media at the tongue-in-cheek handle @harpthrob and on the web at [lianaalpino.com](http://lianaalpino.com).

First paragraph: Starts strong with important information (who she is), but includes old info (where she went to college).

Second paragraph: Includes good info about the breadth of her career, but sells herself short with some of the word choice and uses some passive voice.

Third paragraph: She has many great accolades to tout, but could leave out some smaller things and rearrange the order to put items of interest for a general audience first.

Fourth paragraph: She undersells her composing as a hobby, rather than an integral component of her career.

Fifth paragraph: Trying to fit all the details of a career into one bio can sometimes feel like a laundry list. Here it might be better to leave out a detail or two and fold others into other parts of the bio.

First paragraph: Showcases her accomplishments, versatility, and connection to Nashville's renowned live music scene first.

Second paragraph: Illustrates her unique skill set and touts accomplishments of interest to general audience first.

Third paragraph: Combines all the harp-specific details into one place that could be easily cut if needed.

Fourth paragraph: Moves schooling to the end of the bio, but ties in the nature of her career today with her training from the past.

Fifth paragraph: Leaves the reader with a call to action to learn more.

continued from pg 22

any subjective language should only be included if it is a direct or indirect quote. For example, you can call yourself a “rising star” or a region’s “premier harpist” in your bio since it is essentially a written advertisement for you and your music. In a press release, though, only use subjective descriptions if you can attribute them to another source: “The *New York Times* declared him a ‘rising star.’” Or, “The region’s ‘premier harpist’ (*Mainline Gazette*, July 2023), Suzy is performing this weekend.” See our chart of what

to do and what to avoid in a successful press release below.

### SENDING IT IN

Once you have your basic press release written, think about where you’ll send it. Who do you want to read your news and why? What groups of people might have a connection to the location or program of your next concert, or the story behind your new album? A few ideas to consider are *Harp Column* magazine, the local newspaper, radio

and television stations, arts organizations, school music teachers, area churches or retirement communities, and anywhere you might draw an audience or generate interest from readers.

After you brainstorm a few possible organizations that might be interested in your news, look up their contact information to try to get it in front of the right person. Many media outlets post staff directories. Check for pages on their websites labeled “Contact Us” or “Staff.” You can also try Googling the name of the paper plus the words “press release submission” or “press release contact.” If the organization gives instructions for how to submit your press release, be sure to follow them. If all else fails, pick up the phone and call the organization and ask to whom your press release should be addressed.

Don’t forget to tailor your press release for each organization’s specific audience. If you’re sending your press release to the arts or music editor at the local publication, find as many local tie-ins as you can. If you’re sharing your news with *Harp Column*, throw in some harp-specific tidbits since your readers are familiar with the instrument.

## JUST THE FACTS, MA’AM

Tips for a successful press release and what to avoid.

### DO THIS...

#### ✓ Important facts first

*Suzy Harpist will release her debut album on November 5. The album features French harp music from the 19th century. Suzy says, “I’ve always loved these beautiful masterpieces, and it was so exciting to record all my favorites.”*

#### ✓ Objective info

*The Amazing Awards named Suzy Harpist one of its top 10 performers in Musictown. “Her playing was outstanding,” says Rad Ratings, a spokesperson for the Amazing Awards.*

#### ✓ Professional (write in a formal tone, check your spelling and grammar, etc.)

*Suzy Harpist will release her debut solo album on November 5.*

#### ✓ Newsworthy event or accomplishment

*Top-Notch Music Conservatory has appointed Suzy Harpist as associate professor of harp, beginning this fall.*

#### ✓ Active voice

*Suzy Harpist won the Musictown Herald’s 2023 Music Teacher Recognition Award.*

#### ✓ Short and simple

#### ✓ Include professional, high-resolution photos

### ...NOT THAT

#### ✗ Take too long to get to the point or burying the lede

*From a very young age, Suzy Harpist has loved playing the harp. She especially enjoys French harp music of the 19th century. That’s why she recently recorded her debut album.*

#### ✗ Subjective wording (unless you’re quoting someone else)

*Fabulous Musictown performer Suzy Harpist is one of the winners of the incredibly prestigious Amazing Awards.*

#### ✗ Writing about how great you are

*Suzy Harpist had so much fun recording her first album ever—plus, it’s the most awesome harp music you’ll ever hear!*

#### ✗ News that doesn’t fit the tone or needs of the publication

*Suzy Harpist played for her cousin’s wedding two days ago.*

#### ✗ Passive voice

*This year’s Music Teacher Recognition Award was awarded to Suzy Harpist by the Musictown Herald.*

#### ✗ Longer than a page (or at most two pages if including bio)

#### ✗ Low-resolution, outdated, or unprofessional photos



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While it goes without saying that everything in your digital press kit should be in digital form, rather than the hard copies of the press kits of yesteryear, it's important to understand what digital forms are best to send. For your bio and press release, make it available both as a PDF (a universal format everyone can open, read, and print) and in text form so the recipient can copy and paste text directly from your materials. The text format can be a Microsoft Word file, Google doc, or simple .txt file.

Keep in mind that print publications often have deadlines several months in advance of the publication date. For example, this September/October issue of *Harp Column* had a news deadline in July. Plan ahead: if you have a November album release, for example, alert the media with a press release by the beginning of September to maximize your chances for timely news coverage. Submit your news early and follow up to ask if any additional information is needed.

“ Don't forget to tailor your press release for each organization's specific audience. ”

**NEXT STEPS**

You have your new bio ready and you know how to write a fabulous press release. What's next? Photos to illustrate your story. Stay tuned for the next installment of our "Build Your Brand" series to find out all the particulars about publicity photos in the November/December 2023 issue of *Harp Column*. ●



*Heather Cornelius is the news editor of Harp Column. She is currently pursuing her Doctor of Musical Arts in harp performance at the University of Minnesota, studying with Kathy Kienzle.*

**EXTRA, EXTRA, READ ALL ABOUT IT!**

Understanding the anatomy of a press release.

"For immediate release" or "Embargoed for release until (DATE)"

Today's date (if the news can be shared immediately) or date of release

Location and date

Brief bio with essential information about you

Contact information so the organization can ask for more details if needed

**25 HARPISTS TO PLAY CANCER BENEFIT CONCERT**  
**Students of Suzy Harpist to perform Dec. 8 at United Methodist Church**

**FOR IMMEDIATE RELEASE**

October 1, 2023

MUSICTOWN, N.Y. (October 1, 2023)—More than two dozen harpists will descend on Musictown this weekend as the Harpists of Musictown ensemble performs a special concert benefiting the American Cancer Society. The performance is set for 4:00 p.m. December 8 at the United Methodist Church of Musictown. The musicians performing range in age from 8 to 80, and they are all residents of the greater Musictown area. The program features the world premiere of "A Thousand Strings Ringing," composed by Suzy Harpist for her student ensemble.

"I wrote this work to convey the healing power of music," Suzy says. "To me, there is nothing more beautiful or comforting than the sound of the harp."

The concert is free and open to the public, and donations will be collected for the American Cancer Society. For more information, visit [www.harpistsofmusictown.com](http://www.harpistsofmusictown.com).

**About Suzy Harpist**

Suzy Harpist is principal harpist of the Musictown Symphony Orchestra. Last year she was named one of the Top 50 Harp Teachers in America by the *Top Musician Times*. The *Musictown Herald* describes her student ensemble, the Harpists of Musictown, as "a true marvel of synchronized sound."

— 30 —

For further information, contact Suzy Harpist:

phone: (000) 123-4567  
 email: [suzy@suzyharpist.com](mailto:suzy@suzyharpist.com)  
 web: [www.suzyharpist.com](http://www.suzyharpist.com)

Short, informative headline

Subhead with more details

First paragraph: who, what, when, why, where (detailed facts that paint a picture)

Second paragraph: interesting or descriptive quote from a knowledgeable source

Third paragraph: call to action (how to get more info or respond to your news)

Separation marker to show the end of the press release (you can also use ###)

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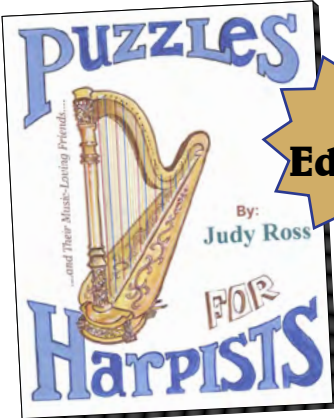
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Thank you teachers and registrants for making the 2023 Midwest Harp Festival a success! See [www.MidwestHarpFestival.org](http://www.MidwestHarpFestival.org) for 2024 Solo Competition repertoire. See you next year!

| Teacher                   | Student               | Teacher           | Student             |
|---------------------------|-----------------------|-------------------|---------------------|
| Heidi Beran               | Susan Hansen          | Elizabeth Richter | Linda Goodman       |
| Sarah Boren               | Sarah Glinski         |                   | James Mendralla     |
| Jaina Carpenter           | Salmaan Chaudhri      | Faye Seeman       | Cecelia Curtis      |
| Katarzyna Szczech Dlugosz | Alexandra Czerwosz    |                   | Lauran Harrison     |
| James Mendralla           | Anna Garrett-Douillet |                   | Sophi Johnsen       |
| Emily Goins               | Teagan Larson         |                   | Sara Beth Peters*** |
| Janelle Lake              | Peggy Sloyan          |                   | Emma Shein          |
|                           | Tad Suzuki            |                   | Ellison Xu*         |
| Sarah Oliver              | Anna Seshadri***      | Self              | Nancy Kaiser        |
| Elizabeth Richter         | Stacia Bevan**        | Tia Topoluk       | Lorelei Gummerson   |
|                           |                       | Johanna Wienholts | Maydine Bellot**    |

\*Denotes First Place winner, \*\* denotes Second Place winner, and \*\*\* denotes Honorable Mention in their Solo Competition division.



# double duty

## New music to enjoy and expand your harp skills

by Skaila Kanga



*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 the whole sheet and put your new tune on your music stand.*

**W**hen first thinking about writing a piece for this new series, I wanted to create something that could be used in a performance setting as well as extend the technical and musical skills needed to play our beautiful instrument. First I will talk about the technical aspects and then outline the shape and feeling of the music.

**Gently rolled chords**—Chords are a major part of our harp color, so try to make the top note arrive with the melody note (measures 1–3, 29–31, 39). In m. 39, you can roll them a bit slower, as you are ending the piece peacefully. If you can't manage four-note chords, then omit the top note.

**Line**—The main part consists of a smooth legato melodic line (mm. 1–20 and 29–40) and should be played with relaxed and slower articulation of the fingers. In contrast, in mm. 21–28 try to make the articulation of the right hand slightly quicker to give that detached note feel.

**Left hand turning under**—I've included an option to practice this in mm. 4 and 32. If this is tricky, then take the last three eighth notes with the right hand and lift off after the first note of the following bar.

**Preparation and fingerings**—As always, these are a

guide and can be adapted to suit individual hands. The brackets are for connected preparation mainly for the legato smooth sounding melodic line. I've inserted commas in brackets to indicate lifting the hand before playing again.

**Closed position**—For the 4-2-1 and 4-1 fingerings in the right hand (e.g. m. 9 and m. 9 into 10), ending a phrase with the thumb can make that note ring and also relax the hand by slightly lifting the wrist.

**Left hand taking a melody note**—This happens in mm. 4, 13, 28, and 32. It is mainly for fingering position facility, but be sure to make that melodic note sound as important as if the right hand was playing it.

**Harmonics**—This can be an area of trepidation for many, so if you're not sure in a performance situation, then play the harmonics as natural notes an octave higher than written. However, it's worth practicing harmonics, as they are one of the most beautiful effects we have. The piece is written in three flats so harmonics should

sound more easily. Try to keep the hands relaxed, and don't attack the harmonics. Again, push in the wrist and lift off with the thumb. If your hands are relaxed, your harmonics will sound amazing!

**Left-hand arpeggios**—For the 4-2-1 arpeggios in the left hand, lift the wrist slightly after each group (e.g. mm. 25–28) to give a nice legato effect in contrast with the right hand.

**Left-hand muffle**—In m. 20, take time to muffle the low C so the next section can start cleanly in E-flat major.

**Dynamics, phrasing, and tempo choices**—I've tried to indicate some dynamics, but this is always a choice for the player. Music comes to life when it ebbs and flows, so really go with what you feel and then it will come across

continued on pg. 30

“ I wanted to create something that could be used in a performance setting as well as extend the technical and musical skills needed to play our beautiful instrument. ”

### LISTEN BEFORE YOU LEARN

Visit [harpcolumnmusic.com](http://harpcolumnmusic.com) to hear a recording of “Celtic Wedding Bells.”



# CELTIC WEDDING BELLS

Skaila Kanga

Tune in E<sup>b</sup> Major  
Gently

3 2 1 4 3 1<sup>1</sup> (9) 1 3 2 1 3 2 1 3

*p* *mf* *cresc.*

(LH)

6 3 (9) 1. 2 3 1 3 2 4 2 1 2 1

similar *dim.*

11 *p* *mf*

17 3 2 1 3 2 1 1 4 1 3 2 1 3 2 1 3 3

*cresc.* *dim. e poco rall.* *p*

LH muffle  $\emptyset$





continued from pg. 27

to your audience. The phrases are the sentences you speak in music and are usually rounded off in sound at the end. They also mean you can breathe in the music while you play just like a singer or a wind player.

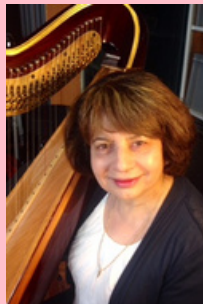
**Tempo and speed**—This little piece can be performed gently in a lilting slow style or more energetically with a stronger dance-like jig rhythm according to your level and how you're feeling that day. The ending could also be a big crescendo with a flashy loud finish if you wish.

I hope you enjoy playing my little piece, and I wish you all happy harping! ●

*Skaila Kanga is a prolific composer and arranger. She has published 25 books of harp music, including the popular Minstrel's Gallery series for beginners. Kanga is professor emerita at London's Royal Academy of Music and can be heard on more than 1,000 movie soundtracks, including the Harry Potter films, Shrek, and many James Bond films.*

#### 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](mailto:areese@harpcolumn.com).



**Skaila Kanga**  
Professor Emerita, Royal  
Academy of Music  
London, UK.



### Out now! - Suite from Le Tombeau de Couperin by Ravel for flute viola and harp Arranged by Skaila Kanga



Skaila has written over 25 books of harp music at all levels from beginner to advanced - solos, duos, trios and harp ensemble works. Her music is performed all over the world. It is available at [www.marukamusic.com](http://www.marukamusic.com) and all major harp outlets.



Downloads available from [www.harpcolumnmusic.com](http://www.harpcolumnmusic.com) and [www.harp.com](http://www.harp.com)

Skaila's Minstrel's Gallery series are the top selling beginners' books in the U.K., Europe and Asia. You can also visit Skaila's career profile on [www.skailakanga.com](http://www.skailakanga.com).

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feature

# higher **ed** harp directory

Thinking about taking your harp playing to a higher level? Check out our directory of 120 colleges, universities, and conservatories offering harp programs.

by Danielle Kuntz



## Appalachian State University

Boone, N.C.  
Type of school: University  
Harp instructor: Amber Joy Koeppen  
Degrees offered: B.M., B.M.E., M.M., Perf. Dip. or Cert., Prof. Studies Cert., B.S. in Music Industry Studies, B.M. Therapy, M.M. Therapy  
Harp students last year: 3  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: Students are provided with performance opportunities as soloists, collaborators, recording artists, and more, providing them with the experience they need in any musical endeavor at a professional level. With numerous large ensembles, chamber music, opera productions, competitions, concert tours, jobs, and faculty with active and international performing experience, Appalachian State offers a spectrum of opportunities in which students can pursue the many facets of the musical arts.

## Aquinas College

Grand Rapids, Mich.  
Type of school: College  
Harp instructor: Martha Waldvogel-Warren  
Degrees offered: B.M., B.A., B.M.E.  
Harp students last year: 0  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: Aquinas College offers one-on-one instruction to majors and non-majors with performance opportunities in small chamber groups.

## Arizona State University

Tempe, Ariz.  
Type of school: University  
Harp instructor: Charles W Lynch III  
Degrees offered: B.M., B.A., B.M.E., M.M., M.A., M.M.E., D.M.A., PhD  
Harp students last year: 7  
Number of school harps: 4  
Space provided for personal harps: Yes  
Program details: The School of Music, Dance & Theatre at Arizona State University offers a music program designed to inspire creativity. A partnership with Mesa Public Schools Music Education offers graduate students intensive pedagogical and administrative experience working with the largest public school harp program in the country. A Southwest school to earn a degree in harp performance, music education or music therapy.

## Augsburg College

Minneapolis, Minn.  
Type of school: College  
Harp instructor: Andrea Stern

Degrees offered: B.M., B.A.  
Harp students last year: 0  
Number of school harps: 0  
Space provided for personal harps: Yes  
Program details: Includes orchestra and chamber music in a small, friendly, and individualized setting.

## Augustana College

Rock Island, Ill.  
Type of school: College  
Harp instructor: Erin Freund  
Degrees offered: B.A.  
Harp students last year: 3  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: Includes orchestra, symphonic band, concert band, chamber music, vocal ensemble accompanying, solo recitals, tours with large ensembles (regional, national, and international), harp pedagogy, harp literature, and harp ensemble. This program offers a supportive atmosphere, strong academics, and a variety of ensemble opportunities.

## Austin Peay State University

Clarksville, Tenn.  
Type of school: University  
Harp instructor: Claire Burney  
Degrees offered: B.M., B.A., B.M.E.  
Harp students last year: 2  
Number of school harps: 0  
Space provided for personal harps: Yes  
Program details: The harp department at APSU is a friendly, supportive, and encouraging environment where students will learn standard solo and orchestral repertoire to prepare them for any career in music. Students have many performance opportunities among the Symphony Orchestra, Wind Ensemble, and chamber groups. Scholarships are available.

## Baldwin Wallace University Conservatory of Music

Berea, Ohio  
Type of school: Conservatory  
Harp instructor: Jody Guinn  
Degrees offered: B.M., B.A., B.M.A., B.M.E.  
Harp students last year: 2  
Number of school harps: 5  
Space provided for personal harps: Yes  
Program details: Weekly lessons at Baldwin Wallace University's Conservatory of Music offer a thorough examination and study of standard, practical harp repertoire throughout the four-year program. Studio classes include the study of orchestral repertoire, *A Ceremony of Carols* and the complete *Nutcracker Ballet*, as well as opportunities to perform for colleagues. Many orchestral and chamber music opportunities are also available.

## THE ABCS OF COLLEGE DEGREES

Here's a quick guide to help you decipher all of those letters in the "degrees offered" field.

**B.A.** BACHELOR OF ARTS

**B.M.** BACHELOR OF MUSIC

**B.M.A.** BACHELOR OF MUSICAL ARTS

**B.M.E.** BACHELOR OF MUSIC EDUCATION

**M.A.** MASTER OF ARTS

**M.F.A.** MASTER OF FINE ARTS

**M.M.** MASTER OF MUSIC

**M.M.E.** MASTER OF MUSIC EDUCATION

**ASSOC. DEG.** ASSOCIATE DEGREE

**ARTIST DIP. OR CERT.** ARTIST DIPLOMA OR CERTIFICATE

**PERFORMANCE DIP. OR CERT.** PERFORMANCE DIPLOMA OR CERTIFICATE

**PROF. STUDIES CERT.** PROFESSIONAL STUDIES CERTIFICATE

**SPEC. DEGREE** SPECIALIST DEGREE

**D.M.A.** DOCTOR OF MUSICAL ARTS

**PH.D.** DOCTOR OF PHILOSOPHY

## Ball State University

Muncie, Ind.  
Type of school: University  
Harp instructor: Joanne King  
Degrees offered: B.M., B.A., B.M.E., M.M., M.A., Artist Dip. or Cert., Prof. Studies Cert.  
Harp students last year: 5  
Number of school harps: 7  
Space provided for personal harps: Yes  
Program details: The harp program includes a weekly studio class, harp pedagogy, harp ensemble, orchestral repertoire, chamber music, symphony orchestra, opera orchestra, wind ensemble, symphony band, and new music ensemble. Scholarships are available.

## Bard College Conservatory of Music

Annandale on Hudson, N.Y.  
Type of school: Conservatory  
Harp instructors: Sara Cutler, Bridget Kibbey  
Degrees offered: B.M., B.A., M.M., Perf. Dip. or Cert.  
Harp students last year: 2  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: The mission of the Bard Conservatory is to provide the best possible preparation for a person dedicated to a life immersed in the creation and performance of music. The harp program, led by harpists Sara Cutler and Bridget Kibbey, offers students performance opportunities in the Conservatory Orchestra, chamber music, harp class, and orchestral harp class.

## Berklee College of Music

Boston, Mass.  
Type of school: College

Harp instructor: Felice Pomeranz (head of harp program)  
Degrees offered: B.M., M.M., Artist Dip. or Cert., Perf. Dip. or Cert., Prof. Studies Cert.  
Harp students last year: 8  
Number of school harps: 6  
Space provided for personal harps: No  
Program details: Specific degrees include B.M. in Performance, Music Therapy, Music Production/Engineering, Electronic Production and Design, Professional Music and M.M. in Jazz through the prestigious Berklee Global Jazz Institute. Program includes improvisation orchestra, symphony orchestra, Broadway orchestra, world string ensemble, video game orchestra, chamber music, jazz groups, Berklee Global Jazz Institute, jazz harp ensemble, and internships. Now offering improvisation instruction for guzheng players.

## Biola University

La Mirada, Calif.  
Type of school: University  
Harp instructor: Mindy Ball  
Degrees offered: B.M., B.A., B.M.E.  
Harp students last year: 0  
Number of school harps: 0  
Space provided for personal harps: Yes  
Program details: Includes solo, orchestra, chamber music, harp ensemble, symphonic winds, and opera.

## Bob Jones University

Greenville, S.C.  
Type of school: University  
Harp instructor: Emily Waggoner  
Degrees offered: B.M., B.A., B.M.E., M.M.

Harp students last year: 5  
 Number of school harps: 6  
 Space provided for personal harps: Yes  
 Program details: Includes chamber harp ensemble, orchestra, opera, band, harp pedagogy and literature classes, harp orchestral literature classes, performance classes, choral and harp performances, soloist with orchestra opportunities, competitions, music harmony, analysis and literature courses, and private lessons. The program is for students who desire to excel academically and musically and grow spiritually.

### Brigham Young University

Provo, Utah  
 Type of school: University  
 Harp instructor: Nicole Brubaker Brady  
 Degrees offered: B.M., B.A., B.M.E.  
 Harp students last year: 40  
 Number of school harps: 10  
 Space provided for personal harps: No  
 Program details: The BYU harp program aims to provide the opportunity to study with world-class musicians while participating in a wide range of performance opportunities. Ensembles include four orchestras, three bands, several choirs; jazz, contemporary, and chamber groups along with international concert tours. Harp courses include pedagogy, literature, orchestral excerpts, arranging, jazz, and harp ensemble (BYU Resonance). Around 40 harpists attend BYU and participate in the major and minor programs.

### California Institute of the Arts

Santa Clarita, Calif.  
 Type of school: College  
 Harp instructor: Alison Bjorkedal  
 Degrees offered: M.F.A., D.M.A.  
 Harp students last year: 4  
 Number of school harps: 3  
 Space provided for personal harps: Yes  
 Program details: The Herb Alpert School of Music at CalArts offers rigorous training in a variety of musical styles and cultures. The school offers the opportunity to expand students' artistic and cultural horizons and develop an innovative creative vision, through a stylistically open approach to musical creativity. Although no harp minor is offered, students can take "minor" lessons each term to continue their journey or to explore a new instrument.

### California State University Los Angeles

Los Angeles, Calif.  
 Type of school: University  
 Harp instructor: Linda-Rose

Hembreiker  
 Degrees offered: B.M., B.A., B.M.E., M.M., M.A.  
 Harp students last year: 2  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: Studying music at California State University, Los Angeles is in the midst of the Southern California music scene. Nearby are the world famous Walt Disney Concert Hall, the LA Music Center, recording studios, theme parks, and numerous other music performance venues where students

arts curriculum that includes music. Includes orchestra, band, chamber music, folk instruments, private lessons on all orchestra instruments and Chinese instruments, and harp ensemble.

### Centre College

Danville, Ky.  
 Type of school: College  
 Harp instructor: Elaine Humphreys Cook  
 Degrees offered: B.M., B.A.  
 Harp students last year: 5  
 Number of school harps: 1



### What can I do in high school to set myself up to be successful in music school?

"In order to be successful in music school, the preparation begins in high school. Develop a rigorous practice routine, including score study and music theory. Participate in a large ensemble—either orchestra and or wind ensemble—in your high school, or, if there is not an ensemble in your school, try a community group. Attend summer camp to get an opportunity to perform in a harp ensemble and experience intense orchestra rehearsals."

—Monica Hargrave

Agnes Scott College and University of Georgia

and graduates frequently find opportunities for professional growth during their studies or employment after graduation. Scholarships available.

### Carleton College

Northfield, Minn.  
 Type of school: College  
 Harp instructor: Elinor Niemisto  
 Degrees offered: B.A.  
 Harp students last year: 3  
 Number of school harps: 3  
 Space provided for personal harps: Yes  
 Program details: This program is for students who plan to study a liberal

Space provided for personal harps: Yes  
 Program details: Opportunity for a variety of performance experiences including harp ensemble, orchestra, wind symphony, chamber music, African Drum Ensemble, Ky. Ensemble, jazz, pedagogy and other World Music ensembles. Repertoire used to support relaxed technique for facility and understanding music from aspects of meter and rhythm, form, harmony, melody, style, and historic perspective. All students have at least one semester in another country through the exchange program.

### Chapman University

Orange, Calif.  
 Type of school: University  
 Harp instructor: Mindy Ball  
 Degrees offered: B.M., B.M.E.  
 Harp students last year: 1  
 Number of school harps: 0  
 Space provided for personal harps: Yes  
 Program details: Includes solo, orchestra, chamber music, opera, ballet, harp ensemble, and touring.

### Chicago College of Performing Arts, Roosevelt University

Chicago, Ill.  
 Type of school: College  
 Harp instructor: Lynn Williams  
 Degrees offered: B.M., M.M., Artist Dip. or Cert., Perf. Dip. or Cert., Prof. Studies Cert.  
 Harp students last year: 2  
 Number of school harps: 4  
 Space provided for personal harps: Yes  
 Program details: At CCPA, Music Conservatory students are given the opportunity to work with faculty members who are members of the Chicago Symphony Orchestra and Lyric Opera of Chicago. With an average studio size of two, students receive individual attention and opportunities to harbor professional connections and establish themselves in the heart of the Chicago arts scene. The Orchestral Studies program trains students to land jobs in the competitive world of auditions.

### Cincinnati College-Conservatory of Music (CCM)

Cincinnati, Ohio  
 Type of school: Conservatory  
 Harp instructors: Gillian Benet Sella, Jacquelyn Davis  
 Degrees offered: B.M., B.M.E., M.M., M.M.E., D.M.A., Artist Dip. or Cert., Perf. Dip. or Cert.  
 Harp students last year: 8  
 Number of school harps: 5  
 Space provided for personal harps: Yes  
 Program details: Includes weekly harp masterclass, weekly private lesson with Gillian Benet Sella, additional weekly lesson for undergrads with a Harp Grad Assistant, separate weekly pedagogy class during degree program. Many solo, orchestral, chamber music, and jazz performances, plus study of harp literature and orchestra repertoire. In addition to CCM's orchestra, wind and chamber ensembles, CCM stages full productions of professional-level operas, ballets, and musicals.

### Cleveland Institute of Music

Cleveland, Ohio  
 Type of school: Conservatory  
 Harp instructor: Yolanda Kondonassis



Degrees offered: B.M., M.M., D.M.A., Artist Dip. or Cert., Prof. Studies Cert.  
 Harp students last year: 7  
 Number of school harps: 6  
 Space provided for personal harps: Yes  
 Program details: Includes weekly private lessons with Yolanda Kondonassis, orchestra, contemporary music ensemble, chamber music, pedagogy, harp classes, and orchestral classes. This program is for students who are very serious about a career in harp performance and are looking for an intense pre-professional training and an experience.

### College of Charleston

Charleston, S.C.  
 Type of school: College  
 Harp instructor: Abigail Kent  
 Degrees offered: B.A., Artist Dip. or Cert.  
 Harp students last year: 1  
 Number of school harps: 1  
 Space provided for personal harps: Yes  
 Program details: College of Charleston has two unique pathways in harp—traditional Celtic lever harp and classical pedal harp. Located in the middle of historic downtown Charleston, South Carolina. The College of Charleston offers a liberal arts education with musical training in both music majors and minors, as well as an Artist Certificate in Performance.

### College of Staten Island

Staten Island, N.Y.  
 Type of school: College  
 Harp instructor: Chelsea Lane  
 Degrees offered: B.A.  
 Harp students last year: 1  
 Number of school harps: 0  
 Space provided for personal harps: Yes  
 Program details: The music major provides training in music theory, musicianship, and music history. Harp students receive weekly lessons and have the option of participating in recitals, chamber ensembles, and orchestra.

### College of William and Mary

Williamsburg, Va.  
 Type of school: College  
 Harp instructor: Anastasia Jellison  
 Degrees offered: B.A.  
 Harp students last year: 13  
 Number of school harps: 1  
 Space provided for personal harps: No  
 Program details: College of William and Mary is located in historic Williamsburg, Virginia. Private lessons are given once a week for a total of 12 lessons per semester. Students can register for 25-minute or 50-minute lessons. Students can also register for orchestra and chamber music.

### Colorado College

Colorado Springs, Colo.  
 Type of school: College  
 Harp instructor: Jenna Hunt  
 Degrees offered: B.M.  
 Harp students last year: 3  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: The Music Department at Colorado College strives to be an all-inclusive place where musicians of all interests and skills can come to participate in music activities. No audition is required to enter the department, and while it offers a course of study for both music majors and minors, all students at Colorado College are eligible to attend classes and sign-up for ensembles.

### Colorado State University

Fort Collins, Colo.  
 Type of school: University  
 Harp instructor: Kathryn Harms  
 Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E.  
 Harp students last year: 1  
 Number of school harps: 3  
 Space provided for personal harps: Program details: The Colorado State University Harp Studio aims to foster a supportive environment with ample personalized attention for undergraduate and graduate students. Every harp student receives instruction and personalized support based on their degree plan and professional goals. Performance opportunities include orchestra, opera, wind symphony, and chamber music. In addition to performance, composition, and education degrees, a music therapy program is also offered.

### Columbus State University

Columbus, Ga.  
 Type of school: University  
 Harp instructor: Susan Bennett Brady  
 Degrees offered: B.M., B.A., B.M.A., B.M.E., M.M., M.A., M.F.A., M.M.E., Artist Dip. or Cert., Perf. Dip. or Cert.  
 Harp students last year: 3  
 Number of school harps: 1  
 Space provided for personal harps: Yes  
 Program details: Harp at CSU's Schwob School of Music provides many performance opportunities. Susan Brady teaches all aspects of harp playing to meet students' needs and potential, creating their niche in the world as working professionals. Included are harp lessons, harp ensemble, orchestra excerpts, studio, pedagogy, literature classes, chamber coaching, orchestra, jazz, chamber music, contemporary music ensemble, wind ensemble, chorus, opera, and visiting artist masterclasses/lectures.

*If I'm on the fence about studying harp in college, how can I determine whether it's the right course of study for me?*

“Work toward a detailed understanding of what factors are keeping you on the fence. Perhaps you have fears based on financial viability or are worried you aren't advanced enough for your desired program. Making a detailed written list of every concern, from emotional to logistical, should help bring clarity and guide you to ask focused questions. Seek answers to these questions by reaching out for mentorship from people in the field, especially the harp faculty with whom you would study in college.”

—Alison Bjorkedal

*California Institute of the Arts, Occidental College, Pomona College, and Pasadena City College*



### DePaul University

Chicago, Ill.  
 Type of school: University  
 Harp instructor: Julia Coronelli  
 Degrees offered: B.M., M.M., Perf. Dip. or Cert.  
 Harp students last year: 0  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: DePaul teaches what it takes to be in the next generation of modern harpists in today's world, what it takes to make auditions and performances an enjoyable and rewarding experience, and how to land the orchestral job. Equal focus on solo, chamber music, and orchestral rep. There is a new music building with state-of-the-art concert and recital halls and two new harps.

Program includes orchestra, band and chamber music opportunities, solo repertoire, theory, and private lessons. This program is for students who would like to pursue another major but improve skills and further their musical education. Students have the ability to participate in any ensemble without being a music major or minor.

### Duke University

Durham, N.C.  
 Type of school: University  
 Harp instructor: Laura Byrne  
 Degrees offered: B.M., B.A.  
 Harp students last year: 4  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: Duke harp students can expect intensive study of harp repertoire, with special emphasis on strong technique with relaxation, musical interpretation and expression, and nurturing successful performance skills. Students are guided through a variety of music in harp literature with special attention to serious study and mastery of significant compositions in

### Dickinson College

Carlisle, Penn.  
 Type of school: College  
 Harp instructor: Ruth Hunter  
 Degrees offered: B.M., B.A., B.M.E.  
 Harp students last year: 4  
 Number of school harps: 1  
 Space provided for personal harps: Yes

the harp repertoire. Duke Symphony Orchestra and Duke Wind Ensemble opportunities, Chamber music opportunities are available, as well as opportunities to perform in the Chinese Music Ensemble and in New Music Ensembles.

### Eastman School of Music

Rochester, N.Y.  
Type of school: University  
Harp instructor: Kathleen Bride  
Degrees offered: B.M., M.M., D.M.A.  
Harp students last year: 12  
Number of school harps: 7  
Space provided for personal harps: Yes  
Program details: Eastman is a community of artists, performers,

Space provided for personal harps: Yes  
Program details: FSU College of Music is one of the largest and most comprehensive collegiate music programs in the country. The school presents over 500 concerts and recitals per year and offers 40-plus ensembles. Performance opportunities include: orchestras, opera orchestra, wind orchestra, bands, chamber music, early music, new music, and world music. Degree programs include: performance, music education, music therapy, composition, commercial music, music theory.

### Furman University

Greenville County, S.C.

Type of school: University  
Harp instructor: Adriana Horne  
Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E., D.M.A., PhD  
Harp students last year: 4  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: Located close to the nation's capital, George Mason University students study with music faculty and have the opportunity to pursue other academic interests, including a double major in another field.

### Glenn Gould School

Toronto, Ont. (Canada)  
Type of school: Conservatory

a four-year undergraduate degree program with a major/minor in music and private lessons for non-majors. High school students in the Early College at Guilford can take harp lessons and music classes for college credit in the 11th and 12th grade. A concert pedal harp is available for enrolled students to use for lessons, private practice, and ensembles.

### Gustavus Adolphus College

St. Peter, Minn.  
Type of school: College  
Harp instructor: Phala Tracy  
Degrees offered: B.A.  
Harp students last year: 1  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: Harpists at Gustavus, have the opportunity to grow technically, musically and personally through the study of their instrument. The program focuses on building the strong, relaxed technique required to play the harp effectively (facility, clarity, strength, control, endurance) as well as intensity of listening required to play the harp beautifully (phrasing, dynamics, tone, momentum, character). Through all of the pieces studied, students work toward a more comprehensive understanding of music as a language, exploring rhythm, pitch, melody harmony, and form. Gustavus harp students are encouraged to explore arranging music themselves, with plenty of guidance as needed.

### Hope College

Holland, Mich.  
Type of school: College  
Harp instructor: Martha Waldvogel-Warren  
Degrees offered: B.M., B.A., B.M.E.  
Harp students last year: 0  
Number of school harps: 3  
Space provided for personal harps: Yes  
Program details: includes pedal and lever harp instruction, orchestra, band, jazz ensemble, harp ensemble. Program is for students who seek involved and professional one-on-one study in many disciplines and styles of music.

### Indiana University

Bloomington, Ind.  
Type of school: University  
Harp instructors: Elzbieta Szmyt, Sarah Bullen, Fan-Fen Tai  
Degrees offered: B.M., B.M.E., M.M., M.M.E., D.M.A., Artist Dip. or Cert., Perf. Dip. or Cert., B.S. with an Outside Field  
Harp students last year: 26  
Number of school harps: 13  
Space provided for personal harps: Yes  
Program details: The IU Jacobs School



### How should I start coming up with a list of colleges at which to audition?

“Start making a list of potential colleges during your sophomore year of high school. Confer with your harp teacher. Look at universities, colleges, and music conservatories. How do each of these fit your goals? Plan trips to each school to have a lesson with the harp teacher, tour the campus, and observe classes. Journal your experience and reaction to each school and teacher. Do you think this would be a good fit? You are shopping for and buying your education.”

—*Jacquelyn Bartlett*

*University of North Carolina School of the Arts*

composers, and scholars whose stated commitment is preparing students for meaningful lives in music. Offerings include: orchestra, wind ensemble, opera orchestra, contemporary ensembles, chamber music, harp pedagogy, harp technique, private lessons, jazz theory, and jazz arranging.

### Emory University

Atlanta, Ga.  
Type of school: University  
Harp instructor: Elisabeth Remy Johnson  
Degrees offered: B.A.  
Harp students last year: 3  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: This program includes orchestra, symphonic band, and chamber music. Double majors are welcome participants in the studio.

### Florida State University

Tallahassee, Fla.  
Type of school: University  
Harp instructor:  
Degrees offered: B.M., B.A., B.M.E., M.M., M.A., M.M.E., D.M.A., Ph.D.  
Harp students last year: 5  
Number of school harps: 9

Type of school: University  
Harp instructor: Anita Burroughs-Price  
Degrees offered: B.M., B.A.  
Harp students last year: 2  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: The harp program includes performance in harp ensemble, chamber music, orchestra, band, wind ensemble, and pit orchestra for musical theater and opera. Studio class includes training in major repertoire, pedagogy, arranging, freelancing, and an introduction to the use of the harp in therapeutic settings.

### Georgia State University

Atlanta, Ga.  
Type of school: University  
Harp instructor: Elisabeth Remy Johnson  
Degrees offered: B.A., M.M.  
Harp students last year: 1  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: includes orchestra, symphonic band, opera, chamber music, pedagogy.

### George Mason University

Fairfax, Va.

Harp instructor: Judy Loman, Angela Schwarzkopf, Heidi Bearcroft  
Degrees offered: B.M., Perf. Dip. or Cert.  
Harp students last year: 3  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: Weekly private lessons with Judy Loman (1.5 hours), Teaching Methodology for Harp and Harp Literature classes with Angela Schwarzkopf, Orchestral Repertoire for Harp with Toronto Symphony Orchestra principal harpist Heidi Bearcroft. Performance opportunities in orchestra, opera, and with various chamber ensembles. This program is designed for students who would like a performance career with the harp.

### Guilford College

Greensboro, N.C.  
Type of school: College  
Harp instructor: Grace Ludtke  
Degrees offered: B.M., B.A.  
Harp students last year: 2  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: Guilford College is a private liberal arts college in Greensboro, N.C., with a diverse artistic community. The college offers



of Music Harp Department is one of the largest in the world. It welcomes harp majors, harp elective students, pre-college and adult harpists. The program prepares students for a career as a professional harpist by offering individual lessons, master classes, chamber music, orchestra classes, harp ensemble, pedagogy and harp literature classes. Harp students at Jacobs have the opportunity to work and collaborate with world class faculty members and visiting artists.

### **James Madison University**

Harrisonburg, Va.  
Type of school: University  
Harp instructor: Anastasia Pike  
Degrees offered: B.M., M.M., D.M.A.  
Harp students last year: 2  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: Harpists studying at James Madison University receive a stellar education under the direction of world-class academic and performance faculty. JMU offers the Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees.

### **Kennesaw State University**

Kennesaw, Ga.  
Type of school: University  
Harp instructor: Elisabeth Remy Johnson  
Degrees offered: B.A., B.M.E.  
Harp students last year: 1  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: Includes orchestra, wind ensemble, chamber music. Music Education majors are welcome participants in the studio.

### **Lakehead University**

Thunder Bay, Ont. (Canada)  
Type of school: University  
Harp instructor: Teresa Suen-Campbell  
Degrees offered: B.M., B.A., B.M.E., Artist Dip. or Cert.  
Harp students last year: 1  
Number of school harps: 0  
Space provided for personal harps: Yes  
Program details: Located in Thunder Bay, Ontario, Lakehead University provides a comprehensive music program in a supportive learning environment. It has a long association with Thunder Bay Symphony Orchestra, which provides outstanding mentorship opportunities for students. Harp studies include weekly lessons, studio classes, chamber ensembles and guest artist masterclasses. The program gives equal emphasis on solo, chamber, and orchestral repertoire. Lessons will be conducted both online and in person.

### **Lehigh University**

Bethlehem, Penn.  
Type of school: University  
Harp instructor: Andrea Wittchen  
Degrees offered: B.A.  
Harp students last year: 0  
Number of school harps: 0  
Space provided for personal harps: Yes  
Program details: Lehigh University's music program provides an opportunity for the college student who wants to pursue serious music study along with another major. The program offers private harp

instruction, performance opportunities in orchestra, wind ensemble, small ensembles, accompanying choral groups, and on and off-campus solo performances. Ensembles perform advanced level repertoire as well as new music by Lehigh faculty and student composers in on-campus performance venues.

### **Liberty University**

Lynchburg, Va.  
Type of school: University  
Harp instructor: Kristin Szandzik  
Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E.  
Harp students last year: 7  
Number of school harps: 0

Space provided for personal harps: Yes  
Program details: Liberty University's School of Music provides a blend of traditional and contemporary environments for harpists to grow and explore their musical giftings. Collaborative opportunities include the symphony orchestra, wind symphony, worship band groups, and more. Weekly lessons offered in 30-minute and 60-minute increments according to skill level and interest. Students participate in several studio classes throughout the semester in addition to weekly lessons.

### **Luther College**

Decorah, Iowa  
Type of school: College

VASSAR  
DEPARTMENT OF MUSIC  
WELCOMES  
**Chelsea Lane**  
TO OUR FACULTY

*Pursue your passion for music at a world-class liberal arts college that values freedom to explore all of your artistic and academic interests—including those you haven't yet discovered.*

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Apply at [vassar.edu/admission](http://vassar.edu/admission)

The advertisement features a photograph of Chelsea Lane, a woman with long brown hair, leaning against a large, ornate wooden harp. The harp is the central focus, with its strings and frame clearly visible. The background is dark, making the harp and Chelsea Lane stand out. The text is centered and uses a mix of serif and sans-serif fonts, with Chelsea Lane's name in a large, bold, serif font.



### *How much should I expect to practice in college?*

“You should expect to practice as much as you need to in order to feel confident during performances. This could be anywhere from one to three to six or more hours each day, depending on your level and the amount of repertoire. If that sounds daunting, don’t worry—one of the best things you will learn in college is how to practice efficiently!”

—*Sonja Inglefield*  
*State University of New York*  
*at Fredonia*

Harp instructor: Amy Nam  
 Degrees offered: B.A.  
 Harp students last year: 2  
 Number of school harps: 3  
 Space provided for personal harps: Yes  
 Program details: Music scholarships are available regardless of major. Harp students prepare for performances with choir, orchestra, chamber ensemble, harp ensemble, band, Christmas at Luther, as well as national and international tours. Every four years students have the opportunity to go on tour in Vienna with the Luther College Symphony Orchestra. Music theory, ear-training, an artistic focus in harp repertoire and history, as well as technique training are taught in lessons and in harp class.

#### **Lynn Conservatory**

Boca Raton, Fla.  
 Type of school: Conservatory

Harp instructor: Deborah Fleisher  
 Degrees offered: B.M., M.M., Artist Dip. or Cert., Perf. Dip. or Cert.  
 Harp students last year: 1  
 Number of school harps: 1  
 Space provided for personal harps: Yes  
 Program details: A full-scholarship program focusing on orchestra and chamber music. A small student body that emphasizes individual attention.

#### **Duquesne University**

Pittsburgh, Penn.  
 Type of school: University  
 Harp instructor: Gretchen Van Hoesen  
 Degrees offered: B.M., B.A., B.M.E., M.M., Artist Dip. or Cert., B.M. Therapy, B.M. Ministry, B.M. Technology, M.M. Therapy  
 Harp students last year: 0  
 Number of school harps: 3  
 Space provided for personal harps: Yes  
 Program details: The Mary Pappert School of Music at Duquesne University if for students interested in Music Education, Performance, Music Technology, Music Therapy, Composition, Jazz, or Music Ministry. The school focuses on connecting historical practices with modern methods, blending traditional with current technology, and enabling each student to explore their own artist, creativity, and ingenuity.

#### **Mercer University**

Macon, Ga.  
 Type of school: University  
 Harp instructor: Calista Anne Koch  
 Degrees offered: B.M., B.A., B.M.A., B.M.E., M.M.  
 Harp students last year: 5  
 Number of school harps: 1  
 Space provided for personal harps: Yes  
 Program details: The Townsend School of Music at Mercer University offers a variety of majors and minors for harp students, and includes pedagogy, chamber music, jazz ensemble, chorus, wind ensemble, harp ensemble, other many other ensembles.

#### **Messiah University**

Mechanicsburg, Penn.  
 Type of school: University  
 Harp instructor: Ruth Hunter  
 Degrees offered: B.M., B.A., B.M.E.  
 Harp students last year: 0  
 Number of school harps: 0  
 Space provided for personal harps: Yes  
 Program details: This program is for students who are looking for a Christian liberal arts environment. There are many performing opportunities. Program includes orchestra, band, chamber music, solo repertoire, theory, and private lessons.

#### **Metropolitan State University of Denver**

Denver, Colo.

Type of school: University  
 Harp instructor: Jenna Hunt  
 Degrees offered: B.M., B.A., B.M.A., B.M.E.  
 Harp students last year: 2  
 Number of school harps: 1  
 Space provided for personal harps: Yes  
 Program details: The Department of Music at MSU Denver seeks to elevate a student’s musicianship so they can turn their passion into a successful career. Whether a student chooses to pursue performance, composition, or music education, the school’s curriculum helps prepare the musician for a modern career in music.

#### **Michigan State University**

Lansing, Mich.  
 Type of school: University  
 Harp instructor: Cheryl Losey Feder  
 Degrees offered: B.M., B.A., B.M.E., M.M., M.A., M.M.E., D.M.A., Perf. Dip. or Cert., Specialist Deg.  
 Harp students last year: 5  
 Number of school harps: 5  
 Space provided for personal harps: Yes  
 Program details: The MSU Harp Department is designed to foster innovation and creativity while helping every student achieve professional excellence. With plentiful ensemble and performance experience in a brand-new facility, harpists will study solo repertoire, orchestra literature, education, and entrepreneurship.

#### **Montclair State University**

Montclair, N.J.  
 Type of school: University  
 Harp instructors: Kathryn Andrews, André Tarantiles  
 Degrees offered: B.M., B.A., B.M.A., B.M.E., M.M., Artist Dip. or Cert.  
 Harp students last year: 0  
 Number of school harps: 1  
 Space provided for personal harps: Yes  
 Program details: The Montclair State University John J. Cali School of Music harp program offers private lessons and performance opportunities with the orchestra, opera, musical theater productions, wind symphony, chamber groups, and many other ensembles.

#### **Moravian University**

Bethlehem, Penn.  
 Type of school: University  
 Harp instructor: Andrea Wittchen  
 Degrees offered: B.M., B.A.  
 Harp students last year: 0  
 Number of school harps: 0  
 Space provided for personal harps: Yes  
 Program details: Moravian College’s music program provides an opportunity for the college student who wants to pursue either a harp performance or a music education path. The program offers private

harp instruction, performance opportunities in orchestra, wind ensemble, Celtic ensemble, accompanying choral groups, and on and off-campus solo performances. Ensembles perform in modern facilities, some of which are tucked into restored, historic Colonial-era buildings.

#### **Nashville State Community College**

Nashville, Tenn.  
 Type of school: College  
 Harp instructor: Phyllis Taylor Sparks  
 Degrees offered: Perf. Dip. or Cert., Prof. Studies Cert.  
 Harp students last year: 2  
 Number of school harps: 0  
 Space provided for personal harps: Yes  
 Program details: Applied harp private lesson instruction via classroom or ZOOM. Perfect program for the non-traditional student of any age.

#### **New England Conservatory**

Boston, Mass.  
 Type of school: Conservatory  
 Harp instructor: Jessica Zhou  
 Degrees offered: B.M., M.M., D.M.A., Artist Dip. or Cert.  
 Harp students last year: 6  
 Number of school harps: 11  
 Space provided for personal harps: Yes  
 Program details: Includes studio, orchestra, music theory, music history, harp repertoire, and chamber music.

#### **Northern Illinois University**

Dekalb, Ill.  
 Type of school: University  
 Harp instructor: Faye Seeman  
 Degrees offered: B.M., B.A., M.M., Perf. Dip. or Cert.  
 Harp students last year: 2  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: This program is for students who want a diverse and eclectic offering of styles of music. Program includes orchestra, wind ensemble, jazz ensemble, band, world music ensemble, new music ensemble, and small chamber ensembles.

#### **Northern Kentucky University**

Highland Heights, Ky.  
 Type of school: University  
 Harp instructor: Joseph Reberman  
 Degrees offered: B.M., B.A., B.M.E.  
 Harp students last year: 3  
 Number of school harps: 1  
 Space provided for personal harps: Yes  
 Program details: Northern Kentucky University is located in the greater Cincinnati area. This is a small, undergraduate-only program, so students have opportunities without the competition of high-level graduate



students. Harp faculty Joseph Rebman also directs the SCPA harp program, an arts magnet public school with 25-plus students enrolled in daily harp-ensemble classes, making harp pedagogy a major topic in Rebman's teaching.

### Northwestern University

Evanston, Ill.

Type of school: University

Harp instructor: Lynn Williams

Degrees offered: B.M., B.M.E., M.M., D.M.A., Ph.D.

Harp students last year: 7

Number of school harps: 6

Space provided for personal harps: Yes

Program details: The Bienen School of Music at Northwestern touts their facility, faculty and training for the 21st century. Students participate in ensembles including Symphony Orchestra, Contemporary Music Ensemble, Opera, and Harp Ensemble.

Harp-specific studies include weekly private lessons, studio class, pedagogy, advanced study of orchestral, opera and ballet literature, harp ensemble, and guest artist masterclasses.

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### Oberlin College and Conservatory

Oberlin, Ohio

Type of school: Conservatory

Harp instructor: Diane Evans

Degrees offered: B.M.

Harp students last year: 4

Number of school harps: 10

Space provided for personal harps: Yes

Program details: Oberlin's completely undergraduate harp program features professional music training and liberal arts education. Through private instruction, harpists gain a thorough development of technique, style, musicianship, and pedagogy.

Performing opportunities from day one include large ensembles and chamber music groups. Students are encouraged to develop entrepreneurial and leadership skills.

Performing opportunities from day one include large ensembles and chamber music groups. Students are encouraged to develop entrepreneurial and leadership skills.

### Occidental College

Los Angeles, Calif.

Type of school: College

Harp instructor: Alison Bjorkedal

Degrees offered: B.A.

Harp students last year: 3

Number of school harps: 1

Space provided for personal harps: Yes

Program details: As the only liberal arts college in the heart of Los Angeles, Oxy touts access to the city's vibrant music scene. With its liberal arts curriculum, majoring in music enables students to pursue music professionally or begin a career in a wide variety of other fields. Lessons and ensemble opportunities available for non-majors and music minors.

As the only liberal arts college in the heart of Los Angeles, Oxy touts access to the city's vibrant music scene. With its liberal arts curriculum, majoring in music enables students to pursue music professionally or begin a career in a wide variety of other fields. Lessons and ensemble opportunities available for non-majors and music minors.



### What questions should I ask when I tour a music school?

"I'd start with a list of four questions:

1. What performance opportunities are there for a harpist at this school?
2. How do the number of performance opportunities compare with the number of harp students?
3. What non-performance classes are available, such as arts management, business, education, etc?
4. What is the school culture like?"

—Joseph Rebman

Northern Kentucky University

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Clover Ivey  
B.M. Music '23

### The Ohio State University

Columbus, Ohio  
Type of school: University  
Harp instructor: Jeanne Norton  
Degrees offered: B.M., B.A., B.M.A., B.M.E.  
Harp students last year: 4  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: Includes orchestra, opera orchestra, freshman orchestra, community orchestra, chamber music, ensemble, wind symphony, and symphonic band.

### Oklahoma City University

Oklahoma City, Okla.  
Type of school: University  
Harp instructor: Emily Duncan  
Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E.  
Harp students last year: 5  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: Oklahoma City University's harp program aims to foster a creative environment that encourages exploration and collaboration. Along with solo repertoire, harp students have opportunities to perform with various ensembles, including the university orchestra, wind ensembles, chamber ensembles, opera, and musical theatre, and harp ensemble. The close-knit studio is encouraged to create a

community of harpists eager to learn from and support each other. Scholarships and financial aid available.

### Pasadena City College

Pasadena, Calif.  
Type of school: College  
Harp instructor: Alison Bjorkedal  
Degrees offered: A.A.  
Harp students last year: 0  
Number of school harps: 1  
Space provided for personal harps: No  
Program details: Pasadena City College is number one in awarding Associate Degrees for transfer in Southern California. The student body is supported by career and transfer centers, clubs, tutoring centers and more. Study on the school's pedal harp with a Grammy Award-winning harp teacher in a new Performing Arts center loaded with amenities.

### Peabody Conservatory at Johns Hopkins University

Baltimore, Md.  
Type of school: Conservatory  
Harp instructor: June Han  
Degrees offered: B.M., M.M., D.M.A., Artist Dip. or Cert., Perf. Dip. or Cert.  
Harp students last year: 0  
Number of school harps: 12  
Space provided for personal harps: Yes  
Program details: Includes Symphony Orchestra, Concert Orchestra,

Conductor's Repertory Orchestra, Wind Ensemble, Opera Orchestra, Chamber Music, Harp Maintenance, Jazz, Early Music, Harp Pedagogy, HarpAdventures Outreach (Pedagogy Lab). There is a M.M. in Harp Performance/Harp Pedagogy option. There is performance seminar, masterclasses, an off-campus monthly department recital series, other area performance opportunities; and chamber music and cross-disciplinary projects encouraged.

### Point Loma Nazarene University

San Diego, Calif.  
Type of school: University  
Harp instructor: Julie Smith Phillips  
Degrees offered: B.M., B.A., B.M.A., B.M.E.  
Harp students last year: 0  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: PLNU offers musical training while supporting a student's education in a wholesome, Christian setting. Includes opportunities to explore music performance, music education, composition, commercial music, or many other fields in Southern California. Ensembles include symphony orchestra, ensemble, choir, and more. Faculty instructor Julie Phillips serves as Principal Harp for the San Diego

Symphony and teaches majors and minors in weekly private lessons.

### Pomona College

Claremont, Calif.  
Type of school: College  
Harp instructor: Alison Bjorkedal  
Degrees offered: B.A.  
Harp students last year: 10  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: Consistently ranked in the top 10 national liberal arts colleges by US News, Pomona College is part of the Claremont Consortium with a high faculty to student ratio and opportunities for students to explore and build their interests and talents.

### Sacred Heart University

Fairfield, Conn.  
Type of school: University  
Harp instructor: Wendy Kerner  
Degrees offered: B.A., B.M.A., M.A.  
Harp students last year: 1  
Number of school harps: 0  
Space provided for personal harps: Yes  
Program details: SHU aims to be a caring community and has a sister school in Ireland. SHU's faculty customizes an educational and musical plan based on each student's skill level and interests. Music majors may concentrate on music performance or production. You can earn a B.A.

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in music or a minor in music. Music majors interested in music education can earn a B.A. in music, a minor in music education, or pursue the Master of Arts in Teaching program which includes Connecticut teaching certification.

### Sam Houston State University

Huntsville, Texas  
 Type of school: University  
 Harp instructor: Susanna Wang  
 Degrees offered: B.M., B.M.E., M.M., Artist Dip. or Cert., Perf. Dip. or Cert., Specialist Deg.  
 Harp students last year: 3  
 Number of school harps: 1  
 Space provided for personal harps: Yes  
 Program details: In addition to lessons that seek to propel technical and musical progress through varied repertoire, the weekly interactive harp class delves into harp ensemble, history, and pedagogy. Performance opportunities include multiple large ensembles, harp ensemble, chamber music, and studio performances in both the university and the community. This program trains students to create entrepreneurial harp careers.

### San Francisco Conservatory of Music

San Francisco, Calif.  
 Type of school: Conservatory  
 Harp instructors: Emmanuel Ceysson, Jennifer Ellis  
 Degrees offered: B.M., M.M., Prof. Studies Cert.  
 Harp students last year: 5  
 Number of school harps: 5  
 Space provided for personal harps: Yes  
 Program details: The San Francisco Conservatory of Music's Harp Department comprises fewer than five students under the instruction of Emmanuel Ceysson and Jennifer Ellis. At SFCM, students have opportunities to perform with resident ensembles, including the Conservatory Orchestra, the Historical Performance program, small and large chamber ensembles, and Technology and Applied Composition recording sessions, as well as enter into the biannual Harp Concerto Competition.

### San Francisco State University

San Francisco, Calif.  
 Type of school: University  
 Harp instructor: Karen Gottlieb  
 Degrees offered: B.M., B.A., M.M., M.A.  
 Harp students last year: 2  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: This program focuses on a collaboration with the faculty



#### What is your best advice for finding the right college fit?

"I encourage students to consider four factors when finding the right college fit, starting with a teacher who inspires them and supports their technical and musical growth. Next, students should consider the studio environment, including the playing level of other harpists, studio classes, and overall studio collegiality. Third, the music department should support their goals and needs, which could include available school-owned instruments, personal harp storage, potential scholarships, and a healthy balance of performance opportunities. Lastly, students should consider the campus feel and location; whether it's near or far from home, or whether it's a small school or a large university, it should feel like a comfortable and vibrant place where they can feel like themselves.

—Erin Freund

Augustana College and University of Iowa

to create a student's own program within a standard music program. Opportunities include orchestra, choral, chamber music, jazz, world music, pedagogy, composition, electronic music, music for films, and music education. Of importance, the music department is focused on being highly collaborative and eager to work with talented and highly motivated students that bring a unique and interesting focus to being a harpist in today's world.

### Shenandoah Conservatory at Shenandoah University

Winchester, Va.  
 Type of school: Conservatory  
 Harp instructor: Lynnelle Ediger  
 Degrees offered: B.M., B.M.E., M.M., M.M.E., D.M.A., Artist Dip. or Cert., Prof. Studies Cert.  
 Harp students last year: 3  
 Number of school harps: 4  
 Space provided for personal harps: Yes  
 Program details: Offering bachelor's,

master's, doctoral degrees, and artist diplomas, harpists have performance opportunities with the conservatory's orchestra, opera, wind ensemble, and chamber music ensembles, as well as solo experiences. The program includes weekly lessons, studio, and pedagogy classes with faculty invested.

### St. Mary's College of Maryland

Saint Marys City, Md.  
 Type of school: College  
 Harp instructor: Rebecca Anstine Smith  
 Degrees offered: B.A.  
 Harp students last year: 0  
 Number of school harps: 0  
 Space provided for personal harps: Yes  
 Program details: The Music Department at St. Mary's offers preparation for continued music study. There are numerous opportunities for harp students whether they are majors, minors, or simply enrolled in private lessons. All of the ensembles,

performance opportunities and courses in the music department are open to all.

### St. Olaf College

Northfield, Minn.  
 Type of school: College  
 Harp instructor: Rachel Brandwein  
 Degrees offered: B.M., B.A., B.M.A., B.M.E.  
 Harp students last year: 5  
 Number of school harps: 4  
 Space provided for personal harps: Yes  
 Program details: St. Olaf's music program includes two full orchestras, two concert bands, seven choirs, chamber music, harp ensemble, jazz, early music, theory, music history, pedagogy, and composition courses, and music education accreditation. Each ambassador ensemble tours annually in the U.S. and internationally every three years. Non-music majors are eligible to take private lessons, and audition for any ensemble and music scholarships. The nationally recognized Christmas Festival is broadcast annually.

### State University of New York at Fredonia

Fredonia, N.Y.  
 Type of school: University  
 Harp instructor: Sonja Inglefield  
 Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E.  
 Harp students last year: 2  
 Number of school harps: 4  
 Space provided for personal harps: Yes  
 Program details: Music Performance, Music Education, and Music Composition degrees are available at Fredonia, while harpists may also choose to consider the programs in Music Therapy, Sound Recording Technology, or Jazz.

### State University of New York at Potsdam

Potsdam, N.Y.  
 Type of school: University  
 Harp instructor: Jessica Suchy-Pilalis  
 Degrees offered: B.M., B.A., B.M.E., M.M., M.A., Perf. Dip. or Cert.  
 Harp students last year: 2  
 Number of school harps: 8  
 Space provided for personal harps: Yes  
 Program details: The Crane School of Music at SUNY Potsdam provides both performance and pedagogy. Whether a student aspires to be an orchestral harpist, soloist, educator, researcher or all of these, the program believes learning how to teach will deepen a student's own musicianship. Collegiate harpists work with young students of varying ages in the National String Project in order to study and practice pedagogy. Crane supports double majors, both within

and outside of music, and encourages undergraduate research through the Honors and Presidential Scholars programs.

### Susquehanna University

Selinsgrove, Penn.  
Type of school: University  
Harp instructor: Ruth Hunter  
Degrees offered: B.M., B.A., B.M.E.  
Harp students last year: 2  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: This program is for students who are looking for a more rural educational setting. There are many performing opportunities. Includes

orchestra, band, chamber music opportunities, and theory.

### Tennessee State University

Nashville, Tenn.  
Type of school: University  
Harp instructor: Phyllis Taylor Sparks  
Degrees offered: B.M., B.A., M.M.  
Harp students last year: 5  
Number of school harps: 5  
Space provided for personal harps: Yes  
Program details: Individual Applied Harp lessons via classroom or ZOOM are available. The music program also features orchestra, band, and chamber music.

### Texas Christian University

Fort Worth, Texas  
Type of school: University  
Harp instructor: Kela Walton  
Degrees offered: B.M., B.A., B.M.E., M.M., D.M.A., Artist Dip. or Cert.  
Harp students last year: 2  
Number of school harps: 4  
Space provided for personal harps: Yes  
Program details: TCU harp students enjoy many solo and collaborative performance opportunities within a supportive and small studio environment. TCU harpists study repertoire and technique, representative of major harp literature, with an emphasis on supple playing, tone production and clear articulation. The harp program at the undergraduate as well as graduate level includes studies in Harp Pedagogy, Harp Ensemble, orchestral excerpts, and masterclass opportunities with visiting international guest artists.

### Texas Tech University

Lubbock, Texas  
Type of school: University  
Harp instructor: Rachel Mazzucco  
Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E., D.M.A., PhD  
Harp students last year: 8  
Number of school harps: 9  
Space provided for personal harps: Yes  
Program details: Includes orchestra, chamber orchestra, chamber music, harp ensemble, pedagogy, wind ensemble, bands, Celtic ensemble, improvisation, Mariachi ensemble, and early music ensemble.

### TU Dublin Conservatoire


Dublin, Ireland  
Type of school: Conservatory  
Harp instructors: Cliona Doris, Rosanna Moore  
Degrees offered: B.M., M.M., D.M.A., PhD  
Harp students last year: 10  
Number of school harps: 3  
Space provided for personal harps: Yes  
Program details: N/A

### University of British Columbia

Vancouver, B.C. (Canada)  
Type of school: University  
Harp instructor: Elizabeth Volpé Bligh  
Degrees offered: B.M., B.A., B.M.E., M.M., M.A., M.M.E., D.M.A., PhD, Artist Dip. or Cert., Perf. Dip. or Cert.  
Harp students last year: 1  
Number of school harps: 5  
Space provided for personal harps: No  
Program details: Large and small ensembles include a symphony orchestra, two wind ensembles, and various chamber groups. Some large ensemble concerts at the Chan Centre are archived and available on the school website. Elizabeth Volpé Bligh gives weekly private lessons and also coaches 12 hours of studio classes (small group setting) in which the students receive instruction about various aspects of being professional harpists.

### University of Chicago

Chicago, Ill.  
Type of school: University  
Harp instructor: Lillian Lau  
Degrees offered: B.A., M.A., Ph.D.



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Harp students last year: 3  
 Number of school harps: 3  
 Space provided for personal harps: Yes  
 Program details: The UChicago Performance Program includes monthly orchestra concerts in Mandel Hall, bi-weekly sectionals, chamber music coachings, harp ensemble concerts, new music ensemble, and composition. Scholarship is available for the music lesson awards.

**University of Colorado**

Boulder, Colorado  
 Type of school: College  
 Harp instructor: Janet Harriman  
 Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E.  
 Harp students last year: 4  
 Number of school harps: 4  
 Space provided for personal harps: Yes  
 Program details: Includes orchestra, opera, chamber music, wind symphony, and symphonic band.

**University of Denver**

Denver, Colo.  
 Type of school: University  
 Harp instructor: Courtney Hershey Bress  
 Degrees offered: B.M., B.A., B.M.E., M.M., Artist Dip. or Cert., Perf. Dip. or Cert., Prof. Studies Cert.  
 Harp students last year: 2  
 Number of school harps: 3

Space provided for personal harps: Yes  
 Program details: At Lamont School of Music Courtney Hershey Bress, Principal Harpist of the Colorado Symphony, is involved in the instruction and coaching of everything from lessons to chamber music. The students perform in orchestra, wind ensemble, opera, chamber, and contemporary groups, along with learning the main solo repertoire for the harp. Harp majors have one-hour lessons and a one-hour studio class every week, along with chamber music coachings and pedagogy.

**University of Evansville**

Evansville, Ind.  
 Type of school: University  
 Harp instructor: Erzsébet Gaál Rinne  
 Degrees offered: B.M.  
 Harp students last year: 1  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: Includes symphony orchestra, wind ensemble, symphonic band, jazz band, chamber music, music therapy, music education, music management, and music performance.

**University of Georgia**

Athens, Ga.  
 Type of school: University  
 Harp instructor: Monica Hargrave  
 Degrees offered: B.M., B.A., M.M., M.A.,

D.M.A.  
 Harp students last year: 4  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: The University of Georgia Hugh Hodgson School of Music is accredited by the National Association of Schools of Music, the National Council for Accreditation of Teacher Education, and the American Music Therapy Association. The harp program gives students the opportunity to perform with orchestra, the harp ensemble, wind symphony, wind ensemble, chamber ensemble, contemporary music, and jazz ensembles.

**University of Houston**

Houston, Texas  
 Type of school: University  
 Harp instructor: Hope Cowan  
 Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E., D.M.A., PhD, Perf. Dip. or Cert., Prof. Studies Cert., Specialist Deg.  
 Harp students last year: 2  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: The University of Houston Moores School of Music is located in one of the largest and most diverse cities in the U.S.. Harp students have the opportunity to play in orchestra, band, mariachi,

chamber music ensembles, and new music ensembles. Students can also major in music education, non-profit arts leadership, music marketing, music therapy, sacred music, and interdisciplinary studies.


**University of Illinois—Urbana-Champaign**

Champaign, Ill.  
 Type of school: University  
 Harp instructor: Ann Yeung  
 Degrees offered: B.M., B.A., B.M.A., B.M.E., M.M., M.A., M.F.A., M.M.E., D.M.A., PhD, Artist Dip. or Cert.  
 Harp students last year: N/A  
 Number of school harps: 15  
 Space provided for personal harps: Yes  
 Program details: Illinois encourages a student to become an artist-citizen for the 21st century and explore opportunities in orchestra, harp pedagogy/literature/technology, harp ensemble, wind ensemble, chamber music, contemporary music, composition, jazz, and more.

**University of Iowa**

Iowa City, Iowa  
 Type of school: University  
 Harp instructor: Erin Freund  
 Degrees offered: B.M., B.A., M.A., D.M.A., PhD.  
 Harp students last year: 4  
 Number of school harps: 1



  
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**For questions:**  
[gleblanc@ou.edu](mailto:gleblanc@ou.edu)

The University of Oklahoma is an equal opportunity institution. [www.ou.edu/eoo](http://www.ou.edu/eoo)

Space provided for personal harps: Yes  
Program details: Students in the School of Music have full access to a new state-of-the-art building that features a 700-seat concert hall, group and individual rehearsal spaces, classrooms, and more.

### University of Kansas

Lawrence, Kan.  
Type of school: University  
Harp instructor: Erin Wood  
Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E., Perf. Dip. or Cert., Specialist Deg.  
Harp students last year: 4  
Number of school harps: 4  
Space provided for personal harps: Yes  
Program details: KU offers a variety of classes as well as music therapy and music education programs. There are multiple ensembles and harpists get experience playing with orchestra and wind ensemble. KU has an endowed scholarship specifically for harp students. The Bachelor of Arts program is designed for students who want to double major.

### University of Maryland

College Park, Md.  
Type of school: University  
Harp instructor: Sarah Fuller  
Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E., D.M.A., Ph.D.  
Harp students last year: 2  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: UMD prepares harpists for all aspects of a career in music, including solo, chamber and orchestral performance, and teaching. With nearly 30 active ensembles and dozens of chamber groups, UMD harpists perform with at least one major ensemble every semester. Located in the Baltimore-Washington corridor, UMD harpists often take professional work while completing their degree. Scholarships and assistantships available.

### University of Miami

Coral Gables, Fla.  
Type of school: University  
Harp instructor: Laura Sherman  
Degrees offered: B.M., B.A., B.M.A., B.M.E., M.M., M.A., M.M.E., D.M.A., PhD, Artist Dip. or Cert., Perf. Dip. or Cert., Specialist Deg.  
Harp students last year: 6  
Number of school harps: 4  
Space provided for personal harps: No  
Program details: Includes weekly harp lessons, studio, and forum classes where students explore, learn, and perform (solo, chamber, orchestra rep & harp ensemble). Performance opportunities: Symphony Orchestra,

Symphonic Winds, Wind Ensemble, Henry Mancini Institute, Ibis New Music Ensemble, opera, chamber music, musical theatre, and jazz. Frost also offers harpists degrees in music therapy, music engineering, music business, and composition. Scholarships available, including a graduate TA in harp.

### University of Michigan

Ann Arbor, Mich.  
Type of school: University  
Harp instructor: Joan Raeburn  
Holland  
Degrees offered: B.M., B.A., B.M.A., B.M.E., M.M., M.M.E., D.M.A., Specialist Deg.  
Harp students last year: 8  
Number of school harps: 8  
Space provided for personal harps: Yes

Program details: The University of Michigan is for harpists committed to excellence and seriousness of study who seek to grow in a musical environment of excellence, artistry, and personal attention.

### University of Minnesota

Minneapolis, Minn.  
Type of school: University  
Harp instructor: Kathy Kienzle  
Degrees offered: B.M., B.A., B.M.E., M.M., D.M.A.  
Harp students last year: 4  
Number of school harps: 4  
Space provided for personal harps: Yes  
Program details: Includes orchestra, band, wind ensemble, jazz ensembles, contemporary ensemble, chamber music, pedagogy, and two opera productions every year. Students

participate in a weekly studio class with all harp students. Suzuki teacher training is also available.

### University of North Carolina School of the Arts

Winston Salem, N.C.  
Type of school: University  
Harp instructor: Jacquelyn Bartlett  
Degrees offered: B.M., M.M., Artist Dip. or Cert.  
Harp students last year: 4  
Number of school harps: 2  
Space provided for personal harps: Yes  
Program details: Weekly solo opportunities, professional-level orchestra concerts covering important repertoire, numerous opera and ballet performances, chamber music, harp ensemble, Chrysalis professional program, concert touring, job opportunities, and an international faculty.

### University of Nevada-Reno

Reno, Nevada  
Type of school: University  
Harp instructor: Marina Roznitovsky Oster  
Degrees offered: B.M., B.A., M.M., M.A., D.M.A.  
Harp students last year: 7  
Number of school harps: 5  
Space provided for personal harps: Yes  
Program details: The area offers many professional opportunities for an aspiring harp student and has a touts a harp-loving community. Reno is often considered one of the top 10 US cities to live in, because of its manageable size and proximity to Lake Tahoe and the Sierra Mountains.

### University of North Carolina at Chapel Hill

Chapel Hill, N.C.  
Type of school: University  
Harp instructor: Laura Byrne  
Degrees offered: B.M., B.A., B.M.E.  
Harp students last year: 3  
Number of school harps: 3  
Space provided for personal harps: Yes  
Program details: UNC offers opportunities to study harp solo, chamber music, and participation in the UNC Harp Ensemble, UNC Symphony Orchestra, and UNC Wind Symphony.

### University of North Texas

Denton, Texas  
Type of school: University  
Harp instructor: Jaymee Haefner  
Degrees offered: B.M., B.A., M.M., M.A., M.M.E., D.M.A., PhD, Artist Dip. or Cert., Perf. Dip. or Cert., Prof. Studies Cert., Specialist Deg., MBA (Music Business)  
Harp students last year: 18  
Number of school harps: 10



### What should I consider when deciding whether to double major?

“Double majoring is a great option for students interested in combining a rich music learning experience with other academic interests. If you plan on entering a professional field outside of music but want to keep up your harp studies, or if you are interested in interdisciplinary work combining music performance and another research area (e.g., music education, music therapy, computer science, engineering, medicine, sociology), a double major is probably the best way to gain specialized knowledge and receive valuable mentorship from professors in either area. However, in my experience working with students pursuing double majors, one of the most important considerations is the additional course load, since each major may require different requirements that result in busy course loads each semester. It’s important to get this information—either before or after you matriculate—to avoid potentially burning out during the first or second year. Be prepared to stay for a fifth year, which gives you more time to spread out graduating requirements such as senior recitals and theses.”

—Noël Wan

Florida State University



Space provided for personal harps: Yes  
 Program details: The UNT harp program includes an array of performance facilities and opportunities for harp performance, including two orchestras, three bands; chamber, choral, and jazz opportunities; contemporary and traditional ensembles; courses in harp pedagogy and literature; and harp ensemble (UNT HarpBeats). Professional topics include music business, arranging, recording, and networking. The program is ranked in the top 10 music programs in the U.S. and worldwide at a state-university tuition.

### University of Oklahoma

Norman, Okla.  
 Type of school: University  
 Harp instructor: Gaye LeBlanc  
 Degrees offered: B.M., B.A., B.M.A., B.M.E., M.M., M.F.A., M.M.E., D.M.A.  
 Harp students last year: 4  
 Number of school harps: 5  
 Space provided for personal harps: Yes  
 Program details: The University of Oklahoma has a comprehensive program of lessons, studio classes, harp ensemble, harp orchestral literature, and harp pedagogy. Harp scholarships and graduate assistantships are offered, which cover stipend and health insurance.

The School of Music has many ensembles including orchestra, several bands, choirs, early music ensemble, contemporary ensemble, operas, and musicals.

### University of Oregon

Eugene, Ore.  
 Type of school: University  
 Harp instructor: Matthew Tutsy  
 Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E., D.M.A., PhD, Perf. Dip. or Cert.  
 Harp students last year: 7  
 Number of school harps: 7  
 Space provided for personal harps: Yes  
 Program details: The University of Oregon School of Music and Dance harp program includes Orchestra and Wind ensembles, chamber music, pedagogy, orchestral literature/repertoire, improvisation, historical harp, folk, and jazz. Lever harp tuition is also offered. The school has four pedal harps, two lever harps, a baroque triple harp, and 20 Derwent Adventurer 20 lap harps.

### University of Ottawa

Ottawa, Ont. (Canada)  
 Type of school: University  
 Harp instructor: Natalie Hoffmann  
 Degrees offered: B.M., B.A., M.M., M.A., Prof. Studies Cert.  
 Harp students last year: 2

Number of school harps: 1  
 Space provided for personal harps: Yes  
 Program details: Closely tied to Canada's major cultural institutions, the University of Ottawa is a place to prepare for a professional career in music. Harpists receive performance opportunities in orchestra, contemporary music and wind ensembles, and chamber groups, in addition to private lessons, orchestral excerpt classes, and masterclasses. The university also offers a program combining the Bachelor of Music with an Honors Bachelor of Science.

### University of Pennsylvania

Philadelphia, Penn.  
 Type of school: University  
 Harp instructor: Samantha Wittchen  
 Degrees offered: B.A., Ph.D.  
 Harp students last year: 3  
 Number of school harps: 1  
 Space provided for personal harps: No  
 Program details: The University of Pennsylvania's music program offers an excellent opportunity for beginner through advanced students who want to pursue study of the harp through a music major or along with another major. The program offers private harp instruction, studio classes, solo performance opportunities through annual studio recitals, and

ensemble performance opportunities in orchestra, chamber groups, and pit orchestras.

### University of Redlands

Redlands, Calif.  
 Type of school: University  
 Harp instructor: Jillian Lopez  
 Degrees offered: B.M., B.A., B.M.E., M.M., Artist Dip. or Cert.  
 Harp students last year: 2  
 Number of school harps: 3  
 Space provided for personal harps: Yes  
 Program details: The stated goal of the Conservatory of Music is to educate the whole musician, not just to train a performer. At Redlands, students learn to perform, interpret, and teach music in a liberal arts environment.

### University of Richmond

Richmond, Va.  
 Type of school: University  
 Harp instructor: Anastasia Jellison  
 Degrees offered: B.M.  
 Harp students last year: 2  
 Number of school harps: 2  
 Space provided for personal harps: Yes  
 Program details: The school is located 15 minutes from downtown Richmond. Harp students receive 13 one-hour lessons each semester. Private lessons are given on a weekly basis. Students may also register for orchestra and chamber music.

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### University of Toronto

Toronto, Ont. (Canada)  
Type of school: University  
Harp instructors: Judy Loman, Angela Schwarzkopf  
Degrees offered: B.M., B.M.E., M.M., D.M.A., Artist Dip. or Cert., Perf. Dip. or Cert.  
Harp students last year: 3  
Number of school harps: 3  
Space provided for personal harps: Yes  
Program details: Weekly hour-long private lessons. Weekly two-hour performance classes. Opportunities for performance with the orchestra, opera orchestra, chamber class, contemporary ensemble, and many other groups.

### University of Utah

Salt Lake City, Utah  
Type of school: University  
Harp instructor: Cathy Clayton  
Degrees offered: B.M., B.A., B.M.E., M.M., M.A., M.F.A., M.M.E., D.M.A., Ph.D., Prof. Studies Cert.  
Harp students last year: 11  
Number of school harps: 3  
Space provided for personal harps: Yes  
Program details: The University of Utah provides a supportive environment where students can personally excel on their instrument. The program includes classes in harp pedagogy, harp literature and history, and ensemble and chamber music. Harpists have opportunities to perform in small ensembles with a variety of instruments as well as multiple orchestral performance opportunities including opera, ballet, symphony, and wind orchestras. This program aims to provide the student with the knowledge and skills to move into the competitive world of music performance and harp education so that they can carve out a career path for themselves upon graduation.

### University of Virginia

Charlottesville, Va.  
Type of school: University  
Harp instructor: Anastasia Jellison  
Degrees offered: B.M.  
Harp students last year: 5  
Number of school harps: 1  
Space provided for personal harps: No  
Program details: The University of Virginia is located in Charlottesville, minutes from mountains, apple picking, and hiking. Students can register for 30-minute or 60-minute weekly lessons. There are 13 lessons each semester. Students may also register for orchestra (by audition) and chamber music.

### University of Southern California

Los Angeles, Calif.

### How do I know what kind of undergraduate degree is best for me (B.M., B.M.A., B.A., etc.)?

“I would advise a prospective student to have a conversation with an admissions director to find out exactly what each degree program offers and requires (number of credit hours, length of weekly lessons, number of recitals required, etc.). I would also encourage the student to be flexible and open-minded when narrowing down the degree declaration. In my case, I entered my undergraduate college as a music education major. Though I did graduate with that degree, student teaching and all, the “harp bug” bit me in my sophomore year and I never looked back. You never know what might happen unless you listen to your heart, find your passion, and go for it!”

—Jody Guinn

*Baldwin Wallace University Conservatory of Music,  
Cleveland Institute of Music, and  
Case Western Reserve University*



Type of school: University  
Harp instructor: JoAnn Turovsky, Maxine Eilander  
Degrees offered: B.M., M.M., D.M.A., Perf. Dip. or Cert., Prof. Studies Cert.  
Harp students last year: 8  
Number of school harps: 5  
Space provided for personal harps: Yes  
Program details: Founded in 1884, the University of Southern California Thornton School of Music offers a curriculum designed to prepare students for successful careers in the 21st century. Modern harpists study with harpist JoAnn Turovsky in USC Thornton's Strings department. USC Thornton is also the first university in the U.S. to offer studies in historical harps, and students study with Maxine Eilander in Thornton's Early Music program.

### Utah State University

Logan, Utah  
Type of school: University  
Harp instructor: Chilali Hugo  
Degrees offered: B.M., B.A., B.M.E., Music Therapy  
Harp students last year: 8  
Number of school harps: 2  
Space provided for personal harps: No  
Program details: The Harp Program at Utah State University seeks to prepare students for a variety of career paths. The school's focus is on the whole person, cultivating and fostering a healthy, engaged, and creative individual. By putting into action what is learned during one-to-one instruction, students solidify technical goals and explore their own musical personality while developing critical faculties students need for wherever life takes them.

### Virginia Commonwealth University

Richmond, Va.  
Type of school: University  
Harp instructor: Colleen Potter Thorburn  
Degrees offered: B.M., B.A., B.M.E.  
Harp students last year: 3  
Number of school harps: 1  
Space provided for personal harps: Yes  
Program details: VCU's Department of Music seeks to maintain a friendly, close-knit environment for music students while offering access to all the arts and culture of downtown Richmond, including partnerships with Richmond Symphony, jazz clubs, historic churches, and performance venues. Harp majors at VCU have access to private lessons, weekly masterclasses, and ensemble opportunities ranging from VCU Symphony and Symphonic Wind Ensemble to chamber music groups and harp ensemble.

### Vanguard University

Costa Mesa, Calif.  
Type of school: University  
Harp instructor: Mindy Ball  
Degrees offered: B.M., B.A., B.M.E.  
Harp students last year: 0  
Number of school harps: 0  
Space provided for personal harps: Yes  
Program details: Includes solo, orchestra, harp in choral music, chamber music, harp ensemble, and Christmas Concert at Segerstrom Concert Hall.

### Vassar College

Poughkeepsie, N.Y.  
Type of school: College  
Harp instructor: Chelsea Lane

Degrees offered: B.A.  
Harp students last year: 4  
Number of school harps: 3  
Space provided for personal harps: Yes  
Program details: The Department of Music at Vassar College offers lessons for both music majors and for non-music majors in harp. In addition to weekly private lessons, students have the opportunity to participate in masterclasses, studio recitals, chamber ensemble, and orchestra performances.

### Washington College

Chestertown, Md.  
Type of school: College  
Harp instructor: Anastasia Pike  
Degrees offered: B.A.  
Harp students last year: 2  
Number of school harps: 0  
Space provided for personal harps: Yes  
Program details: From performance and education to music business and production, music majors at Washington College develop an individualized program as their work toward their B.A.

### Wayne State University

Detroit, Mich.  
Type of school: University  
Harp instructor: Patricia Terry-Ross  
Degrees offered: B.A., M.A.  
Harp students last year: 2  
Number of school harps: 4  
Space provided for personal harps: No  
Program details: The Music Department is part of the College of Fine, Performing and Communication Arts. 2017 Kresge Eminent Artist Patricia Terry-Ross is the harp professor and also Principal Harpist



for the Michigan Opera Theatre. Scholarships are available, and students have many performance opportunities each semester, including orchestra, band, chamber ensembles and recitals. Bachelor and Master of Arts degrees are offered in both performance and education.

### West Virginia University

Morgantown, W.Va.

Type of school: University

Harp instructor: Christine Mazza

Degrees offered: B.M., B.A., B.M.E., M.M., M.M.E., D.M.A.

Harp students last year: 6

Number of school harps: 3

Space provided for personal harps: Yes

Program details: West Virginia University

undergraduate and graduate degree programs for harpists include B.S. in harp performance, B.A. in Music, B.S. in Music Education, Music Therapy, Music Industry, Music Theory and Composition, Music History, Music Minor, Secondary study, Master of Music, and Doctorate of Music Arts.

### Western Kentucky University

Bowling Green, Ky.

Type of school: University

Harp instructor: Phyllis Taylor Sparks

Degrees offered: B.M., B.A., M.M.

Harp students last year: 1

Number of school harps: 0

Space provided for personal harps: Yes

Program details: Includes orchestra, band, and chamber music.

### Westmont College

Santa Barbara, Calif.

Type of school: College

Harp instructor: Marcia Dickstein

Degrees offered: B.M., B.A.

Harp students last year: 4

Number of school harps: 3

Space provided for personal harps: Yes

Program details: Includes orchestra, chamber music, solo and community orchestra opportunities.

The music major at Westmont emphasizes the development of creativity, musical skills, and general knowledge.

### Wheaton College Conservatory of Music

Wheaton, Ill.

Type of school: Conservatory

Harp instructor: Faye Seeman

Degrees offered: B.M., B.A., B.M.E.

Harp students last year: 4

Number of school harps: 4

Space provided for personal harps: Yes

Program details: Includes orchestra, wind ensemble, harp in choral groups, chamber groups, and opportunities to play compositions by student composers. Student harp ensemble available most semesters. ●

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# new landscapes

New albums provide a journey into varied musical worlds

by Alison Young

**T**asha Smith Godinez’s lavish new album *Out of the Desert* is a product of a time of aridity, the pandemic, when we all lived without, feeling parched in our need for creative outlet and reprieve. Like many of us, Smith Godinez made the most of the confusion of those days allowing her creative spirit to burst out in a super bloom of wonder and joy in a set of original compositions.

Right at the outset, Smith Godinez goes deep and looks at her identity. *Mulatta* describes herself, the child of two worlds. Violist Domenico Hueso begins with a tender melody in the universal language of love, his tone rich and savory. Gently rocked by Christopher Garcia’s imaginative percussion, Smith Godinez makes her entrance with a generous spirit of a musician carrying on voices of the past. It’s mesmerizing, haunting, but ultimately impossible to hear without swaying to the beat.

*Quiet Memories* is an altogether different feel. It commemorates the life of her grandfather who died at the height of the pandemic. In a more highly romantic, almost worshipful feel, Smith Godinez lingers on opulent phrases conjuring the sounds of a celestial choir. Her technical prowess is bested only by her emotional depth, and it’s sweet to know her grandfather heard the music before he died.

Smith Godinez takes us on a virtual journey to the brilliant contrasting hues of sand and sea in Baja California in *El Amenecer* or dawn. The three instruments are so connected, it’s hard to hear where one leaves off and the other begins, much like the azure waters fading into the horizon.

Curiously, in an album inspired by the desert, Smith Godinez ends with a five-part work about water, *My Soul Floats on the Sea*. Each vignette is a tone poem to what many of us share—the feeling of floating in something vast as if in a cradle, but one that holds mysterious, dangerous, and impossible-to-comprehend depths. Both Garcia and Hueso add their voices to the music as

if whales deep below the surface.

I hesitate to describe the specifics of the mood lest it’s interpreted too literally. There’s much art in making music that serves not just the purpose of background as if music for film but something more powerful in its own right. Smith Godinez reaches this level utterly, holding interest as well as curiosity and hunger for what comes next.

One of the more complicated works on the album is *Come Back to Me*. It’s improvisatory in nature and takes us deeply into Smith Godinez’s spiritual grounding, both reflective, and searching. We can practically hear the violist sing the words of Isaiah, “He who has compassion on them will guide and lead them beside springs of water.”

*Out of the Desert* is some of Smith Godinez’s best, a superb album that you will listen to over and over.

**J**ulie Campiche resides in a musically inventive world all her own. One of the most innovative harpists working today, she’s undaunted when exploring every capability of the instrument, looking not only for unusual and unexpected sonorities, but redefining the instrument’s role.

Her most recent album, *You Matter*, is based on how our actions impact everyone, that we indeed matter, and, much like the butterfly effect, a seemingly insignificant action can result in cosmic change.

Rounding out her stellar quartet is the soulful Leo Fumagalli on sax, the musical ensemble mind-reader that is double bassist Manu Hagmann, and the grounded rhyth-



## OUT OF THE DESERT

Tasha Smith Godinez, harp.

Ennanga Records, 2022.

Rating: **9/10**



## YOU MATTER

The Julie Campiche Quartet: Julie Campiche, harp; Leo Fumagalli, saxophone; Manu Hagmann, double bass; and Clemens Kuratle, drums. Self-released, 2022.

Rating: **9/10**



mic glory of Clemens Kuratle's drums.

Beginning with a primordial drone, the instruments seem to emerge from the earth in mystery and possibility. It's free jazz, in a way, a sonic atmosphere too, until it's not. And I mean that in the most enthusiastic way. How can anyone pin down Campiche? Her music is improvisatory, sure, but with a clear destination and overall arc of meaning. *Aquarius*, after all, was a beautiful boy who was kidnapped and made to live out his life as the cup-bearer to the gods. Campiche plays the role of Orpheus who told this tragic tale while inviting us to see Aquarius above us in the night sky as a far off constellation.

In the *Other's Share* the ensemble offers a jittery, syncopated and staccato beat where the white space itself enters as its own voice. Campiche's dreamy melodic line is masterful, holding us in the palm of her hand as she leads us to a gentle groove under a sultry melody. Fumagalli's layered sax lines in *Fridays of Hope* are punctuated by vocal warnings, "Wake up...and change." It's ethereal meets funk. The quartet brings depth and range to Campiche's aesthetic.

*Parenthese* couples bass and harp in a tango-like pulse, steamy and slow, drawn out to accentuate the tension. Not often is silence and space so relished, making the music all the more satisfying. But like a window opened to offer a fresh breeze, *Lies* begins with the harp transformed chameleon-like to dulcimer, guitar, lyre, even didgeridoo. Campiche eventually steals the spotlight, improvising in a hand-stopped fashion as if a thumb piano before blossoming to a full resonating harp.

The most complex work on the album is *The Underestimated Power*, providing Campiche a canvas for her most evocative explorations. She draws us into the marvel of her voice with the simplicity of the subtle shifts that redefine the instrument's potential. In some ways, what she achieves comes from a road less taken. Take *Utopia*, where the musical line speaks more for itself than novelty in sound with unpredictable pauses and startling shifts in stress. Just when we follow one direction, she evades our expectation and takes us somewhere we never thought to go. It's mysterious and intoxicating.

The final word is by harp alone in the marvelous *Into the Woods*. I hear it as a mantra and see Julie Campiche as the guide to let our creativity unfold and flower in whatever distinctive voice it demands. ●

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



*Thawcrook*  
Rebecca Hill, harp, and  
Charlie Stewart, fiddle.  
Self-released, 2023.

Also of note this month is an alluring collection of contemporary arrangements of traditional Scottish tunes,

*Thawcrook*. Taking its name from the 19<sup>th</sup> century crofting tool to fashion rope and twine, lever harpist Rebecca Hill and fiddler Charlie Stewart "weave" old and new in their impeccably intimate and conversational debut album. Hypnotic grooves and a gentle drive infuse *On the Mountain*, which melts into *Angus Grant's* allowing the two to show their ease with improvisation and spot-on ensemble blend. Showcasing their dexterity with alternate colorations, *Let That Stand Alone* incorporates a clawhammer banjo style, while *Cailleach a' Ghobhainn* invites Hill to imitate the guitar and push the traditional into the modern. Add the lovely vocalist Mischa MacPherson to the mix and the result is the dreamy *Aonghais Oig*.



*Luigi Concone*  
Rachel Talitman, harp,  
and Mavroudes Troullos,  
bassoon. Self-released,  
2023.

In addition, worth putting on your list as a new discovery is the premiere recording of preludes and "progressive" sonatas for bassoon and harp by *Luigi Concone* featuring bassoonist Mavroudes Troullos and harpist Rachel Talitman in a 2-CD set. Concone (c. 1800) spent his professional life as a harpist, composer, and teacher at the Chapelle of his Majesty of Turin, though his most creative period comes from time spent in Paris when he adopted the name "Louis." Curiously, each sonata opens with a prelude for harp alone. Talitman gives each a characteristic charm and fluency. It's hard to know the precise situation that would call for works of this nature, though our imaginations might conjure a gifted harpist and a bassoonist in the midst of learning his craft. That being said, Mavroudes brings warmth, color, and a gentle legato to these recently discovered gems as if the elegantly-feathered duck gliding on the water to the harpist's more complex paddling below the surface. ●



# 'tis the season

It's beginning to feel a lot like Christmas with new wintry arrangements

by Jan Jennings

Many of us are still experiencing sweltering heat, but the holidays will be here before you know it. There are some new publications for solo harp as well as duets for harp and flute or violin that are readily playable and you may find useful in the upcoming holiday season.

Joy Slavens ([joyslavensmusic.com](http://joyslavensmusic.com)) has self-published a medley of "Still, Still, Still" and "In the Bleak Midwinter." There is a solo harp version (for pedal or lever harp) as well as a duet for harp and flute or violin. Both publications are in E-flat and there are no pedal or lever changes. She had previously published a duo harp version (reviewed in the September/October 2021 issue of *Harp Column*).

The solo version begins with a four measure intro using eighth notes played in the left hand in a pattern that is repeated in the right hand an octave higher. "Still, Still, Still" is the first melody presented. Slavens uses mostly half note chords or a pattern of eighth notes for left hand accompaniment. The right hand is mostly a single note melody with chords added on the first beat. There are two verses and several scale glisses. She will often follow one phrase with the next phrase jumping up an octave.

The four measure intro is repeated as an interlude before the beginning of "...Midwinter." She uses étouffées in the left hand for the bridge. A second verse is mostly

an octave higher than the first verse with some descending eighth notes played below the melody in the right hand. The interlude is repeated once again before briefly restating the melody of "Still..." Several scale glisses are used to conclude the piece.

Fingering is suggested in a few places, but it is largely unnecessary as the notes fall logically within the hands. Intermediate players can easily sight-read this music.

The duet version for harp and flute is even easier, so it's very sight-readable. The two instruments trade off playing the melody and it is pretty much the same format as the solo version.

These two carols are very compatible so you may find yourself wishing Slavens had interwoven the melodies a bit more. Nevertheless it is a nice combination and the bones are here for those who like to embellish further.

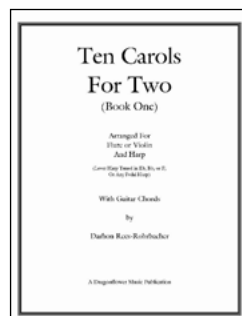
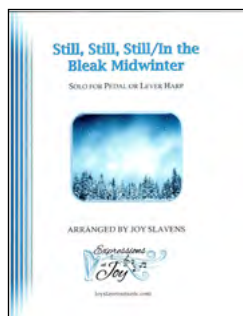
There is also a new self-published arrangement of "The Huron Carol" (a.k.a. "Twas in the Moon of Wintertime") by Anna Hagen. There are no lever or pedal changes and it is in E-minor.

The first verse uses a single note melody in the right hand accompanied by a steady, pulsing left hand pattern in the bass that Hagen describes as a "heartbeat." The second verse is played an octave higher and the left hand pulse is replaced with intervals of thirds and other simple, single note patterns. The final verse moves back down an octave and features some left hand octaves played with an open hand to muffle. The heartbeat returns at the end.

Some fingering is suggested and the type-setting is easy to read. You can listen to Hagen playing the arrangement on YouTube. This is a fairly easy arrangement of a less common but engaging melody.

Darhon Rees-Rohrbacher has three new volumes of Christmas duets for harp (lever or pedal) and melody instrument (flute or violin). *Ten Carols for Two* are Dragonflower Music arrangements that are published by Afghan Press. All three volumes can be

New arrangements of seasonal tunes include (from l. to r.) Joy Slavens' medley for solo harp, Anna Hagen's solo arrangement of "The Huron Carol," and three volumes of Christmas duets from Darhon Rees-Rohrbacher.





purchased as a PDF digital download or in a paper book. Each book is a mix of traditional carols and some lesser known tunes.

Lever harps must be tuned to E-flat, B-flat, or F. Each carol can be played individually, but the music is organized to facilitate lever changes between each piece so you can play straight through the book as a set. At the end of each piece she notes what levers need to be prepared for the next song. If they are just random accidentals, she also includes a diamond-shaped note at the beginning of the next song in case you are playing them separately. Lever changes within a piece are rare. Pedal harpists will have to move a few pedals, but they are easy changes and marked below the staff.

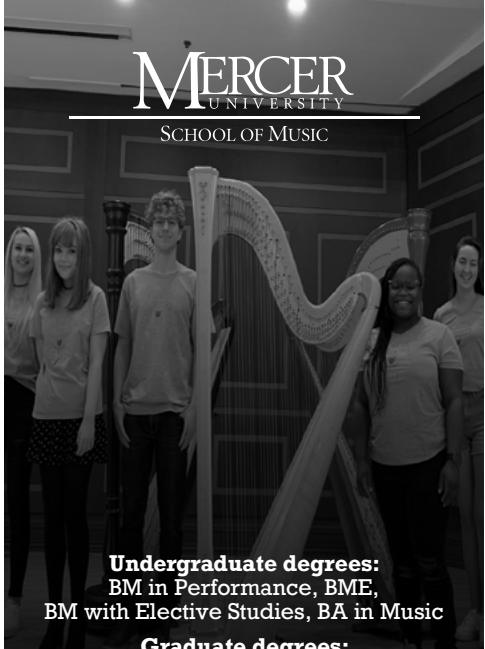
The flute part is included on the harp score but there is also a separate flute score. Guitar chords are included and allow the harp player to embellish their part as desired. Each piece is only two pages in order to avoid page turns, so there are numerous repeats and first and second endings. On several of the melodies, Rees-Rohrbacher includes instructions for the harp to simply play chords on the beat. Although the chord symbols are included,

the chords are not written in. Some players may find it challenging if they are not used to reading lead sheets and choosing good chord voicing on the fly. Otherwise, most of the arrangements are quite simple but pleasing, and consist of primarily single notes in both hands. Intermediate players can sight-read this music, but since there are numerous written instructions there is a lot to digest before performing it in public.

Both instruments have an opportunity to play the melody, and there is a lot of trading back and forth, harmonizing, and counter-melodies. The arranger uses a few special effects here and there such as harmonics, scale glisses, muffling, grace notes, and playing lower on the strings.

There are videos of a few of the selections played by Rees-Rohrbacher on YouTube. If you get all three books you'll have 30 duets to add your Christmas duet repertoire! •

*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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## It was a breeze

**D**uring the pandemic I wondered if I'd ever play for a live audience again. So I was happy to hear from a senior community director who was asking me to play outdoors in a gazebo for a wine and cheese tasting. I had played for them before but never in the gazebo. Great, outdoors—what could go wrong?

Because it had been a long time since I had a gig (not counting Zoom), I made sure to go through my checklist—backup strings in bag, cables for the amp, all my music, sweater in case it's breezy, etc.

It was a beautiful day and I was practically humming to myself while setting up. Everything in place, I sat down to see how the set

up was, and then it happened. A gorgeous, lovely breeze. I watched as my music gracefully turned about five pages.

I packed everything but a clothespin or clip. Panic! That breeze was there to stay. I searched my bag and luckily, I had painter's tape to tape down the cables of the amp.

I ripped a small piece of tape and had to tape down the top page to the binder with my little piece of painter's tape for every page turn. I would have to pause every few tunes to wipe my fingers that were getting sticky. Half way through I had to get a fresh piece as it was no longer sticking. But it worked.

It was a great gig, and I had lots of fun. But I now use an iPad for my gigs. You never know when a breeze will come up. ●

—*Faye Fishman*  
*New Jersey*

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# classifieds

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## Harps for Sale—PEDAL

**Lyon & Healy 23** Bronze, \$40,000. Selling for medical reasons - bought is 2020 brand new from factory. Was regulated in 2022. I don't remember if I restrung it at that time. It's in excellent condition! Sounds fantastic! I cannot ship it, though. Comes with transport cover and stool. Located in Kansas. Contact Phaedra, phaedra.harpsoul@gmail.com or 9136694654.

**Lyon & Healy Style 23**, gold. \$33,950. Beautiful L&H 23 with custom 24K gold gilding on column. It has a gorgeous sound, nice and big! The bass wires are brand new, and everything is in great condition. Comes with bench, stand, transport cover. Ask about videos and shipping if interested! Located in Murray, Utah. Contact Melody, mbaxter@summerhaysmusic.com.

**Lyon & Healy Style 17** (natural), \$22,000. Lyon Healy Style 17 (natural) 47 str (concert) semi-grand harp. Regulated, and restrung in 2020. In perfect condition. Accessories: dust cover, transport cover, cart dolly, long and short tuning pins, and a bag of strings. Located in Harlem New York City. Contact Liz, 6789066395 or llz2013zll@gmail.com.

**Lyon & Healy Style 11** serial 6827-11, \$17,000. 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. Regulated in 2019 by Jason Azem. Located in New York, New York. Contact Gary, Garymschocker@icloud.com or 917-494-3446.

**Lyon & Healy 85XP**, \$14,500. Beautiful 2006 85XP Natural finish Petite Pedal Harp with an extended lovely, rich sound. No repairs, excellent condition. Dust cover included. Transport cover available for \$300. Located in Utah. Contact Tara 801-372-8121, tara.eyre@gmail.com.

**Salvi Electra** Concert Grand Pedal, \$22,000. In superb condition structurally, mechanically and cosmetically. Serial # 0717. Manufactured in 1973. Located in Lincoln Center, Manhattan. I am close to Juilliard and the Metropolitan Opera.

This harp may also be seen by special request in Philadelphia. Contact Meko, mekoharpmusic1@gmail.com.

**Salvi Diana** Pedal Harp, \$25,500. Salvi Diana pedal harp and bench 7 years old. Pristine condition, high gloss mahogany finish with decorative sound board. Last regulated 2021. Dust Cover and Transport covers included. Good buy for great harp. Located in New Jersey. Contact Connie, carcilla@icloud.com or 2014462302.

**Camac Elysee** Concert Grand, \$33,000. Stunning Camac Concert Grand Elysee, Rosewood/Highly Polished Brass. 2014 one owner. Regulated yearly, new strings. Cherished and loved. Warm very clear sound. Near perfect condition. Three piece transport set included. Shipping possible. Located in California. Contact Kerstin, harpmusic23@hotmail.com.

**Venus Grand Concert Classic**, \$13,500. Venus Grand Concert Classic #1880. Bought in 1992 directly from manufacturer WW Chicago, IL. One owner. Great condition. Located in Tennessee. Contact Justin, 423-502-5330 (text or call) or justincshort@gmail.com

## Harps for Sale—LEVER

**Lyon & Healy Troubadour VI**, \$4,950. Newly manufactured 2022 Lyon & Healy Troubadour VI. Comes with Tuning key and Dust Cover. Selling to fund the purchase of a Pedal Harp. Located in California. Contact nick@nmre.pro. Lyon and Healy Troubadour VI, \$4,300.

**Lyon & Healy Troubadour VI** for sale Includes: Music stand, tuning key, dust cover, and custom harp shipping box. This harp has had 2 owners. It was bought new in 2018, used for 4 years. Located in South Florida. Contact Nieves, loop4421@gmail.com.

**Salvi Ana Deluxe** Ebony, \$6,300. Well maintained, blemish free, like new. Kept in the same non-smoking room since it was delivered new in 10/2021 with year-round temperature of 68-72 degrees Fahrenheit, humidity of 40-55%, protected from direct sunlight and covered when not in use. Located in Alabama.

Contact Kathy, columbus\_ga@live.com or 425-522-3409.

**Thormahlen Summit 36**, \$2,995. This lever harp was built in 2000 in by Dave Thormahlen in Corvallis, OR. It is mahogany wood. The soundboard is nice and wide for a really big sound. It has 36 strings in nylon and wire. Serial # 53. Comes with the transport case. Located in Salt Lake City, Utah. Contact Melody, mbaxter@summerhaysmusic.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

**Lyon & Healy Concert-Grand Dust Cover**, \$300. BRAND NEW! NEVER USED! \$300 plus shipping. Located in Oklahoma. Contact Shelley, pianoandharp@gmail.com or 6027384615

**Harp Box for Ogden**, \$100. Lyon and Healy Ogden shipping box with some packaging materials. serious inquiries only - no, the price is not negotiable. Located in Rhode Island. Contact Lisa, 401-895-0817 or ladylimarie@gmail.com.

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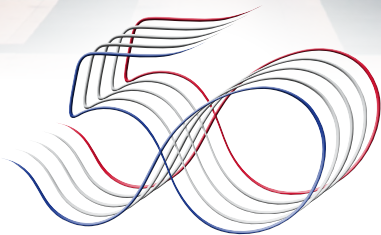
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