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Official Publication of  
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# CONTENTS

Summer 2022 | Volume 28, No. 3

## FEATURES

- 8** **The Formation of the American Harp Society**  
*Reprinted from Harp News, Spring 1962*  
*Reprinted from Harp News, Fall 1962*
- 11** **Biographical Sketches of The American Harp Society  
Founding Board of Directors**  
*by Linda-Rose Hembreiker*
- 19** **A Band of Their Own: Harpists in Women's Orchestras  
and All-Girl Bands, 1870–1955**  
*by Emily Laurance*
- 24** **Reminiscences of Ann Stoddard Feltham, as Told  
to Donna Benier Taylor**  
*by Donna Benier Taylor*
- 30** **Backstage with a Harp**  
*by Marietta Bitter*  
*Reprinted from Harp News, Fall 1955*
- 33** **The Crown of Ariadne (1978): R. Murray Schafer's  
Method in the Manuscripts**  
*by Michelle Gott*
- 44** **An Illegible Lullaby: The Harp Solo in Four Editions  
of Monteverdi's L'Orfeo**  
*by Phoebe Durand-McDonnell*  
*Winner of the 2022 AHJ Collegiate Writers Award*
- 54** **A Tribute to Marcel Grandjany from the Members  
of His First Juilliard Class**  
*Reprinted from Spring 1967*
- 56** **In Memoriam**  
*Molly Hahn*  
*Ann Stoddard*  
*Ellis Schuman*
- 63** **Recent Publications & Recordings**  
*by Suzanne Moulton-Gertig*



## ON THE COVER

**Members of the AHS Founding Committee, Active Committee, and the first Board of Directors. See page 17 for a complete list.**

*Top row L to R: Gloria Agostini,<sup>1</sup> Marietta Bitter,<sup>2</sup> Marcel Grandjany,<sup>3</sup> Gladys Hubner,<sup>4</sup> and Lucile Lawrence.<sup>5</sup>*

*Second row L to R: Beatrice Le Gros,<sup>6</sup> Marie Macquarrie,<sup>7</sup> Eileen Malone,<sup>8</sup> and Inna Mariel.<sup>9</sup>*

*Third row L to R: Robert Maxwell,<sup>10</sup> Laura Newell,<sup>11</sup> Samuel Pratt,<sup>12</sup> Myor Rosen,<sup>13</sup> Salvatore de Stefano,<sup>14</sup> and Lucien Thomson.<sup>15</sup>*

*Bottom row L to R: Edward Vito,<sup>16</sup> Georgia Vraz,<sup>17</sup> and Bernard Zighera.<sup>18</sup>*

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- 14 *Wikimedia Commons*
- 17 *Special thanks to Joseph Kerr, Fontainebleau Schools Of Music And Fine Arts*

**4** From the AHS President

**5** From the AHS Executive Director

**6** From the Interim Editor

**59** 2022 National Conference report

**66** Professional Directory

**72** Index of Advertisers

# The AMERICAN HARP JOURNAL

Official Publication of the American Harp Society

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The American Harp Society is committed to supporting a diverse and inclusive membership where all perspectives are heard and valued. We believe that respect and inclusion inspire creativity. We embrace the sharing of a broad range of ideas, experiences, viewpoints, and creative approaches between our members to empower a vibrant, supportive harp community.

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<https://www.harpsociety.org/>

For a complete list of the founding and past AHS leadership visit the AHS website at  
<https://www.harpsociety.org/founding-committee>  
<https://www.harpsociety.org/past-presidents>

## THE AMERICAN HARP JOURNAL

The *American Harp Journal* contains articles and columns designed to leave an accurate record of the activities of the AHS and current issues in the harp world. This material may include (but is not limited to) biographies of major figures of the past and present, bibliographies, historical studies, listings of publications and recordings, articles of educational content for students and teachers, and articles concerning the construction and maintenance of the harp.

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## From the AHS President

---

It is my great pleasure to write to you for the first time as president of the American Harp Society. Hailing from Toronto, Canada, I served as president of my local Toronto chapter (now the Ontario Chapter) for six years. Shortly after that, I joined the editorial board of this journal and then joined the board of directors of the AHS, spending the last two years as second vice president. Serving the harp community has been one of my greatest joys and I am thrilled to continue my commitment to the harp society in a new role.

Lovers of the harp from all areas of our music community were present in Sioux Falls, sharing and learning from each other. The Israeli Chamber Project with harpist Sivan Magen delighted us with an incredible concert, multiple workshops, coachings, and masterclasses. We welcomed community bands and choirs, along with local music directors, as we explored the exciting and diverse range of harp repertoire. To be able to hear phenomenal live music, chat with fellow harp enthusiasts, and peruse the exhibition hall for the first live event since 2019 was a deeply rewarding experience. I am already looking forward to the 2023 Summer Institute in Los Angeles and the long-awaited Orlando conference in the summer of 2024.

Over the course of several days in Sioux Falls, the board of directors worked hard to plan an exciting year ahead. I always find this a productive time as we review the many wonderful programs available to our membership. I wanted to take this opportunity to remind you of our Chapter Ambassador, Grants, Music Auditions and Evaluations, and Winner Outreach programs, all of which you can start thinking about now, as well as the many other benefits found on our website. Look for them under the "Community" tab, and then follow the links for "Membership," and "Membership Benefits." I urge each and every one of you to explore all that the AHS has to offer.

Many thanks to outgoing board members Cindy Horstman and Elaine Litster for their dedication and service to the harp society. Their contributions and energy on our board have left a lasting imprint. Congratulations to newly elected board members Carla Siegesmund and Riza Printup. I am honored to work alongside such a strong team of individuals. This year's executive committee includes Chilali

Hugo (First Vice President), Rosanna Chiu (Second Vice President), Jeremy Chesman (Treasurer), Mary Ann Flinn (Secretary), Kela Walton (Chairman of the Board), Lillian Lau, Charles W. Lynch III, and Elisa Torres.

My sincere gratitude to outgoing president Lynne Aspnès. During her term as president, we achieved so much as a society: this includes shaping our strategic plan and shepherding the organization through a global pandemic. Lynne has supported our membership, providing us with a safe space to explore, learn, and grow with the harp. More than once I have been told that I have "big shoes to fill" and with this in mind I will strive to follow in Lynne's footsteps. I am also grateful that she will continue to serve on our board of directors.

As we move forward during what has been and continues to be a difficult time, the harp society remains committed to you, our membership, by keeping our membership rates the same and maintaining the high quality of our programs. The AHS strives to be an inclusive society for all harp enthusiasts. It is my goal to continue to grow the society and to provide a safe, diverse, equitable, and inclusive space for every harpist.

Although my time on the board of directors has been relatively short, my passion, excitement, and dedication to the society is strong. I am grateful to our community for trusting me to guide us as we move forward and develop as a society. I look forward to connecting with as many members as possible over the coming years. Please know my proverbial door is always open.

Angela Schwarzkopf, President  
American Harp Society



## From the AHS Executive Director

---

As things ease up after the national conference, I've indulged some personal time in fascinating research to more clearly construct a complete family tree. My mother wrote a 300+ page book years ago on generations of her father's family, spending many hours in libraries, church offices, and poring over microfilm. It's so much easier now—there are amazing tools online with which one can discover myriad documents: census details, birth and death certificates, cemetery and family photographs, and enlightening narratives. It has been intriguing to learn things I didn't know: which great grandmother died in childbirth at age thirty, leaving a young husband to cope with an infant and five other children; that family members served in the American Revolution; that some founded what are now modern cities; and that others fought on opposite sides, as was so tragically common, during the Civil War. One had his story told in the book and movie *Cold Mountain*. I am honoring my family by learning more about their lives and legacy.

So what does this have to do with the American Harp Society? Throughout this summer issue of the *American Harp Journal*, readers have an opportunity to discover the legacy of our founders as we celebrate the society's sixtieth anniversary. Perhaps start with Linda-Rose Hembreiker's portraits of our original board members, and then explore in more depth with reprints from issues past. Enjoy reading very early AHS newsletters, the predecessors of this publication and our modern day e-newsletters. As a very beginning harp student, I would have loved to have been at that 1967 Greenwich Village national conference to hear recitals by Marcel Grandjany, Mildred Dilling, Mimi Allen, and other great, renowned harpists. I could also have enjoyed a performance at this event by Miss Karen Lindquist, then a young AHS competition winner, who has just been named AHS's 2022 Lifetime Achievement Award winner! What an event!

What has struck me most in this issue's contents are the tributes from students to their teachers. Teachers have a major impact on the lives of their students, and of their students' students in turn, just like relatives in our family trees. They hand down not only technical and musical skills, but also their passion for our instrument and sharing it with others. They share their knowledge and serve as role models for those who learn from them and beyond.

I had the honor of studying for my master's degree with Alice Chalifoux, who truly empowered me to have a career as a professional musician, and thus fondly consider myself a "harp grandchild" of Carlos Salzedo even though I was never able to study with him. Have you thought about your "musical family tree"? Who was the teacher that most touched your life or made you a better player? What and who contributed to *their* skill and approach that made a difference to you? Whether an AHS founder or not, a famous harpist or a harpist who lived in your neighborhood, who has contributed to *your* harp legacy? As a teacher now and/or a performer, professional or not, how are you sharing that legacy with others?

AHS is especially focused in this sixtieth anniversary year on celebrating—and sharing—our legacy, one of the tenets of our mission. Please share your own tributes and legacy on AHS's social media, and actively honor your own harp family by joining in the many programs of AHS. You never know how you might touch someone by being involved. Visit [www.harpsociety.org](http://www.harpsociety.org) to learn about opportunities from the Participate menu, and check for a chapter nearby if you haven't already joined one. And definitely save the dates for the 2023 Summer Institute & National Competition in Los Angeles, June 1–4, 2023. Fittingly, the theme of the summer institute is—you guessed it—"Creating Our Legacy"! We look forward to seeing you there!

Kathryn McManus  
Executive Director, American Harp Society



## From the Interim Editor

---

For this summer's *American Harp Journal* we are celebrating the sixtieth anniversary of the American Harp Society's founding. This gives us the opportunity to reprint some early documentation of the society and to pay tribute to our founders, many of whom are pictured on this issue's cover. Our offerings include reports of the society's early activities that first ran in *Harp News* (the precursor to the *Journal*) in 1962. We are also rerunning two early features: a 1967 tribute to Marcel Grandjany, chair of the founding committee, from members of his first Juilliard class, and reminiscences of work in the New York theater by Marietta Bitter, vice president of the original active committee (listed on page 30), published in this journal in 1972, but which originally ran in *Harp News* in 1955.

In addition to materials related to our founding, we also examine in this issue the professional paths of women harpists prior to their acceptance in professional symphony orchestras. Women harpists were working musicians throughout the nineteenth and early twentieth centuries, but often toiled on the vaudeville circuit or in theaters. Marietta Bitter was one example, and the harpists that worked

in all-women orchestras and bands were others. We highlight the career of one of them, Ann Stoddard, harpist for the Hour of Charm Orchestra, and call attention to the important role harpists played in these ensembles.

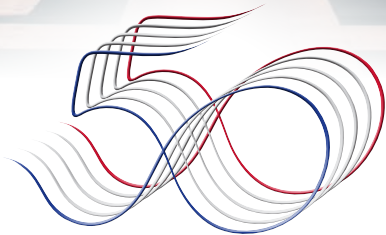
Also in this issue Michelle Gott documents a major collaboration between the harpist Judy Loman and the Canadian composer R. Murray Schafer and how concepts from harp technique, acquired through his work with Loman, informed Schafer's writing. Finally, I would like to highlight the excellent work of the winner of our Young Writers' Award, Phoebe Durand-McDonnell. A master's student at Geneva University of Music, she shares with us in this issue her meticulous research on the harp solo from Claudio Monteverdi's *Orfeo*, one of the most significant pieces of the early harp repertoire. We look forward to learning from her, and from future young scholars in subsequent issues.

A handwritten signature in cursive script that reads "Emily".

Emily Laurance  
Interim Editor



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# The Formation of the American Harp Society

*Reprinted from Harp News, Spring 1962*

## THE AMERICAN HARP SOCIETY

The First International Harp Contest held in Israel in September 1959 was a unique gathering of seventeen prominent harpists and thirty-two contestants from eleven countries. At the symposium, Mr. Pierre Jamet proposed the formation of an "International Association of Harpists" to be composed of societies representing each country in the world where the harp is known and loved. The project was heartily endorsed and supported by Mr. A.Z. Propes, director of the Israel contest.

Mr. Jamet soon organized the French section (of which he is now president) and began active correspondence with harpists in other countries, asking them to form their own national societies.

Responding to Mr. Jamet's appeal, Mr. Marcel Grandjany approached a number of leading harpists in the United States, asking them to serve with him on a founding committee. He also appointed an active committee in New York City to organize and promote a national association.

The official name selected was *The American Harp Society*. The board of directors formally adopted a constitution on January 21, 1962, providing for the national organization, the creation of local chapters, and the enrollment of members.

A few of the more important purposes as outlined in the constitution in Article I, Section IV are:

The aims of this society shall be to promote interest in the harp; (1) quality of performance on this instrument; (2) quality of the instrument itself and its related components; (3) to increase further the esteem in which the harp is held by all listeners. These general aims are to be accomplished by whatever means the officers and members of the society deem practical and worth-while, including the following:

- A. The establishment of regional competitions among the local chapters.
- B. The establishment of national competitions among the winners of regional contests.
- C. The awarding of grants and scholarships to contest winners and to other worthy applicants.
- D. The organization of harp festivals, the encouragement of harp recitals; and to render assistance whenever possible.

- E. To encourage all composers to write for the harp. When advisable, to commission harp compositions and offer contests and prizes for musical works featuring the harp.
- F. To offer all composers assistance in understanding the harp and how to write for it, and to encourage further a common and consistent method of notation for pedaling, harmonics, fingering, etc.
- G. To establish, through chapter committees, a close working relationship with schools in order to render assistance in making the harp a more useful instrument to the instrumental and vocal departments. To work toward establishing musical and artistic attainments on the same basis as other scholastic achievements with full credits granted for them.
- H. To offer services, without pay if need be, to school and PTA programs to stimulate interest in the harp among the students.
- I. To acknowledge, by letter to the sponsor, all harp appearances on radio and television in order to encourage sponsors to continue and increase the use of harp in their programs.
- J. To maintain a printed organ to which all members shall be subscribers.
- K. To present honors and recognition for distinctive services in the cause of the harp to persons deemed worthy by the executive committee; and to present citations to chapters for exceptional activity.
- L. To provide a system of achievement goals for students.
- M. To work toward having the Musicians' Union require the use of as many harps as called for in symphony and opera scores. Where doubling is unavoidable, it must be paid for.

*Copies of the constitution will be sent to any person desiring to organize a chapter. ■*

## FOUNDING COMMITTEE

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Mildred Dilling  
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\*Lucile Rosenbloom  
Alberto Salvi  
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# The Formation of the American Harp Society

*Reprinted from Harp News, Fall 1962*

## AMERICAN HARP SOCIETY

The American Harp Society, organized in the summer of 1962 under the guidance of Marcel Grandjany, Founder, has been receiving requests from people throughout the country who are interested in membership. The Society announces that anyone need not be affiliated with an organized chapter in order to become a member of the American Harp Society. Inquiries should be addressed to the Society at its headquarters, 109 West 57th Street, New York 19, N.Y.

Scholarship and regional competitions are now being planned as part of the Society's active program. Robert Maxwell, Vice-President, has outlined regional areas as follows:

### **Mid-Atlantic:**

New York, New Jersey, Pennsylvania, Delaware, Maryland, Washington, DC

### **Southeastern:**

Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee, Kentucky, West Virginia

### **New England:**

Connecticut, Rhode Island, Massachusetts, Vermont, New Hampshire, Maine

### **North Central:**

Ohio, Indiana, Michigan, Illinois, Wisconsin, Iowa, Minnesota, Nebraska, North and South Dakota, Montana, Wyoming

### **South Central:**

Missouri, Arkansas, Louisiana, Texas, Oklahoma, Kansas, New Mexico, Colorado

### **Western:**

Arizona, Utah, Oregon, Nevada, Idaho, California, Washington, Alaska, Hawaii

Jane Weidensaul has been appointed Chairman of the American Harp Society's Recording Library. Her plans include: organization of the library, collection of materials, and making these materials available to the Society's chapters. Preservation of recordings will be achieved by transfer to "tapes" which will be circulated to chapters. All members are asked to cooperate by bringing suitable material to the committee's attention.

The Library Committee will prepare programs in the following general categories, as opportunities arise: recordings of historical interest; valuable records now deleted from catalogs; rare U.S. and foreign material not generally available; tapes of broadcasts and concerts of unusual nature; recordings of master classes; interviews with well-known harpists, etc. The Society will assume the expense of this library program and will maintain it as a national service to local chapters.

Following the suggestion of Mrs. Jane Knight of Washington, D.C., arrangements were made to tape the performance of the first and second prize winners of the Second International Harp Contest held in Israel in September.

Generous contributions to the Society have already totaled almost six thousand dollars.

Inquiries about organization of chapters should be addressed to Mrs. Rebecca Lewis Wagner, National Chapter Chairman, 28 Normandy Terrace, Bronxville, New York. "Kits" supplying instructions and suggestions, complete with charter, will be sent on request.

Further information may be obtained from Don Henry, Publicity Chairman, 43 West 61st Street, New York 19, N.Y. ■



# Biographical Sketches of the American Harp Society Founding Board of Directors

by Linda-Rose Hembreiker

Inspired by a suggestion from Pierre Jamet at the First International Harp Contest in Israel, Marcel Grandjany invited many harpists living in New York to a meeting at the Lyon & Healy Salon in the Steinway Building on Sunday, December 3, 1961. This event marked the beginning of Grandjany's leadership in establishing the American Harp Society (AHS). The venue for the meeting was made possible by Samuel Pratt, then manager of the Eastern Region of Lyon & Healy. The group established several committees, and also commenced the work of building the American Harp Society, including the appointment of the founding board of directors.<sup>1</sup> The members of the society's founding and active committees are listed on page 9 of this issue, along with the original board of directors.

While the assembled harpists were of diverse backgrounds, there were fascinating connections among their stories beyond their common presence in the New York area. Some, such as Lucile Lawrence, Inna Marinell, and Myor Rosen, were listed on the Honorary Committee for the First International Harp Contest in Israel.<sup>2</sup> Many were students of Grandjany at the Conservatoire américain at Fontainebleau or in New York, including Gloria Agostini, Gladys Hubner, Robert Maxwell, Myor Rosen, Lucien Thomson, and Georgia Vraz. There seems to have been a concerted effort to include representatives of as many schools of playing as possible on the first AHS board: in addition to Grandjany, the pedagogical traditions represented included those of Kajetan Attl (Laura Newell), Carlos Salzedo (Lucile Lawrence), John Thomas (Gladys Hubner), and Maria Korchinska (Inna Marinell). Each entry below is a brief biographical sketch of one of the original board members, first describing the board member's training, followed by his or her major contributions to the harp as a performer and/or teacher.

## GLORIA AGOSTINI (1923–2004)<sup>3</sup>

Gloria Agostini was given a harp as a Christmas present by the Canadian MP Lawrence Wilson, a friend of

Agostini's father. Her first harp teacher was Mother Saint Roméo at the Villa-Maria Convent in Montréal; Mother Saint Roméo was Grandjany's assistant at the Conservatoire de musique de Montréal. She then studied with Marcel Grandjany in New York City on a scholarship from the province of Québec.

Agostini built a reputation for playing new music, participating in the premiere of many works, including Alberto Ginastera's *Serenata* for baritone, cello, and chamber ensemble, Henry Cowell's Concerto for flute and harp, Paul Creston's Symphonic Poem for harp and orchestra, and Charles Wuorinen's *Harp Variations* for harp and string trio. Several pieces of music were dedicated to her, such as: Torrie Zito's *Concert Etude for Solo Harp*, Paul Creston's *Lydian Song for Harp, op. 55*, Hale Smith's *Music for Harp and Orchestra*, and Meyer Kupferman's *Infinities #16 for Harp*.<sup>4</sup> Agostini was also a long-time studio harpist in New York, playing for many influential artists, including Tony Bennett, Miles Davis, Stan Getz, Perry Como, LL Cool J, Sinead O'Connor, Gloria Estefan, Aretha Franklin, Vanessa Williams, and Britney Spears.

In addition to her performing career, Agostini taught harp at Yale University, Mannes School of Music, and the Manhattan School Of Music. Her student Laura Sherman writes:

Ms. Agostini studied with Marcel Grandjany from the age of fifteen and taught at Yale University beginning in 1977. I studied with her during her last year there, in 1991–92, and was struck by her deep care and kindness as a teacher, as well as her expert instruction and helpful encouragement (we both shared a love of Bach on the harp).<sup>5</sup>

Agostini's student, Victoria Drake, writes:

I studied with Gloria for a few years while attending Purchase College at SUNY and afterwards. She had the most profound impact on my playing—really helping me to develop a rich, sonorous sound. We shared a dislike for a lot of solo

1 Lucien Thomson, "In Memoriam: Samuel O. Pratt," *American Harp Journal* 10, no. 2 (Winter 1985): 64.

2 "Program Book," *First International Harp Contest, 1959*. <https://www.harpcontest-israel.org.il/wp-content/uploads/2021/05/1st-International-Harp-Contest-in-Israel-1959-program.pdf>.

3 General information about Gloria Agostini can be found in: Samuel Milligan, "In Memoriam: Gloria Agostini," *American Harp Journal* 20, no. 2 (Winter 2005): 65–66, and Maria Corvin and Helen McNamara, "Gloria Agostini," *The Canadian Encyclopedia*. *Historica Canada*. Article published July 13, 2009; last edited December 16, 2013. <https://www.thecanadianencyclopedia.ca/en/article/gloria-agostini-emc>.

4 These pieces are available through the International Harp Archives at Brigham Young University. Torrie Zito's *Concert Etude* is also available through Gotham Harp Publishing ([www.miamiharp.com/ghp-store](http://www.miamiharp.com/ghp-store)) and a recording of Gloria Agostini performing the piece can be found on SoundCloud: <https://soundcloud.com/user-413308457/concert-etude-by-torrie-zito-performed-by-harpist-gloria-agostini>. These links were provided by harpist Laura Sherman. Paul Creston's *Lydian Song* is available from Harpiana Publications ([www.harpiana.com](http://www.harpiana.com)); this piece was brought to my attention by Dominique Piana.

5 Laura Sherman, email to author, June 22, 2022.

harp music, finding the jewels and tossing the rest. Being really connected to the New York music scene, she commissioned new works and had works written for her while I investigated transcription. Between the two of us, we found great things to work on. I remember traveling to the Isle of Man for one of the contests there one year. I did not make it past the first round and was grateful that I could go off exploring with her. We had so much fun! She had such depth and wit. We enjoyed many hilarious dinners together at her favorite restaurants over the years and remained close until her death. I believe Gloria was an unsung hero of the harp. She was certainly my hero.<sup>6</sup>

## MARCEL GRANDJANY (1891–1975)<sup>7</sup>

Marcel Grandjany came from a musical family: his father was a piano technician, his uncle was professor of organ and solfège at the Paris Conservatory, and his cousin (and first music teacher) was a graduate of the conservatory in solfège and piano accompaniment.<sup>8</sup> Grandjany's teachers were Henriette Renié and Alphonse Hasslemans at the Paris Conservatory. After completing his harp studies, Grandjany continued at the Paris Conservatory as a student of composition. His teachers included Jean Roger-Ducasse and Paul Vidal.<sup>9</sup>

Much of Grandjany's concert career was spent touring in Europe and America. Grandjany was the dedicatee of Jacques de La Presle's harp solo *Le jardin mouillé*, and performed the first solo harp recital in Paris—attended by many harpists, including Marcel Tournier and Nicanor Zabaleta, in order to gauge its success.<sup>10</sup> Grandjany also gave the opening recital for the AHS's fourth national conference when he was seventy-five years old.<sup>11</sup>

A prolific composer, Grandjany wrote works for beginning harpists, such as his *First Grade Pieces for Harp*, as well as works for advanced players, including his *Aria in Classic Style* (for harp and organ) and his *Rhapsodie*, one of the warhorses of the solo repertoire.<sup>12</sup> He transcribed

many valuable pieces for the harp, particularly well known among them Ottorino Respighi's *Siciliana* and Anthoine Francisque's *Pavane et bransles*.

Marcel Grandjany's thoughts about the harp were captured in several articles during his lifetime, most notably remarks about the value of transcriptions in the harp repertoire, which he gave at the Symposium of the First International Harp Contest in Israel, as well as an interview he gave to Stephen West for *The Etude* in 1940 regarding various issues of technique and repertoire on the instrument.<sup>13</sup>

Grandjany was a renowned and beloved teacher: in addition to serving as the head of the harp department for the Conservatoire américain de Fontainebleau until 1935 and as the head of the harp department at Juilliard from 1938–1975, he established the harp department at the Conservatoire de musique de Montréal, where he taught from 1943–1963.<sup>14</sup>

## GLADYS HUBNER (1907–2005)<sup>15</sup>

Gladys Hubner studied harp with Henry J. Williams, principal harpist of the Minneapolis Symphony Orchestra and student of John Thomas.<sup>16</sup> Once she moved to New York, she also studied with Marcel Grandjany.

In Minnesota she was a regular soloist for the radio station WCCO, also playing at the Curtis Hotel and the Orpheum Theatre. During the Depression, she played with the Seattle Symphony and toured on the West Coast.<sup>17</sup> Hubner began appearing on New York City's vaudeville circuit upon becoming a member of the Marie Macquarrie Harp Ensemble. Her work also encompassed performing at Radio City Music Hall and in the pit orchestras for Broadway productions like *The King and I* and *Flahool-ey*.<sup>18</sup> Throughout her life, Hubner maintained a strong connection to her home state of Minnesota, where she played second harp for the Minneapolis Symphony.<sup>19</sup>

6 Victoria Drake, email to author, June 26, 2022. Thanks to Laura Sherman for putting me in touch with Victoria Drake.

7 General information on Marcel Grandjany can be found in Anne Adams, "Marcel Grandjany in Memoriam," *American Harp Journal* 5, no. 1 (Summer 1975): 17, and Ruth K. Inglefield, *Marcel Grandjany: Concert Harpist, Composer, and Teacher* (Lanham, Maryland: University Press Of America, 1977, reprinted in 1990 by Vanderbilt Music Company), as well as "Marcel Grandjany," ed. Grace Weymer Follet, *Harp News* 4, no. 4 (Fall 1966): 2–3.

8 Information on Grandjany's father, which does not appear in some of the other biographies, comes from Wenonah Milton Govea, *Nineteenth and Twentieth Century Harpists: A Bio-Critical Sourcebook* (Westport, Connecticut and London: Greenwood Press, 1995), 106–115.

9 Govea, *Nineteenth and Twentieth Century Harpists*, 107–108.

10 Govea, *Nineteenth and Twentieth Century Harpists*, 109.

11 "The Fourth National Conference," *American Harp Journal* 1, no. 2 (Fall 1967): 37.

12 For an explanation of the Easter chant on which this piece is based, see Jane Weidensaul, "Salve festa dies, The Plainchant Foundation of Grandjany's *Rhapsodie*," *American Harp Journal* 13, no. 1 (Summer 1991): 26–28.

13 Marcel Grandjany, "In Defense of Transcriptions," *Harp News* 3, no. 7 (Spring 1963): 2–3; Stephen West, "The Harpist and His Problems," *The Etude* 58, no. 2 (February 1940): 99, 134–5.

14 For more information about Grandjany's teaching, please see "A Tribute to Marcel Grandjany from the Members of His First Juilliard Class," *American Harp Journal* 1, no. 1 (Spring 1967): 26–27, (reprinted this issue); Laura Sherman, "Continuing Marcel Grandjany's Legacy with Susan Jolles," *American Harp Journal* 23, no. 2 (Winter 2011): 34–42; and Catherine Gotthoffer, "A Tribute to Marcel Grandjany," *Harp News* 4, no. 4 (Fall 1966): 3.

15 General information about Gladys Hubner can be found in the detailed obituary by Saul Davis-Zlatkovsky: Saul Davis-Zlatkovsky, "In Memoriam: Gladys Hubner Margolis," *American Harp Journal* 20, no. 2 (Winter 2005): 62.

16 Serena O'Meara, email to the author, June 22, 2022.

17 O'Meara, email, June 22, 2022.

18 "Harpist Opens Music Series," *The Ram Newspaper* (Fordham University) 31, no. 12 (February 14, 1952): 1.

19 "Harp Recital This Afternoon Opens Music Honors Program," *The Ram Newspaper* (Fordham University) 21, no. 11 (February 7, 1952): 1.

She taught harp privately as well as at Macalester College. Her students have fond memories of her as a teacher and as a person. Her student Serena O'Meara writes:

Gladys Hubner was the warmest, most caring, and elegant teacher I ever had. The lessons always lasted longer than scheduled. She made sure I could play what she was teaching before it ended. Knowing I was a Music Therapy major, she combined my learning by ear with improvising and playing from a lead sheet.<sup>20</sup>

Her student Vonda Darr writes:

Gladys was my harp teacher from age six to age twelve, when I decided to take a break from harp and focus on piano. But the solid foundation she gave me allowed me to confidently return to the harp five years later, and continue my studies with Gretchen Van Hoesen. Gladys was quick with a broad smile and words of encouragement. My Saturday lessons would turn into full mornings, and her beloved dogs would snooze in the studio waiting for their anticipated walks when she was finished. I was a child when I knew her, so the names she would mention—Grandjany, Lucien Thomson—were only names to me that I would learn about years later. I recently found a Grandjany piece on my music shelf that was dedicated to her, *The Pageant Begins*, and performed it for the first time in 2021. It ended up being an emotional experience I wasn't expecting, as I thought about how much I owed to this wonderful, gracious, elegant, kind woman that invested so much in me so many years ago.<sup>21</sup>

## LUCILE LAWRENCE (1907–2004)<sup>22</sup>

Lucile Lawrence was a fourth-generation harpist from New Orleans. She studied with Eliza Aymar, Lucienne Lavedan,<sup>23</sup> and Carlos Salzedo. She began her career with a 123-concert tour of Australia and New Zealand in 1925. Forming and touring with the Lucile Lawrence Harp Quintet, she later served as first harpist with the Salzedo Harp Ensemble. She was the harpist for Radio City Music Hall in the 1930s and played for the Firestone Radio Hour from its inception through its transition to television.<sup>24</sup>

Lawrence's partnership with Carlos Salzedo resulted in the founding of the Salzedo Harp Colony in Maine,

recording harp duo music for the Mercury label, and collaborating on the books *Method for the Harp* and *The Art of Modulating*. She recorded many of Salzedo's compositions, including the *Concerto for Harp and Seven Winds*, *Variations on a Theme in Ancient Style*, *Five Poetical Studies for Harp Alone*, as well as the CPE Bach Sonata and Lou Harrison's *Suite for Harp and Violoncello*.<sup>25</sup>

Beyond her work with Salzedo, Lawrence wrote *Pathfinder to the Harp* and *The ABC of Harp Playing: For Harpists, Orchestrators, and Arrangers*.<sup>26</sup> She ensured young students had plenty of repertoire options by organizing collections of music to be played on either the Troubadour or pedal harp,<sup>27</sup> in addition to her own editions of advanced repertoire such as Dussek's Six Sonatas and Ami Maayani's Toccata. She also wrote several articles about harp pedagogy.<sup>28</sup>

Lucile Lawrence was a devoted and prolific teacher who served on the faculties of the Curtis Institute of Music, Boston University, Mannes School of Music, the Manhattan School of Music, and the Tanglewood Music Festival.<sup>29</sup> She was the first president of the American Harp Society.

## MARIE MACQUARRIE (1893–1976)<sup>30</sup>

Marie Hughes Macquarrie studied harp at the Sacred Heart Academy in Salt Lake City before studying for one year with Josephine Barda in San Francisco. She attended the University of Utah<sup>31</sup> and then spent fourteen months in Europe solidifying her training.<sup>32</sup> She performed with

25 These recordings are available through the International Harp Archives at Brigham Young University.

26 Salzedo is also credited with co-authorship of *Pathfinder*, which he and Lawrence agreed would help book sales. In reality, Lawrence was the sole author.

27 For example, *Early German Pieces for the Beginner*, *Early French Pieces for the Beginner*, and *Early English Pieces for the Beginner*.

28 Lucile Lawrence with Lucy Lewis, "A Yellow Spot into the Sun," *Harp News* 3, no. 8 (Fall 1963): 2–3; Lucile Lawrence, "The Harp in Music Education," *Harp News* 4, no. 1 (Spring 1965): 8–9.

29 For more information about Lucile Lawrence as a teacher, please see Sara Cutler and Carolyn Mills, *Lucile Lawrence: A Harpist's Philosophy* (Chicago and Salt Lake City: Lyon & Healy Publications, 2012) and Elizabeth Richter, "Lucile Lawrence: An Appreciation," *American Harp Journal* 19, no. 4 (Winter 2004): 36–37.

30 For general information about Marie MacQuarrie, please see Samuel Milligan, "In Memoriam: Marie Macquarrie," *American Harp Journal* 5, no. 4 (Winter 1976): 47–48 and "Marie Hughes Macquarrie to Leave for Season in New York; Plans Concert Work and Making of Phonograph Records," *Stockton Independent* 127, no. 30 (August 30, 1924), 3, available through the University of California at Riverside Center For Bibliographical Studies And Research, <https://cdnc.ucr.edu>.

31 David Buhler of the University of Utah Archives and Records Management, correspondence with the author, June 24, 2022.

32 "Harp Music at the Presbyterian," *Ogden Daily Standard* (November 8, 1913): 13, available through the Utah Digital Newspapers archive of the University of Utah, <https://newspapers.lib.utah.edu/ark:/87278/s6bg3qt1>. At this point I have not been able to find a specific location in Europe where Marie Macquarrie studied, just documentation that she was there for fourteen months and that audiences were impressed with the result upon her return.

20 O'Meara, email, June 22, 2022.

21 Vonda Darr, email message to the author, June 25, 2022.

22 General Information on Lucile Lawrence can be found in: Dewey Owens, "In Memoriam: Lucile Lawrence," *American Harp Journal* 19, no. 4 (Winter 2004): 34–35.

23 Lucienne Lavedan's name is given as Lucienne Lavedon in the obituary by Dewey Owens, but all information available about her uses the spelling Lavedan so it seems that this may have been an error. Lucienne Lavedan is listed as the Professor of Harp at Loyola University in New Orleans in 1933: *Loyola University Wolf Yearbook Class of 1933* (New Orleans, 1933), 23, accessed through [www.e-yearbook.com](http://www.e-yearbook.com). Her name is also spelled Lavedan in many publicity entries about her performances as well as in the program book for the first International Harp Contest in Israel where she is listed as an honorary member of the committee.

24 Footage of Lucile Lawrence playing Anatoly Liadov's *Musical Snuff Box* and Edward MacDowell's *To A Wild Rose* with the Firestone Orchestra is available at [https://youtu.be/Bm\\_-Omk\\_bI0](https://youtu.be/Bm_-Omk_bI0).





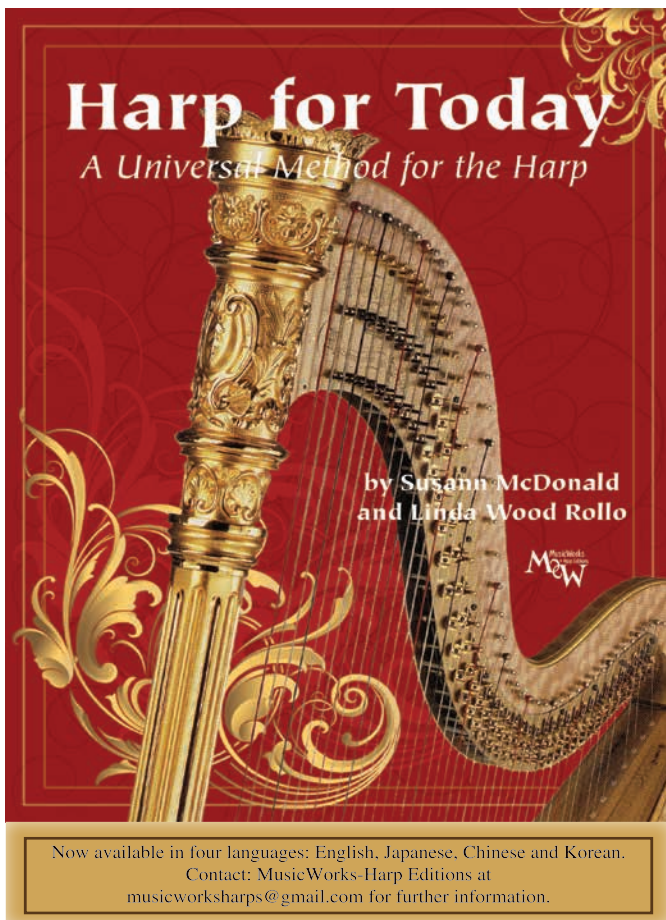
her sister Helen (a violinist) in Chicago and New York,<sup>33</sup> as well as touring with the Romania Hyde String Quartette (consisting of two violins, cello, and harp).<sup>34</sup> After moving to Northern California, she gave many solo and chamber music performances in the Bay Area. During this time she was a member of Trio Moderne with cellist and composer Grace Becker Vamos and flutist Christine Howells Pfund.<sup>35</sup>

During her time in the Bay Area, Macquarrie was staff harpist for the California and Warfield Theatres. She also served as president of the Northern California Chapter of the National Association of Harpists (later to become the Northern California Harpists' Association). In the mid-1920s Macquarrie formed the Marie Macquarrie Harp Ensemble (consisting of seven harps, voice, and violin) and moved to New York. With this group she toured the vaudeville theaters of the United States and played at the Palladium in London. The Macquarrie Harp Ensemble was listed in the Lyon & Healy catalog of 1932 as among the "famous harp ensembles that use the Lyon & Healy harp exclusively."<sup>36</sup>

Macquarrie made several arrangements for solo harp, namely *Roses of Picardy* (Haydn Wood), *By the Waters of Minnetonka: An Indian Love Song* (Thurlow Lieurance), *The Blue Danube Waltz* (Johann Strauss II), as well as *Ave Maria* (Franz Schubert), which she dedicated to Mildred Dilling. She spent much of her life teaching the harp, both in the Bay Area and later in Brooklyn. At least one of her students went on to study with Marcel Grandjany through the Conservatoire américain at Fontainebleau.<sup>37</sup>

### INNA MARINEL (1899–1979)<sup>38</sup>

Inna Marinel and her two sisters, Mary and Elizabeth, studied with Maria Korchinska at the Moscow Conser-



33 "Marie Hughes and Helen Hughes at Pantages this Week," *Salt Lake Tribune* (October 29, 1913): 9, available through the Utah Digital Newspapers archive of the University of Utah, <https://newspapers.lib.utah.edu/ark:/87278/s6nk4r9x>.

34 "Fine Program Is Arranged for Concert, Artistic Benefit for Balkan War Victims," *Salt Lake Herald-Republican* (December 8, 1912): 14, available through the Utah Digital Newspapers archive of the University of Utah, <https://newspapers.lib.utah.edu/ark:/87278/s6ks7xb1>.

35 Grace Vamos later attended the Conservatoire américain at Fontainebleau where she wrote a piece for harp, *Fontainebleau Suite*, which she dedicated to Macquarrie. A later harp solo by Grace Vamos, *Legend of the Redwoods*, was a winner of the Northern California Harpists' Association Composition Competition. These pieces, as well as another harp piece by Vamos called *Gypsy*, are available through the International Harp Archives at Brigham Young University.

36 *The Lyon & Healy Harp* (Chicago: Lyon & Healy, 1935), 5, available through the University of South Dakota Mahoney Music Collection, Digital Library of South Dakota: <https://explore.digitalsd.org/digital/iiif/mahoney/3862/full/864,/0/default.jpg>.

37 Elsie Flower, "Social Affairs, Clubdom, of Interest to Women," *Stockton Independent* 122, no. 153 (July 2, 1922): 5, and Josephine Williams, "Society, Clubs, Music: Miss Dorothy Dunne Remains in Paris to Continue Study," *Stockton Independent* 127, no. 78 (October 17, 1924): 3.

38 General information about Inna Marinel can be found in: "Obituary: Madame Inna Marinel," ed. William Como, *Dance Magazine* 54, no. 1 (January 1980): 6; Pearl Chertok, "Inna Marinel," *American Harp Journal* 8, no. 1 (Summer 1981): 65.



vatory of Music before emigrating to France. The sisters then attended the École normale de musique de Paris where they studied with Micheline Kahn. In Paris they formed the Marinel Harp Trio and toured throughout Europe; Alexander Glazunov's *Prelude and Romance for Three Harps* was dedicated to the Marinel Trio.

Marinel also spent several years as a personal assistant to Anna Pavlova, serving as a translator (in Russian, French, and English), secretary, and occasional rehearsal accompanist. During World War II the Marinel sisters left France just ahead of the Nazi invasion, eventually moving to the United States.<sup>39</sup> Mary and Inna formed the Marinel Harp Duo in the US, which was sponsored by the Griffith Music Foundation.<sup>40</sup> In addition to performing on the harp in New York and the surrounding areas, Marinel went to law school and worked as a legal librarian at the United Nations in Washington DC.

Inna Marinel's experiences in Russia and France, as well as her knowledge of the harp, gave her much to write about. She published an article in the *American Harp Journal* about her stint playing in the pit orchestra of the Moscow Circus, as well as an article in the *Music Journal* about her classmate from the Moscow Conservatory, Gregor Piatigorsky, and gave a startling account of Anna Pavlova's last days in *Dance Magazine*.<sup>41</sup> Additionally, she wrote a brief summary of the history of the harp in Israel that was featured in the program book for the First International Harp Festival and Contest in Israel.<sup>42</sup>

### ROBERT MAXWELL (1921–2012)<sup>43</sup>

Robert Maxwell was the stage name of Max Rosen, the youngest of three brothers who became harpists through a privately funded pilot program in the New York City public schools. Maxwell's harp teachers were Stephanie Goldner Ormandy, Marcel Grandjany, and Bernard Zhigéra, with whom he studied at the Tanglewood Music Festival.

Although classically trained, Maxwell was enthralled by the possibilities of jazz improvisation and popular music. Over his career he recorded thirty-three albums (including *Harpist's Holiday*, *Peg o' My Heart*, and *Harpistry in Rhythm*), was a member of Matty Malneck's band, spent World War II playing with Rudy Vallee and the Eleventh Naval District Coast Guard Band, and performed at fashionable supper clubs in New York, Hollywood, San Francisco, Chicago, and Las Vegas. He appeared on television shows hosted by Jackie Gleason, Milton Berle, Ed Sullivan, Steve Allen, Jack Paar, and Johnny Carson.

Beyond playing the harp, Maxwell was a successful composer. He wrote tunes that landed on the Billboard music charts, in particular *Ebb Tide* (which topped the charts in 1953) and *Shangri-La*, as well as much more music for television and film. Several of the most popular arrangements on his albums were also published as part of the *Robert Maxwell Modern Harp Series* by the American Academy of Music: "Ay, Ay, Ay," "Harping on a Harp," "Fantasy on Chopsticks," and "Liszt's Hungarian Rhapsody No. 2."<sup>44</sup>

### LAURA NEWELL (1900–1981)<sup>45</sup>

Laura Newell was a student of Kajetan Attl in Denver, and later of Alfred Holý at the New England Conservatory. She was passionate about the Attl school of playing as set forth in his book, *A Method For The Harp*. Her article on this technique, "Analysis of an Aesthetic Pertinent to Sound," appeared in the Spring 1968 issue of the *American Harp Journal*.<sup>46</sup> A seasoned orchestral harpist, Newell played with many ensembles, including the National Symphony, Denver Symphony, Capitol Theatre Orchestra, Cleveland Orchestra, and The Little Orchestra Society. She also played with the NBC Symphony and was the staff harpist for the Bell Telephone Hour for that program's entire lifetime, on radio and television.

Her accomplishments as a classical player can be heard on many albums, including but not limited to the following repertoire: Benjamin Britten's *A Ceremony of Carols* with the Robert Shaw Chorale, Maurice Ravel's *Introduction et allegro*, Claude Debussy's Sonata for flute, viola and harp, Alfredo Casella's Sonata, Arnold Bax's Quintet for harp and strings, Jacques Ibert's Trio, Gian Francesco Malipiero's *Sonata a cinque* for flute, violin, viola, cello, and harp. She also edited the harp part for Quincy Porter's *Duo for Viola and Harp*. Additionally, she was featured on a set of jazz records with the New Friends of

39 "Miss Mary Marinel," *New York Times* (Feb 21, 1948): 13; <https://nyti.ms/3w1RTJ9>.

40 "Miss Mary Marinel," 13.

41 Inna Marinel, "The Pig and I!" *American Harp Journal* 4, no. 1 (Spring 1973): 33; Inna Marinel, "The Last Word: Piatigorsky's Early Years," *Music Journal* 35, no. 6 (July 1977): 62, 64; Inna Marinel, "Looking Back: Years with Pavlova, A Memoir," *Dance Magazine* 52, no. 1 (January 1978): 42–43.

42 "Program Book," *First International Harp Contest in Israel, 1959*. In this program book, it is noted that Inna Marinel's contribution is from a "forthcoming book." It is hard to tell if the book is extant, either in published or manuscript form, or if it may have been a goal which was not fully realized. The same excerpt was reprinted in Inna Marinel, "The Harp in Israel," *Harp News* 2, no. 10 (Fall 1959): 6.

43 For general information on Robert Maxwell please see June Reig, "Robert Maxwell: A Profile," *American Harp Journal* 10, no. 4 (Winter 1986): 3–9, reprinted in *American Harp Journal* 27, no. 3 (Summer 2020): 42–49; Samuel Milligan, "In Memoriam: Robert Maxwell," *American Harp Journal* 23, no. 4 (Winter 2012): 62–67; June Hunzinger, "The Robert Maxwell Story," *Harp News* 2, no. 4 (Fall 1956): 10–11.

44 These pieces are available through the International Harp Archives at Brigham Young University.

45 General information on Laura Newell can be found in: Samuel Milligan, Sally Foster, and W. Keene Crockett, "In Memoriam: Laura Newell," *American Harp Journal* 8, no. 2 (Winter 1981): 61.

46 Laura Newell, "Analysis of an Aesthetic Pertinent to Sound," *American Harp Journal* 1, no. 3 (Spring 1968): 14–15.

Music, a group consisting of NBC Symphony players, and played in the Broadway pit orchestra of *The Ballad of the Sad Café*.<sup>47</sup> Perhaps the most poignant evidence of Laura Newell's legacy is that many period recordings featuring her playing were used for the soundtrack of the 2007 Ken Burns documentary *The War*, which focused on the experiences of Americans during World War II.



Laura Newell with New Friends of Rhythm, 1939.

Laura Newell's students included Samuel Milligan, who wrote of his experiences studying with her:

Technically, she was strong on economy of motion, removing some affectations I had acquired along the way. "Save your energy for playing the harp," she advised. She believed that harpists who excessively "emote" are "trying to make us think they're better harpists than they really are." . . . She was a superb musician.<sup>48</sup>

### SAMUEL PRATT (1925–1985)<sup>49</sup>

Samuel O. Pratt played flute, harp, and piano in high school and continued his studies at the University of Utah, though on the harp he was mostly self taught.<sup>50</sup> At the University of Utah he also took many advanced classes in counterpoint and orchestration. For two decades, Pratt accompanied coloratura soprano Roberta Peters of the Metropolitan Opera on both flute and harp. Their performances comprised tours of Europe as well as recitals in the northeastern United States. Pratt also worked

for Lyon & Healy in management roles for fifteen years before retiring to open a harp repair business.

The idea for the Lyon & Healy Troubadour harp was brought to fruition by Pratt and he invested much time in providing repertoire for it. An active composer, Pratt's works ranged from pieces for young harpists like *The Little Fountain* to those for advanced players such as his Concerto In B minor for harp and orchestra. He produced many compilations of pieces playable on the Troubadour harp, both original compositions and transcriptions, with his wife Rosalie. Eventually the Pratts donated their collection of harp music and other materials to the Harold B. Lee Library at Brigham Young University, a bequest that became the foundation of the International Harp Archives. Beyond performing and composing, Pratt was also a prolific writer. He published articles about the harp as well as two books, *Affairs of the Harp* and *More Affairs of the Harp*.<sup>51</sup> He was one of the co-authors of the constitution of the American Harp Society.

Of Samuel Pratt's teaching, his daughter Francesca R. Sborgi Lawson writes:

I remember that when I was learning Ravel's *Introduction and Allegro* in high school (he was my teacher), he played the piano accompaniment before I ever rehearsed with the orchestra. If you are familiar with the piece, then you can sense the caliber of his ability as an accompanist . . . he was, in my estimation, one of the most talented musicians and teachers I have ever known.<sup>52</sup>

### MYOR ROSEN (1917–2009)<sup>53</sup>

Myor Rosen was another of the three Rosen brothers who became harpists: Abe, Myor, and Max (who used the stage name Robert Maxwell). They all received harp lessons and access to an instrument through the efforts of the Philharmonic Scholarship Committee of New York City, whose aim was to foster more American-born classical musicians. They studied with New York Philharmonic harpist Stephanie Goldner Ormandy, followed by Marcel Grandjany at the Juilliard School.

As a recording artist, Myor Rosen played on the *Charlie Parker with Strings* records, a project Parker had initiated to cover the ground between classical and jazz music. In 1961 he joined his older brother Abe in performing on the album *Gypsy Music and Percussion* with Kermit Leslie

47 "The Ballad of the Sad Café (Oct. 30, 1963–Feb. 15, 1964)," International Broadway Database, <https://www.ibdb.com/broadway-cast-staff/laura-newell-110467>.

48 Samuel Milligan, "A Reminiscence," *American Harp Journal* 26, no. 1 (Summer 2017): 13–14.

49 For general information on Samuel Pratt, please see Lucien Thomson, "In Memoriam: Samuel Orson Pratt," *American Harp Journal* 10, no. 2 (Winter 1985): 63–64.

50 David Buhler of the University of Utah Archives and Records Management, correspondence with the author, June 27, 2022; Correspondence between David Day and Samuel Pratt's daughter Francesca R. Sborgi Lawson on the author's behalf; thanks to David Day for assisting in obtaining information about Samuel Pratt's early musical education.

51 For example: Samuel O. Pratt, "The Miracle of the Harpist's Hand," *American Harp Society* 1, no. 4 (Fall 1968): 10–15; and Samuel O. Pratt, "La Belle Françoise (Mozart and Mlle. de Guines)," *Music Journal* 27, no. 2 (February 1969): 60, 79.

52 Correspondence between David Day and Samuel Pratt's daughter Francesca R. Sborgi Lawson on the author's behalf; thanks to David Day for assisting in obtaining permission to use this quote.

53 For general information on Myor Rosen please see "Requiem: Myor Rosen," ed. Mikael Elsilä, *Allegro* 109, no. 6 (June 2009) accessed through the AFM Local 802 website: <https://www.local802afm.org/allegro/articles/requiem-131/#Rosen>.

and his orchestra. Rosen played with symphonies from Minneapolis to Mexico City before joining the New York Philharmonic, where he was principal harpist from 1960–1987. During his tenure with the New York Philharmonic he made several recordings of works with prominent harp parts, most notably Ravel's *Tzigane*. After relocating to Florida, he gave frequent recitals as part of the Rosen Duo with his daughter-in-law, violinist Eden Vaning-Rosen. At various points in his career, Rosen composed music for television shows airing on NBC and CBS. He also authored a brief guide for writing for the harp, *Manual on the Writing Technique of the Harp*.<sup>54</sup>

Myor Rosen was dedicated to passing on the ideas and technique of Marcel Grandjany. His student Susan Jolles writes:

Myor Rosen was my teacher for eight years, after which I studied with Mr. Grandjany. His expertise as a teacher was so beautifully stated by Mr. Grandjany. After my first lesson with Grandjany

he called Myor and told him that he alone should always be considered my teacher because he taught me so well. I was so fortunate to have studied with such a wonderful harpist from the very beginning of my student days.<sup>55</sup>

The legacy of Myor Rosen lives on through his students, as well as his bequest of his harp music collection to the Lynn Conservatory of Music Library at Lynn University in Boca Raton, Florida.<sup>56</sup>

### LUCIEN THOMSON (1913–2000)<sup>57</sup>

Lucien Thomson took harp lessons from Mary Butt Griffith Dobbs near Atlanta, Georgia. He subsequently studied with Marie Miller for a summer in New York be-

<sup>55</sup> Susan Jolles, email correspondence with author, June 13, 2022. Thanks to Laura Sherman for putting me in touch with Susan Jolles.

<sup>56</sup> Glen Arfsten and Kay Kemper, "South Florida AHS Chapter News," *AHS Southeastern Regional Fall Newsletter* (Fall 2008): 3, available on the AHS website: <https://www.harpsociety.org/pdfs/chapters/newsletters/newsletter10.pdf>.

<sup>57</sup> For general information on Lucien Thomson, please see Samuel Milligan, "Lucien Thomson—A Lifetime of Devotion to the Harp," *American Harp Society* 17, no. 2 (Winter 1999): 17–25.

<sup>54</sup> This manual is available through the International Harp Archives at Brigham Young University, and at the New York Public Library.

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fore beginning to work with Marcel Grandjany. Thomson eventually assisted Grandjany with his correspondence on a weekly basis, and when Grandjany decided to record some principles of his teaching late in life, Thomson served as the demonstration harp student.<sup>58</sup>

Thomson quickly became interested in harp pedagogy and established a studio, traveling to the homes of students as well as teaching at the Lyon & Healy showroom. He continued to teach privately until close to the end of his life. This interest also resulted in many compositions and arrangements—for example, the book *Beginning at the Harp* as well as *Two Pieces for Harp: Ebbing Tide and Song At Night*, in addition to collections of transcribed period music and Christmas carols. With harpist William Lovelace, Thomson wrote a second volume of *Beginning at the Harp* as well as a harp solo, *The First Day of Spring*.

Thomson also taught harp through the American Red Cross at the Kingsbridge Veterans Hospital as a music therapy initiative. He wrote about his approach to this work in an issue of *Harp News*, particularly stressing the imperative quality of patience in the music therapy teacher.<sup>59</sup>

In 1968 Thomson was tasked with setting up an educational program for the American Harp Society, which became the AHS Auditions & Evaluations Program. Thomson asked Grandjany to write something for the students participating in the program, resulting in the piece *Dancing Lambs* for one or several harpists, playable on lever or pedal harp. Through his work as the first chair of the AHS Music Education Committee, as well as his writing for the harp, Lucien Thomson smoothed the path for generations of young harp students.

### GEORGIA VRAZ (1912–1996)<sup>60</sup>

Georgia Braun Vraz was a student of Marcel Grandjany. She was in the 1929 class at the Conservatoire américain at Fontainebleau.<sup>61</sup> She frequently served on committees to raise money for various institutions, including the New York City Opera and the Walter Damrosch Fund, the latter being connected to the Conservatoire américain. Vraz was the Executive Secretary for the American Branch of the Fontainebleau Society and active in the Fontainebleau

Alumni Association. She was also a long-time board member of the National Federation of Music Clubs.

One of the founders of the Greater New York Chapter of the AHS, Vraz served as president and oversaw many illustrious events. Here are highlights from that chapter's 1967–68 season during Vraz's presidency: a Gala Concert at Carnegie Hall in honor of Marcel Grandjany's seventy-fifth birthday, a recital at the New York Historical Society with tenor William Woodruff and harpist Sam Milligan, a chamber recital at Lincoln Center by flutist Thomas Nyfenger, violist Richard Dickler, and harpist Pearl Chertok, and a recital by Susan Jolles and violist Jacob Glick at the National Arts Club.<sup>62</sup>

Georgia Vraz commissioned the *Toccata und Passacaglia* for harp solo by Jindřich Feld.<sup>63</sup> She was the first executive secretary of the American Harp Society.

### CONCLUSION

Each of these board members made distinct contributions to the harp through his or her performances, compositions, commissions, writings and lectures, donations of collections and materials, as well as their teaching. The same words arise in descriptions of them by their colleagues and students: dedication to the harp in general and the American Harp Society in particular. In the midst of their multifaceted careers, these harpists chose to invest time and energy in the American Harp Society, not just at its inception but throughout their lives; they leave a compelling legacy. ■

### ABOUT THE AUTHOR



Dr. **Linda-Rose Hembreiker** is a classical harpist in Southern California; she teaches at Cal State University Los Angeles, Irvine Valley College, and the Orange County School Of The Arts.

58 These videos are available through the International Harp Archives but are also now on YouTube at <https://www.youtube.com/watch?v=6NFGmPY1eX0>; thanks to Emily Laurance for bringing this to my attention.

59 Lucien Thomson, "The Teaching of Music as Therapy," *Harp News* 2, no. 8 (Fall 1958): 10–11.

60 For general information about Georgia Vraz, please see "In Memoriam: Georgia Vraz," *American Harp Journal* 16, no. 1 (Summer 1997): 34. This obituary is noted as having come from the MetroHarp Chapter Newsletter.

61 Kendra Preston Leonard, "'Excellence in Execution' and 'Fitness for Teaching': Assessments of Women at the Conservatoire Américain," *Women And Music: A Journal Of Gender And Culture* 11, (November 2007): 29–50; <https://hcommons.org/deposits/item/hc:14513/>. Email correspondence with author, June 23, 2022.

62 "Chapter News," ed. Samuel Milligan, *American Harp Journal* 1, no. 1 (Spring 1967): 34–35.

63 The Jindřich *Toccata und Passacaglia* is available through Vanderbilt Music ([www.vanderbiltmusic.com](http://www.vanderbiltmusic.com)). Thank you to Michelle Abbott for verifying that the Jindřich *Toccata und Passacaglia* bears a dedication to Georgia Vraz but the Jindřich Concerto for harp and orchestra does not. Michelle Abbott, email correspondence with author, June 13, 2022.

# A Band of Their Own: Harpists in Women's Orchestras and All-Girl Bands, 1870–1955

by Emily Laurance

Until recently, the history of women and the symphony orchestra has largely been one of exclusion. Prejudice against women in orchestras has been slow to die. In 1970, even while directing sixteen female members of the Los Angeles Philharmonic, Zubin Mehta could publicly proclaim: "I just don't think women should be in an orchestra."<sup>1</sup> While in recent years these biases have receded for women instrumentalists, they still pertain to female conductors. In 2005, when Jeri Lynne Johnson was a finalist for a conducting job, she was told by an orchestra representative that "you just don't look like what our audience expects the maestro to look like."<sup>2</sup>

Though women have pursued formal music studies for generations, for many years it was confined mainly to the domestic sphere. The mid-eighteenth century saw a dramatic rise in domestic amateur music making in general, making it acceptable for women with means to pursue musical training. But some instruments were more available to women than others—most often women acquired skills on keyboards, harp, and guitar. The justification routinely given was that these instruments required no great bodily or facial contortions and therefore did not interfere with the woman's ornamental value.<sup>3</sup> But more to the point, these instruments were meant to be played by themselves or as an accompaniment to singing, not to be played in large ensembles. Female instrumentalists were expected to be amateur music makers and not to perform in public for money.<sup>4</sup> When women began studying string or other orchestral instruments they experienced a disconnect between their musical aspirations and available professional opportunities. As harps gradually made inroads into the nineteenth-century orchestra, this disconnect applied to female harpists as well. Even after women harpists began to break orchestral gender

barriers,<sup>5</sup> routine exclusion of women, including harpists, from professional ensembles was still the norm well into the twentieth century.

But this supply and demand tension was also a catalyst for the development of new and innovative organizations allowing women to make music together. The assumed exclusion of women from mainstream orchestras led to the "women's orchestra" movement in Europe and America in the late nineteenth and early twentieth centuries, which Anne-Lise P. Santella calls "a direct response to the dearth of public performance opportunities for women, particularly in ensembles."<sup>6</sup> Within this movement Santella further notes the existence of two distinct tracks. Orchestra clubs were formed by upper-class women who were highly trained through private instruction. They formed ensembles devoted to musical uplift and personal fulfillment, and to learning the most edifying, most venerated music of the symphonic repertoire. Their mission reflected the increasing sacralization of classical music in America at the end of the nineteenth century. But another model of women's orchestras emerged in the same years. This was the touring ensemble—groups comprising professionally trained, often working- or middle-class women who performed for a living. These ensembles explicitly traded on the novelty of women on the concert stage by exaggerating perceived feminine qualities of dress, hair, presentation, and choice of repertoire.<sup>7</sup>

Harp were frequently included in women's orchestras even when many other orchestral instruments were missing. For one thing, because of the established convention of women playing harps,<sup>8</sup> female harpists were available when other instrumentalists were not. In a review of a New York performance by the Vienna Lady Orchestra, the critic complained that the ensemble had "no brass, and

1 Judy Klemesrud, "Mehta's Mystique: Baton in Hand, Foot in Mouth?" *New York Times*, October 18, 1970, <https://nyti.ms/3c8U6fd>.

2 Julianne Pepitone, "She was told she didn't 'look like a maestro.' So this conductor started her own orchestra," MSNBC, July 11, 2022, <https://www.msnbc.com/know-your-value/career-growth/she-was-told-she-didn-t-look-maestro-so-conductor-n1296979>.

3 Henry Spiller, "A Queer Organology of the Pedal Harp," *Women and Music: A Journal of Gender and Culture* 23 (2019): 103, <https://muse.jhu.edu/article/732301/pdf>.

4 Robert Adelson and Jacqueline Letzter, "For a Woman When She Is Young and Beautiful: The Harp in Eighteenth-Century France," in *History/Herstory: Alternative Musikgeschichten*, ed. Annette Kreutziger-Herr and Katrin Losleben (Cologne: Böhlau Verlag, 2009), 320.

5 Recent coverage of one prominent example, Edna Phillips, may be found in Mary Sue Welsh, *One Woman in a Hundred: Edna Phillips and the Philadelphia Orchestra* (Bloomington: Indiana University Press, 2013); Jill Pasternak and Joe Patti, "The Reluctant Trailblazer: Philadelphia Orchestra Harpist Edna Phillips," *WRTI* 90.1, June 12, 2015, <http://wrti.org/post/reluctant-trailblazer-philadelphia-orchestra-harpist-edna-phillips>.

6 Anne-Lise P. Santella, "Modeling Music: Early Organizational Structures of American Women's Orchestras," in *American Orchestras in the Nineteenth Century*, ed. John Spitzer, (Chicago: University of Chicago Press, 2012), 53–54.

7 Santella, "Modeling Music," 56.

8 The harp first acquired its strong gendered associations around 1760 in Paris. See Robert Adelson and Jacqueline Letzter, "For a Woman When She Is Young and Beautiful," 316.



no wind instruments whatever, save two flutes, a piccolo, and a chamber organ that was out of place. All the rest were stringed—a piano, out of place also, two violoncellos, and a double bass, all of reduced size, a harp, a viola, and first and second violins.<sup>9</sup> But the presence of harps in ensembles also served a rhetorical purpose: their inclusion reinforced the feminine identity of women's orchestras even as the orchestra members laid claim to traditionally masculine spaces. The use of the harp as a rhetorical marker of femininity in touring women's ensembles would continue well into the mid-twentieth century; The *Hour of Charm* Orchestra, a highly successful ensemble made famous through the nationally syndicated *Hour of Charm* radio program, represents both its high water mark and its swan song. The ensemble, active between 1934–1954, followed the established pattern of using harps as an accessory to an exaggerated feminine style, using it to underscore traditional themes of romantic, maternal, and religious devotion.

From their inception, touring women's orchestras were marketed for the sheer novelty of seeing women performing in a traditional male milieu. This marketing was often supported by various levels of commercial showmanship, sometimes drawing extravagant attention to the ensembles' female identity. As Beth Abelson Macleod elaborates:

One of the principal reasons for the popularity of some early women's orchestras was their oddity, an oddity derived from the perceived incongruity of women playing instruments usually reserved for men. Much of the heyday of the women's orchestras, from about 1880 to 1930, was also the height of the vaudeville era, and some early women's ensembles sought acceptance by embracing features of vaudeville—notably the effort of performers to appear unusual or otherwise distinctive.<sup>10</sup>

Some of the first examples in America of these professional touring women's ensembles were European imports. Macleod documents, for example, the touring activities of the British Blondes, an all-female vaudeville troupe that performed in the US in 1868, while Santella offers an extensive discussion of the Vienna Lady Orchestra, which presented concerts around the US in 1871.<sup>11</sup> Both writers note how these ensembles drew attention to gender through their presentation. According to Santella, "... The women of the Vienna Lady Orchestra feminized their performance space with flowers and white gowns in contrast to the unadorned black of nineteenth-century male orchestral attire. Moreover, the musicians changed

costumes during the course of the concert, emphasizing the visual interest of their performance and reinforcing the point that the endeavor was a feminine one." This identity was further cemented by choice of repertoire: commercial touring ensembles, catering to a paying audience, favored a varied mixture of shorter works that communicated ease and charm, and therefore potentially undercut the women's musical seriousness.<sup>12</sup> The prominence of harps in these ensembles further reinforced the femininity of the performers and their enterprise.

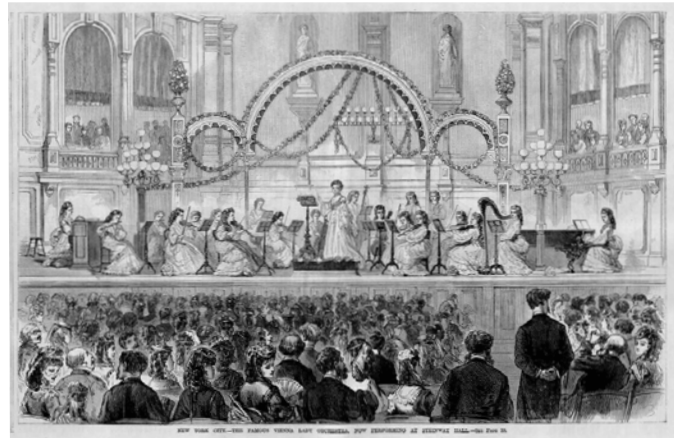


Fig. 1: The Vienna Lady Orchestra of 1870 performing at Steinway Hall, New York City. Published in Frédérique Petrides, "Women in Orchestras," *The Etude* (July 1938): 430.

The feminine aesthetic of ensembles such as the Vienna Lady Orchestra derived largely from something labeled the "cult of true womanhood," a term first coined by Barbara Welter in 1966.<sup>13</sup> According to Maria Noriega Rachwal, the ideology "had its beginnings in Victorian society in Great Britain, and emphasized a certain code of conduct for women in white, middle-upper class families in the nineteenth century: domestic, chaste and leisurely."<sup>14</sup> Although women in touring ensembles were working musicians, this is the image that they largely projected. Sherrie Tucker notes further the unchallenged assumption that this aesthetic was exclusively the domain of White women.<sup>15</sup> Citing the feminist scholar and activist Angela Davis, Tucker observes that phenomenon might as well be called the "cult of White womanhood" given the lack of access Black women had to this ideo-

9 Quoted in Santella, "Modeling Music," 60.

10 Beth Abelson Macleod, "Whence Comes the Lady Tympanist," *Journal of Social History* (Winter 1993): 298.

11 Macleod, "Whence Comes," 298–299.

12 Santella supplies a sample program of Charles Eschert's Elite Lady Orchestra from 1871, which included music by "Auber, Beethoven, Carl, Faust, Herrmann, Lumbye, Mendelssohn, Neibig, Resch, Strauss, Suppé, Verdi, and Wiegand." See Santella, "Modeling Music," 64.

13 See Barbara Welter, "The Cult of True Womanhood: 1820–1860," *American Quarterly* 18, no. 2, Part 1 (Summer, 1966): 151–174.

14 Maria Noriega Rachwal, "Feminizing the Stage: Early Lady Orchestras and Their Maestras," *The Kapralova Society Journal* 14, no. 1 (Spring 2016): 1.

15 Sherrie Tucker, *Swing Shift: "All-Girl" Bands of the 1940s*, (Durham and London: Duke University Press, 2000), 89.

logical image.<sup>16</sup> While the pervasive strength of this idea of womanhood kept privileged women in a second-class domesticity, it also became a tool of professional women, such as those in the Vienna Lady Orchestra, that sought to infiltrate the public sphere.

The heightened feminine aesthetic of professional women's ensembles continued to underscore the anomaly of women in traditionally male concert settings well into the twentieth century. This *frisson* was heightened as women began to adopt instruments traditionally associated with men. Band instruments, with their strong connection to the military, were considered more obviously masculine than strings. In a description of a 1932 concert by the New York-based National Women's Symphony Orchestra, the writer bemusedly posed the questions: "Where, when and why do women take up horn? . . . [Where] do you get a female tuba player? And whence comes the lady tympanist? No matter. There they all were."<sup>17</sup>

Even more women took up band instruments after World War I, as popular dance styles moved away from string-dominated instrumentation.<sup>18</sup> Further, dance ensembles increasingly adopted styles derived from Black music, such as ragtime and jazz. To stay relevant, many women's ensembles followed suit, but had to confront a perceptual disconnect of gender identity and instrumentation/style. White women's participation in such ensembles was an even greater provocation than the women's orchestra movement had been a generation earlier, participating as it did in modern musical styles far from nineteenth-century notions of femininity. "Women instrumentalists were seen as freaks in ways that girl singers were not," writes Tucker, "especially girl musicians who played instruments thought of as masculine: drums, trumpets, saxophones, etc."<sup>19</sup> Labels changed as well: by the 1920s the more genteel "all-women (or lady) orchestra" gave way to the "all-girl band," the terms "girl" and "boy" being emblems of 1920s youth culture, but also suggesting the stage spectacle of chorus girls.<sup>20</sup>

16 Angela Davis, *Women, Race, and Class*, (New York: Random House, 1981), 228–29.

17 "When Women Blow Horns," *Literary Digest* 113 (April 2, 1932): 19–20. Quoted in Macleod, "Whence Comes," 298.

18 Bands had long been more closely associated with daily life in American culture, and were thus more adaptable to popular styles. For more, see Richard Crawford, *America's Musical Life: A History* (New York: Norton, 2001), 273–281.

19 Tucker, *Swing Shift*, 6.

20 Tucker, *Swing Shift*, 6. Tucker discusses the perils of terminology. "It is my hope that, even quote free, the term *all-girl bands* will resound with historic dissonance—in relation to the women who played in them, the circuits they traveled, and the work they performed." Tucker, 2. Following historical usage, in this article I use "all-women" to refer to earlier ensembles, generally called "orchestras," and "all-girl" to modify bands.



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The perceived edginess of “all-girl” bands increased their novelty and marketability, and several early twentieth century entrepreneurial presenters, with this in mind, combined virtuosic women instrumentalists with commercial showmanship and newer popular styles, creating the “all-girl” bands and orchestras of the 1920s, 30s, and 40s. These ensembles operated at various points in a continuum between “sweet” (romantic, string-based) and “hot” (jazz styles and instruments) repertoire. Some all-girl bands, including those led by Ina Ray Hutton and Peggy Gilbert, simply left behind instrumental markers of romantic femininity, such as strings and harps, and performed as straight-ahead swing ensembles that, in spite of isolated examples such as Adele Girard and Casper Reardon, did not include harps.<sup>21</sup> This was also the case for the Black touring female ensembles that started to emerge in the 1930s and 40s, who had less cultural access to the debutante image of White women’s ensembles. The very existence of Eddie Durham’s All-Star Girl Orchestra, the Harlem Playgirls, and the Darlings of Rhythm, as well as integrated ensembles such as the International Sweethearts of Rhythm, challenged the “cult of White womanhood” by showcasing a diverse group of working women. As with the bands of Hutton and Gilbert, these groups played newer jazz styles with instrumentation that conformed to other swing bands of the era.

But some women’s ensembles, particularly those catering to a middlebrow audience, cultivated a hybrid of “sweet” and “hot” styles to ameliorate seemingly unfeminine elements. The *Hour of Charm* radio program, for example, “combined a variety of musical selections of the group, often featuring light classical works, sweet orchestrations of popular and theatrical songs, choral arrangements, and a few jazz pieces.” Visual cues helped too: groups such as the Ingenues, Dave Schooler and His 21 Swinghearts, and the *Hour of Charm* Orchestra asserted an over-the-top femininity as a countervailing force to the perceived masculinity embedded in instrumentation, musical style, or public space. Sherrie Tucker writes:

In the most famous organizations (largely forgotten today but nationally known in their time), bandleaders and musicians took visual precautions through dress and comportment to prove to a dubious public that playing band instruments and upholding contemporary ideals of white, heterosexual All-American femininity were not necessarily mutually exclusive activities. . . .<sup>22</sup>

21 Adele Girard (1913–1993) was harpist with the Joe Marsala band; Casper Reardon (1907–1941) played briefly with Jack Teagarden and with Paul Whiteman.

22 Tucker, *Swing Shift*, 11.

As with the earlier women’s orchestras, this highly stylized femininity was reinforced through clothing, hair-styles, and overall demeanor:

Spitalny and Schooler consistently performed in tails or tuxedos, while the women musicians were elaborately dressed in billowing gowns with an endless array of ruffles, lace, and floral embellishments. While the maestro’s uniforms signified class, wealth, and high art, the women’s uniforms conjured images of cultured white women, Saturday-night prom dates or Hollywood images of southern belles.<sup>23</sup>

When this debutante aesthetic was combined with technical precision and solo virtuosity it added to an overall sense of wonder and discovery around these groups. In other words, these ensembles still showcased female musical excellence itself as a “novelty,”—i.e., distinctly remarkable in its source.<sup>24</sup>

Harps remained a fixture in women’s ensembles in ways that were not only musical, but rhetorical as well. In post-World War I America harpists were first assumed to be female, even in professional contexts,<sup>25</sup> and thus music written for harp conjured up feminized spaces and topics, including romantic and maternal devotion and religious piety. Harps were thus one tool to assert the feminine identity of all-women ensembles, offsetting any ambiguity that arose through women playing instruments, styles, and in venues more commonly associated with men. Both Sherrie Tucker and Kristin McGee remark on the frequent presence of harps in these ensembles. “Some of the more commercially successful bands,” Tucker writes, “were ‘feminized’ musically, with the inclusion of strings and harps (instruments already associated with dominant notions of femininity and whiteness) to counterbalance the ‘shocking’ (titillating?) appearance of women playing trombones, tubas, trumpets, and drums.”<sup>26</sup> In many of the all-girl bands, the harp was a necessary musical reinforcement to the overweening femininity on display. McGee elaborates:

Beyond the more obvious visual markers of feminine and romantic costumes, ambient lighting effects, feminized sets, and stylized dance sequences . . . all-girl bands also relied upon a range of musical gendered signifiers. These included collaborative arrangements and the accentuation of more normative feminine instruments like violins, harps, and pianos as well as the frequent incorporation of female choruses.<sup>27</sup>

23 Kristin A. McGee, *Some Liked It Hot: Jazz Women in Film and Television, 1928–1959*, (Middletown, CT: Wesleyan University Press, 2009), 179.

24 Tucker, *Swing Shift*, 11.

25 Spiller, “A Queer Organology,” 116.

26 Tucker, *Swing Shift*, 11.

27 McGee, *Some Liked It Hot*, 155.



In her book on the films of all-girl bands, McGee documents the origins of the Ingenues, a highly successful group *Down Beat* labeled a “16-piece fem orchestra.” The Ingenues were first organized in 1925 by the vaudeville agent and producer E.C. Sherman, who thought that “it might be a novelty to modernize the ladies’ orchestra.”<sup>28</sup>

Sherman claims . . . that the traditional ladies’ orchestra, like the Lafayette Ladies Orchestra, was neither capable nor trained to perform the latest modern popular repertoire; nor had they been promoted on the popular stage. He cites changing conventions in variety revue and vaudeville houses for creating the proper atmosphere within which women could be featured in such a novelty band.<sup>29</sup>

Musical versatility added to the overall novelty of the all-girl ensembles, with multi-instrumentalists being the norm, and the Ingenues especially stood out in this regard. In an anonymous piece (“Entertainments”) from the *Brisbane Courier*, probably dating from the Ingenues 1928 world tour, a critic remarks:

They all at least double on some other instrument. For instance, one girl plays on instruments so widely separated by period and usage as the harp and banjo. Another distributes her attentions between the cello, sax, and bassoon.<sup>30</sup>

Switching instruments also allowed band members to demonstrate their facility across stylistic divides. Concert formats relied on musical “code switching” by alternating light classics and popular novelty numbers inflected with aspects of minstrelsy, vaudeville, and early jazz. The Ingenues, a group identified mainly with early jazz styles, also included elements of sentimental femininity in their performances. In the early sound film *The Ingenues: ‘The Band Beautiful,’* the harpist Marguerite “Peggy” [Lichtie] O’Neil spends most of the first number (“Keep Sweeping the Cobwebs Off the Moon”) playing the banjo (although she seems to use the harp for a brief effect at about 1:40 in the linked video, underneath the clarinet solo).<sup>31</sup> However, at about 3:52 (see movie still given in Fig. 2), O’Neil demonstrates her harp chops in a rendition of Ethelbert Nevin’s “Mighty Lak’ a Rose,” a lyric laden with maternal sentiments. O’Neil first performs solo, and then as accompanist to Adelheid Liefeld on cello in a version heavy with romantic rubato and extravagant arpeggios.



Fig. 2: Harpist Peggy O’Neil playing Ethelbert Nevin’s “Mighty Lak’ a Rose.” Still from *The Fabulous Ingenues: Band Beautiful*, (Vitaphone, 1928).

Notably, the Ingenues counted a harpist in their number for most of their professional existence. In 1937, towards the end of the band’s life, a feature ran in *Down Beat* about seventeen-year-old Pat Haley, which emphasized not only her feminine charm and beauty but also the Alaska native’s ability to play “hot stuff” on the harp. (. . . continued on page 26)



Fig. 3: Profile of Pat Haley, Harpist for the Ingenues, in *Down Beat* 4, no. 4 (April 1937), 21.

28 “Fair Co-Eds of Forty-Second Street,” *New York Times*, Nov. 6, 1927, X4. Quoted in McGee, *Some Liked It Hot*, 36.

29 McGee, *Some Liked It Hot*, 36.

30 Quoted in McGee, *Some Liked It Hot*, 44–45.

31 *The Ingenues: “Band Beautiful,”* Vitaphone, 1928. <https://www.youtube.com/watch?v=ULjmHqPU-Pg>.



# REMINISCENCES OF ANN STODDARD FELTHAM, AS TOLD TO DONNA BENIER TAYLOR

*Donna Benier Taylor first met Ann Stoddard Feltham when she played at a senior community in Canandaigua, New York where Ann, just shy of her ninety-ninth birthday, was introduced as their resident harpist. Through Ann's daughter Wendy, Donna connected with Ann over several visits in early 2022 and listened to her harp stories.*

*Ann received her bachelor's degree from the Eastman School of Music in 1945, and then immediately went on to Juilliard for her master's. However, she did not complete the master's degree because her professor, Marcel Grandjany, advised her that she needed to put her talents to use in a professional capacity with the Hour of Charm orchestra. The Phil Spitalny Hour of Charm All Girls Orchestra was active 1934–1954, and Ann began playing for them in 1946. Here is the story of her harp journey.*

## EARLY YEARS

As a child at age seven, I remember my family sitting at the table—my father, mother, sister, and me. I can see the picture clearly in my mind. My mother said to my father, “I would like for the girls to learn music.” Dad replied, “I have always liked the violin.” My sister popped up, “I will play the violin!” Dad said, “Good, we will have a first and second violinist in the family.” But Mom said, “I have always liked the harp.” And I replied, “I will play harp!” I didn’t even know what a harp was! But I was thinking I have always been second at everything and I’m not going to be second violinist! Or maybe I just wanted to please my mom.

The first harp Dad bought me is here in my living room. [It looks like a Clark Irish Harp sitting in the corner, but has not been tuned or played for many years.] He paid \$300.00 for it, and I began lessons with Eileen Malone at age seven. My mother, sister, and I went to the Eastman School of Music in Rochester, NY, to take my lessons every Saturday morning, then to lunch at Wegmans grocery store, and then on to my sister’s music lessons. I remember when we parked across the street in the Wegmans parking lot and walked across to the school [this would have been around 1930 when Wegmans opened their showplace store on Clinton Avenue]. Mrs. Malone taught me note reading, theory, and harp tech-

nique combined in the lessons, because I had no previous music background. I remember she was firm, but nice.

After a while, Ms. Malone told my mother that I needed a pedal harp to progress. Mom told Dad and he went out and bought a full-sized pedal harp! I couldn’t reach the pedals, as I was about nine years old at the time. Mother was a bit aggravated with him because he bought such a large instrument, and Dad said, “I am not going to go through life buying harp after harp!” My son now has my harp at his home, but no one plays it. He wants to keep it in the family.



Fig: 1: Ann Stoddard, Age Fourteen

## EASTMAN, JULLIARD, AND THE HOUR OF CHARM ORCHESTRA

I continued with Ms. Malone at Eastman School of Music, and I was second harp chair to Ms. Malone in the Rochester Philharmonic Orchestra. After graduating, I went to Juilliard to continue harp studies with Marcel Grandjany. However, before I finished my master’s, Mr. Grandjany was contacted by Phil Spitalny of the *Hour of Charm* All-Girl Orchestra because he needed a harpist. So Mr. Grandjany set up a meeting with me and Mr. Spitalny in Mr. Grandjany’s office at Juilliard. Mr. Spitalny liked my playing, but told me I needed to pluck my eyebrows! I did not see any correlation between eyebrows and playing harp, so I folded up my music and started to rise. But Mr. Spitalny said that when I saw his other girls in the orchestra and how beautiful they were, I would want to pluck my eyebrows and be beautiful too. Mr. Grandjany told me that I had had enough education, that I needed experience now, so I did not finish my studies at Juilliard and [instead] joined the *Hour of Charm* Orchestra. I have never plucked my eyebrows in my life, and I arrived with eyebrows intact and he didn’t fire me, so I guess it was ok.

During one of my early performances with *Hour of Charm*, Mr. Spitalny seemed to forget that he had just hired a number of new musicians (including me) and announced that the orchestra would play a piece that none of the new members had rehearsed. I didn't even put the harp against my shoulder. I remember that the music was a mess! After that, he was a little more careful about following his spontaneous impulses.

However, Mr. Spitalny would often call on a member of the orchestra for a solo on the air without any warning. We learned to always have something ready. During one of the *Hour of Charm* broadcasts, I heard my name announced that I was going to play a solo. I was prepared, but just before the live broadcast from the NYC radio studio, I had broken a string! I knew it would throw me off not to have that string in place, so I whispered to Mr. Spitalny that I needed to replace a string that had just broken before I could play my piece. I knew I wouldn't be able to tune or play the string, but I needed it there for spacing and finger placement. He announced a song for the orchestra to play, and I quickly replaced the string, but could not tune it. Then when he announced me again, he had the audacity to say, "Ann, this had better be good!" Well! I was so angry he would say such a thing, I really plucked those beginning chords of that song, and took it out on the harp! But the solo went fine.

Some of the *Hour of Charm* orchestra names that Ann remembers include "Evelyn and her Magic Violin." Evelyn Kaye Klein was the solo instrumentalist and Spitalny's favored musician, whom he later married. Ann remembers an additional violinist who was really nice and played with orchestra but never got solos, as well as the drummers (Viola Smith and Mary McClanahan), a friend who played trombone (possibly Velma Rooke), and Phyllis Clendening and her golden trumpet.<sup>1</sup> In 1950, Ann married and they moved to London for her husband's work. Over years of playing she had developed a neuroma on the fourth fingertip of her right hand that was very painful to the touch. She had a doctor remove it but he warned her it would grow back and it did. That is really what stopped her harp career—cold turkey. But Ann believed it was also time to start a family and filled her time raising her four children. For more on Ann's life, see the remembrance on p. 57. ■



Fig. 2: *Democrat and Chronicle*, Rochester NY, Dec 20 1954  
<https://www.newspapers.com/clip/27108005/ann-stoddard-to-play-on-spitalny-show/>



Fig. 3: Ann Stoddard Feltham on her ninety-ninth birthday

## ABOUT THE AUTHOR



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<sup>1</sup> According to Sherrie Tucker, Phyllis Clendening was only sixteen when she interviewed with Spitalny, and seventeen when she was hired in 1943. She completed her high school studies while playing with the orchestra; Spitalny had told the parents he would make sure she finished, but it was Clendening who made that all happen. See Sherrie Tucker, *Swing Shift: "All-Girl" Bands of the 1940s*, (Durham and London: Duke University Press, 2000), 76–79.



Fig. 4: The Ingenues in 1937, promoting Martin instruments, with Pat Haley on Harp. *Down Beat* 4, no. 4 (April 1937), 3.

Probably the best known commercial all-girl band was Phil Spitalny's all-girl orchestra, (later branded *The Hour of Charm Orchestra*). Born in Tetiiv (present-day Ukraine), musician and bandleader Spitalny got his start playing clarinet in society orchestras in Cleveland and other US cities.<sup>32</sup> Spitalny came from a family of musicians; in a 1935 interview he claimed that his mother was the greatest musician among them, but never got any professional breaks. "It was only because she was a woman. I always knew that. And how much it hurt her. This *rankled* in me."<sup>33</sup> He claimed that this was his motivation for starting an all-women orchestra.

I always did, and still do, believe that women can do everything as well as men. . . . My mother was a singer and a pianist and as good a musician as my father, who was a violinist—maybe better. But I always tell the girls that they have 10 strikes against them from the start. For instance, if a man trumpeter cracks a note, nobody says anything. But if a girl does—Well, it's just another version of that's-a-woman-driver-for-you."<sup>34</sup>

But Spitalny clearly also recognized a marketing opportunity and, in the tradition of earlier women's orchestras, sought to present the highest level of musical talent combined with the highest level of female glamour, hoping to outdo his competitors on both fronts. He shared his idea with the young Evelyn Kaye Klein, a star violinist out of Juilliard, whom Spitalny would later marry. Together they scouted for the top female instrumentalists in the country. By 1934 Spitalny had formed an ensemble of twenty-two women, headlined by Klein on violin and Maxine Marlowe, who boasted a strikingly rich contralto voice. At first the ensemble mainly played stage

32 Nan Lewis, "He Risked All for an Idea(l)," *Popular Songs* (1935). Accessed via <https://cladriteradio.com/snapshot-in-prose-phil-spitalny/>.

33 Lewis, "He Risked All."

34 As quoted in "Phil Spitalny, Leader of All-Girl Orchestra, Dies at 80," *New York Times*, October 12, 1970, 40.

shows in movie houses prior to the scheduled feature.<sup>35</sup> But quite soon the orchestra landed a radio contract with CBS. In 1936 Phil Spitalny and His All-Girl Orchestra was booked as the house orchestra in General Electric's newly launched *Hour of Charm* on NBC. After struggling in its first season, the show achieved national prominence in its second and was on the air until 1948. Spitalny's orchestra remained active until 1955, when he disbanded it.<sup>36</sup>



(Above) The cream of 1,100 girl musicians from 17 different states who are heard every Tuesday night on the *Hour of Charm*. (Right) Phil Spitalny who directs the playing and singing of the versatile group of charmers.

BY NAN LEWIS

## HE RISKED ALL FOR AN IDEA(L)

Fig. 5: Nan Lewis's Profile of Phil Spitalny in the trade magazine *Popular Songs* (1935). Accessed via <https://cladriteradio.com/snapshot-in-prose-phil-spitalny/>.

Of the all-girl groups of the 1920s and 30s, Spitalny's maintained the highest musical standards. At their auditions, all performers were required to "give a finished rendition of two sonatas and two concertos," exhibit "gifts of rhythm and melodic perception, and . . . be able to read music fluently."<sup>37</sup> Spitalny claimed to have auditioned over 1100 women in seventeen US states, selecting graduates of many of the top music schools.<sup>38</sup> But this excellence was always presented through the performance of gender. In a 1938 interview for *Etude* Spitalny was forthright on this point:

Long ago, when I first set out on my experiments with popular taste, it was found that light music, to be entirely pleasing, must give the listener an

35 See McGee, *Some Liked It Hot*, 69.

36 While *Hour of Charm* was only once in the top 50 ratings, its averages were respectable over the life of the show. *Hour of Charm's* season average ratings and rankings were: 1937–38: 8.8/48th; 1938–39: 7.9/69th, 1939–40: 9.9/65th, 1940–41: 8.3/75th. 1941–42: 8.4/79th, 1942–43: 9.6/66th, 1943–44: 9.2/73rd, 1944–45: 9.6/79th, 1945–46: 9.6/67th. See Jim Ramsburg, "The Hour of Charm," <http://www.jimramsborg.com/thehourofcharm.html>.

37 Rose Heylbut, "The Hour of Charm; The Most Unusual Girls Orchestra of the Times, From a Conference with Its Director Phil Spitalny," *The Etude*, (October 1938): 640.

38 Lewis, "He Risked All."



impression of sweetness, of charm. And where in the world can you find a better exponent of charm than a charming young woman?<sup>39</sup>

To maintain this image, members' contracts specified a strict code. With Spitalny as *paterfamilias* and Klein as den mother, performers' signed multi-year contracts that required them never to exceed a weight of 122 pounds and to only date men approved by a players committee. At first the orchestra barred members from marrying for the duration of their contracts, and then only with six-month notice, although this requirement was abandoned.<sup>40</sup> Violinist Jeanne Phillips recalled that Spitalny "wanted a typical American-type girl. Not forward. Sort of lady-like." Vernell Wells, who played trumpet with the orchestra added: "nobody was short haired, and everybody looked good in their clothes, well made up."<sup>41</sup>

In line with this debutante image, Spitalny's orchestra, like the Ingenues and Dave Schooler's Swinghearts, was never without a harpist. In fact, for a short film from 1934, prior to the adoption of the *Hour of Charm* name, Spitalny's ensemble (billed as the "Musical Queens") featured two harpists, positioned symmetrically at either side of an ensemble that sported uniform platinum marcelled bobs (see figure 6)<sup>42</sup> In the film, one harpist occupies a "sweet" and the other a "hot" chair, between them providing both romantic sensibility and a modern flair to the ensemble.



Fig. 6: Still from *Phil Spitalny and His Musical Queens* (Vitaphone, 1934)

Following the example of the Ingenues, Spitalny required his musicians to sing and to play multiple instruments; he also required them to memorize everything, making everything look effortless. At about 2:52 most of the band puts down their instruments and is trans-

formed into a women's choir singing a lush, sentimental choral arrangement of the Harold Arlen standard *Let's Fall In Love* accompanied by sweeping arpeggios from the unidentified harpist positioned on the left hand of the screen. By contrast, Mickey Braatz, the harpist on the right, is mainly seen comping (providing chordal accompaniment) on her instrument, as she does at the opening chorus of *Dinah* (5:57). However, Braatz, who claimed the world's record for number of continuous pinwheels,<sup>43</sup> steps down from the harp at about 6:17 and makes her way to the front of the stage to show off her acrobatic prowess in a tap dance chorus. Braatz resumes her place at the harp for the final number, an arrangement of Liszt's *Hungarian Rhapsody no. 2* that alternates between romantic and swing treatments.

Once Spitalny secured the *Hour of Charm* radio contract, his orchestra came to define female orchestral talent for a generation of media consumers.

... Spitalny's "*Hour of Charm*" was so commercially successful that its sound and character became synonymous with all-girl bands for years to come. The version of musical femininity that fluttered into American living rooms for a half hour every week was the version that introduced thousands upon thousands of listeners to the concept that women were capable of playing band instruments.<sup>44</sup>

Spitalny marketed his individual players heavily, generally billing them with only their first names. Klein was known as "Evelyn and her Magic Violin"; she and vocalist Maxine Marlowe were the headliners. A 1943 concert brochure published by General Electric and circulated at live concert appearances profiles all of the musicians, touting both their high levels of musical training and their leisurely pursuits, thereby suggesting a domestic, amateur image. The harpist Diana Thomas, who played with the band in the early 1940s, is a case in point. Thomas's top musical credentials are highlighted, but she is also made relatable through her recreational interests:

Diana Thomas is a native New Yorker, with a mother well known for her murals, and her father recognized as a leading authority on fox hounds. Diana first studied harp with Marcel Grandjany, and continued at the Juilliard School of Music. She has appeared in concerts all over the country since her 1941 debut—but still finds time for skiing, fencing, and sailing.<sup>45</sup>

<sup>39</sup> *The Billboard*, June 27, 1936, 25.

<sup>40</sup> Tucker, *Swing Shift*, 71.

<sup>41</sup> Quoted in Tucker, *Swing Shift*, 81.

<sup>42</sup> McGee, *Some Liked It Hot*, 77.

<sup>43</sup> Quoted in Tucker, *Swing Shift*, 82.

<sup>44</sup> *Phil Spitalny and His Musical Queens*, (Vitaphone, 1934). <https://archive.org/details/1934-USA-Archives-1934-10-06-00-Phil-Spitalny-Musical-Queens-Vitaphone-1719>.

<sup>45</sup> "Presenting the General Electric *Hour of Charm*," Concert Brochure [1943]. Compare publicity copy for the fictional Miss Turnstiles in Betty Comden and Adolph Green's lyric for the 1944 musical *On the Town*: "She's a home-loving girl, but she loves high society's whirl; she adores the Army, the Navy as well; at poetry and polo she's swell." See <https://www.scribd.com/document/371556947/ON-THE-TOWN-LIBRETTO-pdf>. For more on the *Hour of Charm* Orchestra's capsule bios, see Tucker, *Swing Shift*, 82.



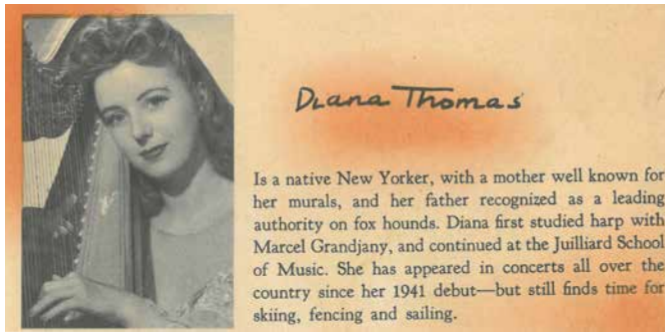


Fig. 7: Capsule Bio for Diana Thomas, Harpist for *Hour of Charm* Orchestra 1941–ca. 1947; *Hour of Charm* Concert Program (General Electric, 1943).



Fig 8: Phil Spitalny with the *Hour of Charm* Orchestra, ca. 1942, with unidentified harpist

Following in the steps of earlier musicians Mickey Braatz and Diana Thomas, Ann Stoddard auditioned and was hired for the *Hour of Charm* Orchestra in 1947, performing as its harpist until shortly after her marriage in 1950. The harp remained a powerful conduit for the *Hour of Charm* Orchestra's feminine *bona fides*, as can be seen in a 1951 appearance on the Ed Sullivan Show in which Ann is paired with "Evelyn and her Magic Violin" (see Fig. 9). The selection they perform is Franz Schubert's "Ave Maria," first as an instrumental solo, and then with a verse sung by the *Hour of Charm* chorus.<sup>46</sup> The choice aligns well with the show's middlebrow audience and its taste for light classics. But Schubert's Lied also is multivalent in its feminine associations. The most frequently performed text, and that sung by the *Hour of Charm* chorus, is the traditional Catholic prayer to the Virgin Mary that shares the opening line "Ave Maria." However, Schubert's original song is a setting of "Ellens Gesang III," the sixth in the composer's cycle of songs from Walter Scott's narrative poem *The Lady of the Lake*. In its original chivalric context the original lyric is sung by Ellen, a virginal and helpless young woman. The text is a "maiden's prayer"

<sup>46</sup> "Ave Maria," excerpt from *The Ed Sullivan Show*, March 25, 1951. Evelyn Kaye Klein, violin; Ann Stoddard, harp; *The Hour of Charm* Chorus. <https://www.youtube.com/watch?v=j8uizdsh7xg>.

petitioning the Virgin Mary as Ellen and her father hide in exile from Highland rebels while the sounds of a highland bard are heard in the distance. In terms of its combination of idealized romance, piety, and evocative harp sounds, Schubert's "Ave Maria" can not be beat. It matches perfectly "the mental image of billowing dresses and cultured white womanhood conjured by the sweeps and flurries of harps and strings and high, 'legitimate' soprano voices" described by Tucker.<sup>47</sup>



Fig. 9: Evelyn [Kaye Klein] and Her "Magic" Violin with Ann Stoddard, Harp. Still from *The Ed Sullivan Show* broadcast from March 25, 1951

As with many of Spitalny's performers, Ann Stoddard was talented and versatile enough to keep up with the dual demands of musical excellence and performed femininity, although she occasionally resisted some of the trivialities of the latter, as when, for instance, she refused to pluck her eyebrows.<sup>48</sup> By the time Ann joined the orchestra many of the earlier rules of conduct had relaxed; for example, there was no longer an explicit prohibition against marriage.<sup>49</sup> Nonetheless, many of the orchestra's musicians found the demands of the job essentially incompatible with the expectations of married women in 1950s America and, like Ann, left the band following their marriage.

After the *Hour of Charm* went off the air in 1948 the group continued to tour, record, and give guest appearances on television. Phil Spitalny's retirement from conducting in 1958 coincided with the larger demise of the society orchestra.<sup>50</sup> Big bands were on the decline in favor

<sup>47</sup> Tucker, *Swing Shift*, 71.

<sup>48</sup> Ann Stoddard, "Reminiscences of Ann Stoddard Feltham," this issue, page 24.

<sup>49</sup> This change resulted from the marriage of flutist Frances Blaisdell in 1937. The rest of the orchestra threatened to walk out unless Blaisdell was reinstated. See Victoria Balloon, "All-Girl Bands: Phil Spitalny and Frances Blaisdell," *The Bijou Blog*, Aug 7, 2009. <http://matineeatthebijou.blogspot.com/2009/08/all-girl-bands-phil-spitalny-and.html>.

<sup>50</sup> Kaspar Monahan, "Girl Band Maestro Retires, *The Pittsburgh Press*, March 16, 1958, 89. <https://www.newspapers.com/clip/19792335/phil-spitalny/>.

of solo singers and small groups while the rise of rock and roll after 1955 ate into the commercial viability of both light orchestral and jazz recordings.

While harps today are still widely used rhetorically to invoke the feminine, their specific role in women's ensembles has waned. The women's orchestra movement, never as commercial as the touring orchestras, declined after the mid-twentieth century, especially with the advent of blind professional orchestra auditions and the resulting increases of women hires. One of the last remaining vestiges of the movement is the Cleveland Women's Orchestra, founded in 1935, which remains in continuous operation.<sup>51</sup> On the commercial music front, girl groups were a fixture of pop and rock in the 1960s and 1970s; however, the heightened feminine mystique of groups like the Ingenues and the *Hour of Charm* Orchestra could not seriously withstand the challenge of the women's movement and the sexual revolution. As women performing in ensembles in public became less worthy of comment, popular music groups had less need of feminine rhetorical positioning in the first place. In the current popular music world a female-led group such as Florence and the Machine may still include a harp, but that harp is now played, tellingly, by a man. ■

#### ABOUT THE AUTHOR



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<sup>51</sup> <http://www.clevelandwomensorchestra.org/>

# Backstage with a Harp

By Marietta Bitter

Reprinted from *Harp News*, Fall 1955 and the *American Harp Journal*, Spring 1972

"Mrs. Bitter," said a voice on the telephone, "this is Mrs. Eugene O'Neill. I heard your daughter play last year at a tea, and since we need a harpist at the Provincetown Playhouse down here on MacDougal Street<sup>1</sup> for our next play, I wondered if she might help us out."

I'm sure my mother must have taken a deep breath, but I heard her say, "Why yes, if she can play the music you want."

"Oh," said Mrs. O'Neill, "we have no music. We just want some effects. This is a very interesting play by [August] Strindberg called *The Spook Sonata*,<sup>2</sup> and she can surely make up something when she sees what it's all about."

That was New Year's Day, 1924, and I was very young. Undaunted, I went down to the theater, and there were Messrs. Eugene O'Neill, Robert Edmond ["Bobby"] Jones, and Kenneth McGowan, sitting in that tiny playhouse that was the birthplace of so many theatrical ventures.<sup>3</sup> A rehearsal was on, [the actress] Clare Eames was dressed like a bright green parrot, and a dark-haired young man was playing a scene with her that I couldn't decipher at all. Bobby Jones came and sat next to me and said, "We want some music in here, very mystic and strange, nothing we could possibly recognize." Meanwhile my harp had been put in a three-foot wide space, wedged between the cyclorama<sup>4</sup> and a very thin so-called wall, and after rehearsal I tried to play some mystic music. God knows it was not recognizable—I simply played some chords with pedal changes and some strange effects with flux<sup>5</sup> and arpeggios. "Just right," said the gentlemen in charge. "Tomorrow night is dress rehearsal. You will get your cues from the stage manager."

I came the next night, went over the script with the stage manager—and there I was, with a job, the beginning of my career—Backstage with a Harp! I still didn't know what the play was about. Strindberg described it as a "fantasy in three movements." First movement: Inside the House. Second movement: Outside the House. Third

movement: The Hyacinth Room. However, Burns Mantle, the critic, described it as "a weird tragedy of ugly distorted souls, human and superhuman."<sup>6</sup> I had memorized my strange chords which were supposed to heighten the emotional effect of one of the scenes and to serve as a bridge during the blackouts between others. At first I got my cues by a nod from the stage manager, but I soon knew the lines and could cue myself.



Marietta Bitter, seated at left, from a Provincetown Players production (possibly the 1924 staging of William Congreve's *The Way of the World*). Courtesy BYU Archives.

The most significant thing about this production, to my mind, was that it was the first time a harp had been used as "background music" in the New York theater. But this was typical of the experimental theater that had made its claim to fame through its fearless originality and the vision of its leaders. Its history is so full of fascinating incidents that I can't resist telling a few. There is the very first story about the very first production in the summer of 1915. Two short plays, one by Susan Glaspell and other by George Cram Cook, were given at Norman Hapgood's house in Provincetown, MA.<sup>7</sup> The actors were artists of all kinds—and the stage was set by Robert Edmond Jones who used a veranda with the ocean behind for the first play; by the simple expedient of asking the audience to turn its chairs about, the broad doorway at the opposite end of the room was used for the other play. They called

1 The Provincetown Players formed in 1915 in Provincetown, MA, and subsequently relocated to their own theater in New York City.

2 *Spöksonaten*, Stockholm, 1908. More commonly translated as *The Ghost Sonata*.

3 Playwright Eugene O'Neill (1888–1953); theatrical designer Robert Edmond Jones (1887–1954); theatrical producer and critic Kenneth McGowan (1888–1963).

4 In theatrical contexts, a cyclorama is a large concave wall that provides a background encircling the stage.

5 Carlos Salzedo's preferred term for glissandi.

6 Burns Mantle, John Arthur Chapman, Garrison P. Sherwood, Louis Kronenberger, eds. *The Best Plays of 1923–24*, (New York: Dodd, Mead, 1924), 383.

7 Susan Glaspell (1876–1948), American playwright; George Cram ("Jig") Cook (1873–1924), American producer, director, and playwright; Norman Hapgood (1868–1937), American writer and critic.



themselves the Playwright's Theater, moved to New York under Cook's guidance, and experimented with many new one-act plays, especially those of the young Eugene O'Neill, who had joined their ranks. They were never solvent. Their bookkeeping was as delightfully casual as their discussions were brilliantly stimulating. Here is an imposing petty cash record:

Scrap book	1.00
Flowers for H.	10.00
Cash stolen	16.90
Wind-up parties	78.01
Fine (for not removing ashes)	1.00
Contributions, beggars, etc.	1.00

They had taken over an old stable at 133 MacDougal Street and by scraping together some \$300.00, leaving \$6.40 in the treasury, they had constructed a concrete dome as a permanent background for their tiny stage. This was the first solid cyclorama to be built in any New York theater, although many European theaters had already used this tremendously valuable stage device. O'Neill's *The Emperor Jones* [1920] was the first play to be staged in front of this dome and it brought the little theater fame and fortune.

Contrary to Broadway, the Provincetowners had never paid much attention to critics, and the opening of *The Emperor Jones* was a routine affair, with the usual party afterwards. When Miss Fitzgerald, who was treasurer and general backbone of the organization, came down the next morning to unlock the theater, she was dumbfounded at the sight of a long line of excited people, stretching all the way to Washington Square, waiting to buy tickets.

As I sat in front of this famous concrete dome, I did not know all this past history nor did I have much thought about the future. How could I know that these revolutions in plays and productions were going in-hand with the revolution taking place in the musical world of New York with the creative excitement being stirred up by the International Composers' Guild, the League of Composers, etc.? It was wintertime—I was living in Fieldston, near 246th Street, and the theater was near Fourth Street. I'm sure my mother often wondered why she had ever said "yes" to Mrs. O'Neill's request, but it was too late now. I was part of the theater and it had me. The dark-haired young man said good evening to me occasionally and I went back home on the subway feeling frightfully professional.

I believe the play ran three weeks; it was a bit esoteric for the average theater goer, but before it closed, O'Neill, Jones, and McGowan asked me if I would like to play in their next production: this time a drama written in 1840, done in the style of the period, roll-drop curtain and all. Brian Hooker and Deems Taylor were gathering

the music.<sup>8</sup> I would have real notes to play! It would be for harp and violin and did I know a violinist who could play with me? I won't go into the details of this, but just then a young man by the name of Macklin Marrow had come into our lives.<sup>9</sup> He was broke, young, and handsome, and played the violin beautifully—and there we were, both of us with jobs. And what jobs! We sat on a level with the audience out in front of the stage, he in full dress with lace cuffs and velvet collar, I in hoop skirts, long earring etc. The overture was "I Dreamt I Dwelt in Marble Halls,"<sup>10</sup> and there were some twelve other numbers, all of the same vintage. Brian Hooker had used the harp delightfully. There was the "oom-pah" style of accompaniment for the galops, marches, and comedy songs and the most dreamy, sentimental form of arpeggios for the love songs. Bobby Jones used to say to us, "Whatever you do, don't be classical. You must wring their hearts." And so we did—with long drawn out rittards and few extra arpeggios squeezed in, not to mention dramatic flourishes all over the place.



Marietta Bitter, ca. 1925. Courtesy BYU Archives.

*Fashion* was a smashing success. The little Provincetown Playhouse couldn't fill the demand for tickets, so the play eventually moved uptown to the Cort [now the James Earl Jones] Theatre and ran through the summer. Incidentally, the dark-haired young actor from *The Spook Sonata* was now playing the dashing Colonel Howard, complete with white kid gloves and a solo song entitled "Down by the Riverside." The play had a long and glamorous run.

8 Brian Hooker (1880–1946), American arranger; Deems Taylor (1885–1966), American composer and music critic.

9 Macklin Marrow (1900–1953), American composer and conductor.

10 Popular aria by Michael William Balfe from the opera *The Bohemian Girl* (1843).





Marietta Bitter with her husband, the actor Walter Abel, 1937. Courtesy Everett Collection.

Next came a production of Congreve's *The Way of the World* at the Cherry Lane Theatre [1924] in which three musicians and I were crammed into an upstairs box, again in costume, playing Mozart and Gluck. Jobs came one after the other and a year later Colonel Howard, whose real name was Walter Abel, and I were married. Still I kept playing on platforms, behind curtains, on stage, as in *Gold Eagle Guy* [Melvin Levy, 1934], never very comfortable but always part of the show. The harp was being used more and more in the theater for every kind of purpose, but I never had to actually improvise again. Composers were being asked to write or transcribe the music that was needed, and although some of them were pretty vague about harp technique and often wrote chords for five fingers or insisted on key changes which would have required a many-footed harpist, I at least had something specific to play. When the Dublin Gate Players came to New York, they wanted a ghost-like atmosphere for one of their plays about the supernatural and they handed me some lovely eerie chords to play, and when Basil Rathbone did a play about Christ the music had a religious flavor.<sup>11</sup> I was even quite influential with the backstage weather conditions, since I was often asked to heighten the effect of rain, thunder, or wind. It was never dull!

Early in my career I learned one lesson, the hard way. We had just been married and money was not too plentiful. I had a job in which I played at the beginning of the first act and at the end of the third. What to do in the meantime? I had already made many sweaters, darned

many socks, and read many books, but this was a long stretch and I was looking for a new diversion. Well, stagehands love to play poker and they asked me to join them. I did. The first week I had no salary to bring home, and the second week I had no salary to bring home. I never played with stagehands again, but I learned a lot of poker.

Nowadays, playing backstage can mean almost anything. With microphones being what they are, one can sit in a cellar or a closed dressing room and simply watch for light cues. In *Ondine* [Jean Giradoux, 1938, Broadway, 1954] we sat directly on the stage behind a seaweed backdrop, with actors milling about us. Of course when Miss [Audrey] Hepburn came by in her beguiling undersea costume, any cue, whether by word or by light, was easy to overlook. In *All Summer Long* (Robert Anderson, 1954), my flutist companion and I were sealed in an old property room in the cellar of the Booth Theatre. Occasionally a four-footed creature would stir among the musty old lampshades, bottles, and cardboard sandwiches. (Rats are proverbial theater lovers). We never saw an actor or heard a line of the play. Feeling thus removed from the world and with mikes turned off between cues. We would run through some of the Mozart Flute and Harp Concerto or whatever else happened to suit our fancies.

For some reason, most playwrights today, or for that matter composers who write incidental music for plays, feel that the harp is one of the instruments best suited for the creation of varied moods in the theater. Moreover, there is hardly a musical comedy now produced which does not have a harp in its orchestra. Casper Reardon was one of the first to become a real feature in the pit when he played his fabulous swing in *I Married an Angel* [Rodgers and Hart, 1938] and although there are few who can be placed in his category, orchestrators have learned much about the harp and its endless possibilities, whether in the pit, backstage, or on the stage. It takes up less room than a piano, is infinitely more varied in tonal quality and effects, and along with its tremendous development in other musical fields, it has secured a place for itself as an integral part of the theater.<sup>12</sup> ■

<sup>11</sup> *Judas* by Walter Ferris and Basil Rathbone, Longacre Theater, New York City, 1929. Rathbone played the title character.

<sup>12</sup> In 1955, when Marietta Bitter (1904–1979) wrote this article, the harp was experiencing its theatrical golden age. As she says in her conclusion, the harp was “an integral part of the theater.” Since then, musical theater has undergone several revolutions, incorporating electronics and succeeding waves of popular music styles into Broadway scores. Factors such as space, economics (producers, in a bid to save money, hold down the size of pit orchestras), and newly dominant styles such as rock and hip-hop have made the harp an anachronism in Broadway pits. Now, it is a rare new show that includes the harp in its orchestration. Harps are generally only used in the New York theater in revivals of classic musicals.

# The Crown of Ariadne (1978): R. Murray Schafer's Method in the Manuscripts

By Michelle Gott

Some of the most pivotal works in music history were created through intangible, creative connections between muse and composer. To the harp canon, we note the prolific contributions of Osian Ellis to the work of Benjamin Britten, and Clelia Gatti Aldrovandi to that of several composers, including Nino Rota, Paul Hindemith, and Alfredo Casella. In Canada, one of the most significant pairings was that of harpist Judy Loman (b. 1936) and composer R. Murray Schafer (1933–2021). Their collaboration spanned over thirty-five years to include *The Crown of Ariadne*, for solo harp with percussion; several chamber pieces, including *Wild Bird* (1997), *Theseus* (1983), and *Tanzlied* (2003); the Concerto for Harp (1987); prominent harp parts throughout *Patria*, Schafer's extensive cycle of twelve music dramas; and other orchestral works. The vast amount of repertoire composed for Loman reveals remarkable evolution in Schafer's vision for the harp and underscores the vital benefit of sustained, creative exchanges between performers and composers.

Schafer's first composition for solo harp, *The Crown of Ariadne* (1978), is a groundbreaking, seven-movement work incorporating percussion and a prerecorded track. Schafer used the same title, *The Crown of Ariadne*, for both the solo harp suite and a large-scale music drama that forms part of his *Patria* cycle. *Patria* is an epic, twelve-part cycle of musical/theatrical works that encapsulates Schafer's concept of the "theatre of confluence," in which multiple art forms are fused into an organic creation. In *Patria*, Schafer explores a wide range of archetypal themes present in Egyptian and Greek mythology, setting each part of the cycle in unique venues to highlight various natural soundscapes (e.g. *Patria* Prologue: *The Princess of the Stars*, *Patria 5: The Crown of Ariadne*, *Patria 9: The Enchanted Forest*, *Patria Epilogue: And Wolf Shall Inherit the Moon*), multisensory elements of ritualism (*Patria 6: Ra*), states of psychosis and alienation (*Patria 2: Requiems for the Party Girl*), and theatrical experiences that deeply engage with the community (*Patria 3: The Greatest Show*, *Patria 10: The Spirit Garden*). Originally, Schafer had envisioned the cycle as a trilogy of works, beginning with *Requiems for the Party Girl* in 1966. Of this plan and its evolution, Schafer explains:

Originally, that is, in 1966, I had the intention of writing a triptych with the first two parts much as they are now, and a third in which the apotheosis would occur. The delusions of youth! Ariadne's thread has been broken many times;

both she and the author have lived on to experience many more dreams and deceptions than first expected. Our goal has become more distant over the intervening years but the path more miraculous.<sup>1</sup>

Based on the Greek mythological story of Ariadne, Theseus, the Minotaur, and the labyrinth, the solo harp suite is structured as a set of scenes and dances told from Ariadne's perspective. According to Schafer, the title references a poem attributed to semi-mythical, philosopher-poet Epimenides of Crete (c. sixth century BC), who wrote that the light radiating from a crown worn by Ariadne aided Theseus in his escape from the labyrinth.<sup>2</sup> In astronomy, this "crown" is also known as the small constellation, *Corona Borealis*, primarily visible in the Northern Hemisphere throughout the summer.<sup>3</sup>

It is sometimes said that the solo harp suite comes from *Patria*, because of the integration of its material into the large music drama. In this author's view, however, it is more accurate to view the solo suite as an independent composition that provides the backbone of *Patria 5*, rather than a derivative work from the larger whole. While true that the solo suite was intended to form part of *Patria*, the former was completed and premiered long before the *Patria* work of the same name was finished. As we will explore later in this discussion, Schafer's vision for *Patria 5: The Crown of Ariadne* and the placement of it within the overall cycle greatly evolved from its initial design in 1978 to its fully reorchestrated version of 1991.<sup>4</sup> Furthermore, in 1995, Schafer added a movement ("Ariadne's Dream") to the solo suite, bringing the harp work to seven movements.<sup>5</sup> The fact that this movement contains independent material and that it was added to the suite several years after final completion of *Patria 5* strengthens the argument.

The solo suite is notable for its use of percussion played by the harpist, quarter tone tuning, numerous extended techniques, prepared effects such as a rubber tuning key wedged to hold a pedal in between positions

- 1 R. Murray Schafer, *Patria: The Complete Cycle*, (Toronto: Coach House Books, 2002), 75.
- 2 Schafer, *Patria*, 153.
- 3 Sara Gillingham, *Seeing Stars* (New York: Phaidon Press, Inc., 2018), 74.
- 4 Michelle Gott, "Loman's Lyre: The Muse of R. Murray Schafer" (DMA document, The Juilliard School, 2014), 89-92.
- 5 This movement is numbered 4A in the published score, inserted between "Dance of the Night Insects" and "Sun Dance."

(thus creating an intentional buzz), and a pre-recorded track in the final movement. The percussion setup is immense, requiring two tables surrounding the harpist, and includes ankle bells, crotales, several triangles, small bells, two cymbals, a bell tree, woodblocks, and bongos. In the preface to the score, Schafer provides a diagram of the suggested setup—one of many contributions from harpist Judy Loman, with whom Schafer worked closely.

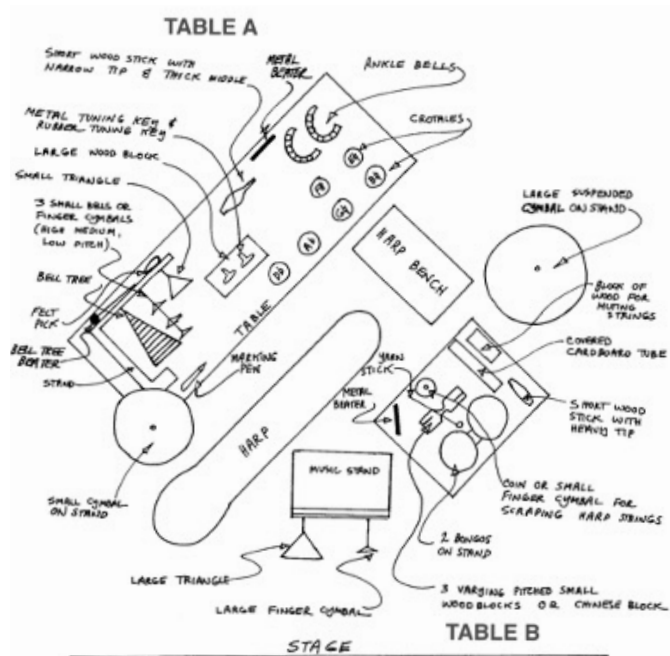


Fig. 1: Stage Diagram for *The Crown of Ariadne*

The profound impact and development of Schafer and Loman's collaboration can be partially traced through the large volume of original documents housed at Library and Archives Canada, in Ottawa. For *The Crown of Ariadne* alone, this collection includes compositional sketches for each movement, manuscript drafts with Loman's handwritten suggestions and the composer's subsequent revisions, correspondence between the two, an unpublished document of the composer's performance suggestions, and other materials. This author's research was further supplemented by interviews with Schafer and Loman as well as private lessons with the latter. Study of these materials reveals compelling connections, from the influence of Carlos Salzedo, who was Loman's main teacher, channeled through Loman's artistry into creative integration by Schafer. Examination of Schafer's original sketches and manuscripts further illuminates aspects of his compositional process, providing insight for performers and listeners alike.

Prior to his work with Loman, Schafer had written a handful of harp parts for various works from the 1960s, including *Brébeuf* (1961), *Canzoni for Prisoners* (1962), *Untitled Composition for Orchestra no. 2* (1963), and

*Threnody* (1967). In these parts, he uses a limited number of extended techniques (e.g., glissando with a metal plectrum, fingernails combined with *près de la table*, thunder effect, etc.) and he notates harmonics as sounding an octave higher than written, indicating some familiarity with the writings of Carlos Salzedo. Apart from these effects, the harp is often given sparse material or treated both percussively and pianistically. In *Canzoni for Prisoners*, for example, the harp and piano frequently exchange figures of textural and dynamic similarity. Harp and piano are also combined as one instrument in the score of *Threnody*. We note a glimpse of Schafer's lyrical writing in *Brébeuf*, in which the harp functions more independently from the piano and percussion. In general, though, the early harp parts contain wide registral gaps between the hands, awkward trills, dynamic intensity and textural demands more appropriate for the piano, and a use of extended techniques that appears somewhat experimental.



Fig. 2: *Untitled Composition for Orchestra no. 2*, mm. 20–23



Fig. 3: *Canzoni for Prisoners*, Mvt. II, mm. 51–52



Fig. 4: *Canzoni for Prisoners*, Mvmt. IV, mm. 52–55

Fig. 5: *Threnody*, opening page of the score

As harpist with the Toronto Symphony Orchestra (TSO) from 1960–2002, Loman had the opportunity to work and converse with many major composers of the twentieth century. She was familiar with Schafer’s music through the Ten Centuries Concerts, a multidisciplinary concert series in Toronto co-organized by Schafer from 1962–1967. However, it was her involvement with the TSO’s performance of Schafer’s *Lustro* in 1975 that inspired deeper conversation. *Lustro* is a seventy-minute triptych for full orchestra plus eight voices and electronic sounds, featuring groups of instruments spread throughout the audience and the stage, a solo aria sung by candlelight, and poetic text sung in Persian and Bengali. In an interview with this author, Loman recalled that, although she found the harp part awkwardly written in this work, Schafer’s expansive

orchestral soundscape reminded her of a giant harp.<sup>6</sup> The ceremonial elements of *Lustro* also resonated with her, due in large part to her training with Salzedo at the Curtis Institute of Music and his summer harp colony in Camden, Maine. She explained: “. . . one thing that Salzedo, as a teacher, would impress upon his students, is the ceremony of how you do something: the silences, the gestures for certain things that give more meaning to the music for the audience. And there was all of that in this *Lustro*.”<sup>7</sup>

Another figure with whom Loman had contact was Toru Takemitsu, whose music was frequently programmed during Seiji Ozawa’s tenure as music director of the TSO from 1965–1969. Loman recalled a casual conversation with Takemitsu about writing a piece for a harpist wearing bells on the wrists. Although that project never materialized with Takemitsu, it was this concept that initially inspired Schafer. In a letter from 1980 regarding an upcoming performance of *The Crown of Ariadne*, Schafer wrote to Takemitsu: “. . . I hope you might hear it and so does Judy since she told me you once had an idea to write a piece for harp and bells. It was this idea which initiated my work, for in it I use a large number of bells and other small percussion instruments together with the harp.”<sup>8</sup>

When the two began working together, Loman recalls serving as a sort of “textbook” for the composer.<sup>9</sup> Schafer has referred to his work with Loman as having involved “two composers.”<sup>10</sup> Inspired by Loman’s command of the instrument, Schafer fastidiously worked to absorb her vast knowledge of the harp, including extended techniques and idiomatic figures. They met periodically in Toronto to work through drafts together at the harp. During the time between these meetings, they exchanged letters and Loman also sent recordings of herself playing various passages, testing out different timings and effects for Schafer’s feedback.<sup>11</sup> A brief survey of the solo work reveals the broad employment of extended techniques, many of which stem from the writings of Salzedo. *The Crown of Ariadne* features roughly twenty extended techniques described by Salzedo in two different publications: *Method for the Harp* (co-written with Lucile Lawrence in 1927 and published in 1929) and *Modern Study of the Harp* (1948). Loman and Schafer’s experimentation also yielded their own ideas: a block of wood used as a mute,

6 Judy Loman, interview by the author, Toronto, Ontario, April 26, 2013.

7 Loman, interview, April 26, 2013.

8 R. Murray Schafer to Toru Takemitsu, February 20, 1980, R. Murray Schafer fonds, MUS 85, accession 1991-20, Box 1, Folder 12, National Library of Canada, Ottawa, Ontario.

9 Loman, interview, April 26, 2013.

10 R. Murray Schafer, interview by the author, Toronto, Ontario, March 27, 2013.

11 Judy Loman, interview by the author, Toronto, Ontario, September 4, 2012.

quarter tone effects created with a metal tuning key, and trills using a metal beater.

Loman also noted Schafer's appreciation for the physicality of her performance style, specifically the gestural raising of her arms.<sup>12</sup> What Schafer observed, of course, was a product of Loman's training with Salzedo, who articulated the principles of "Instrumental Esthetics – Gestures" in *Method for the Harp*:

A technical device as important as preparing before playing is the usage of the proper gesture after playing. . . . The fundamental harpistic gesture is an ascending movement. It has been proven that this ascending gesture is the only esthetic, practical and effective method of controlling the quality of the sound produced. The harpistic gesture should be regulated in accordance with the character of the music played.<sup>13</sup>

Loman's gestural style was a natural fit for Schafer's evolving integration of theater and choreography in his works. In an early sketch entitled "Dance of the Sun" (renamed "Sun Dance" in the final version), he includes for the first time a gestural notation and explains: "The harpist wears little wrist bells which are made to ring with the gestures marked  $\text{fl}$ ."<sup>14</sup> [While this symbol is visually similar to Salzedo's *glisser avec souplesse* (slide with suppleness),<sup>15</sup> the two signs are employed for different ends.] The opening seven measures of this early sketch, in 6/4 meter, consist solely of the *rolling surf* effect,<sup>16</sup> with a modulation of tempo in each bar, pedal changes modifying the scale of each gesture, and the choreographic arch symbols. The constant fluctuation of tempo from bar to bar of the opening passage suggests an improvisatory intention. Originally, the harpist (wearing bells on the wrists), was to create an aural and visual effect by altering the gestures – one arm being raised to jingle the wrist bells while the other hand executed the *rolling surf* effect, and vice versa.<sup>17</sup> In practice, however, Loman and Schafer were not satisfied with the aural effect of bells placed on the wrists. Although the choreographic gestures still appear in the final version of this movement, the concept of wearing bells on the wrists was ultimately abandoned in this work.

<sup>12</sup> Loman, interview, April 26, 2013.

<sup>13</sup> Lucile Lawrence and Carlos Salzedo, *Method for the Harp* (New York: G. Schirmer, Inc., 1929), 17.

<sup>14</sup> R. Murray Schafer, *The Crown of Ariadne*, manuscript sketches, c. 1978, R. Murray Schafer fonds, MUS 85, accession 1977-7, Box 28, Folder 1, National Library of Canada, Ottawa, Ontario.

<sup>15</sup> Carlos Salzedo, *Modern Study of the Harp* (New York: G. Schirmer, Inc., 1948), 9.

<sup>16</sup> The *rolling surf* effect, described by Salzedo in *Method for the Harp*, is like *Aeolian rustling*, but with clearer definition produced by curving the fingers while sliding across the strings.

<sup>17</sup> R. Murray Schafer, *The Crown of Ariadne*: "Dance of the Sun," manuscript sketches, c. 1978, R. Murray Schafer fonds, MUS 85, accession 1977-7, Box 28, Folder 1, Leaf 7, National Library of Canada, Ottawa, Ontario.

## CHRONOLOGY FOR THE CROWN OF ARIADNE

**September 28, 1975:** *Lustro* performed by the Toronto Symphony Orchestra

**Fall 1978:** Schafer begins to compose *The Crown of Ariadne* for Judy Loman, supported by a grant from the Ontario Arts Council

**November–December 1978:** Earliest manuscript for *Patria IV: The Crown of Ariadne*

**March 3, 1979:** Premiere of *The Crown of Ariadne* (solo harp suite) given by Judy Loman in Toronto

### 1980

Loman wins a JUNO Award for Best Classical Album of 1979 for her album featuring *The Crown of Ariadne*

**April–July 1982:** Schafer creates another version of *Patria IV: The Crown of Ariadne*

**1983:** Schafer composes *Theseus* for harp and string quartet (later integrated into *Patria 5: The Crown of Ariadne*)

**January 28, 1986:** Premiere of *Theseus* by Judy Loman and the Orford String Quartet

**1987:** Schafer attempts to revise *The Crown of Ariadne* (part of *Patria*) for performance on the seashore but is unable to find a suitable location

**February–December 1987:** Schafer composes the Concerto for Harp for Judy Loman and the Toronto Symphony Orchestra

**February 1988:** Schafer completes the second draft of text for *The Crown of Ariadne* (part of *Patria*)

**April 6, 1988:** Premiere of Concerto for Harp by Judy Loman and the Toronto Symphony Orchestra

**1989:** Further revisions to *The Crown of Ariadne* (part of *Patria*)

**July 1990:** Third draft of text written for *The Crown of Ariadne* (part of *Patria*)

**November 11, 1990:** Workshop performance of *Patria 5: The Crown of Ariadne*

**June–November 1991:** Schafer completes final score for *Patria 5: The Crown of Ariadne*

**1995:** Schafer adds new movement ("Ariadne's Dream") to *The Crown of Ariadne* (solo harp suite)

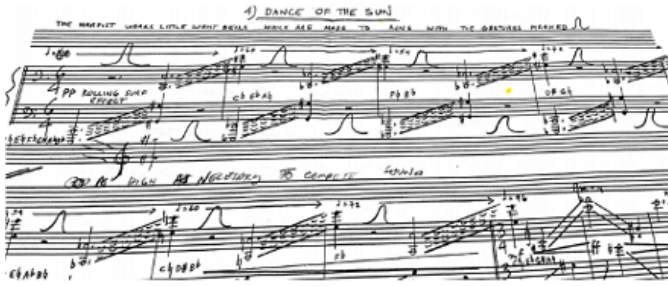


Fig. 6: Early Sketch For "Dance of the Sun"

Containing very little thematic material, this early sketch seems like an experiment with numerous extended techniques, like a chef improvising with new flavor combinations. These include *Aeolian rustling*, *xyloflux*, *falling-hail*, *oboic flux*, *rocket sounds*, *Aeolian tremolo*, *snare drum effect*, and applying a metal object against vibrating strings. In the archival material, we observe many notes from Schafer's meetings with Loman. For example, on a photocopy of this sketch, he reminds himself that *Aeolian rustling* should be used below C5<sup>18</sup> and that felt picks, rather than the fingers, could be used effectively in *gushing chords*.<sup>19</sup> In this movement and others, one also notices Schafer striving to achieve more improvisatory freedom by removing various meters and providing approximate time indications for the performer rather than dictated alterations of tempo. For example, in the revision following this sketch, Schafer removes the 6/4 meter from the opening passage, instead directing the harpist to play *Aeolian rustling* for approximately five seconds.<sup>20</sup> Through the various revisions, we observe Schafer relying less on extraneous glissando effects by integrating the extended techniques more fully into the melodic material and granting the harpist more space for interpretive creativity.

Sketches for the first movement, "Ariadne Awakens," also reveal a change to non-metered design. The 4/4 meter and tempo indication of  $q = 60$  from the original sketch were both removed in revisions. In the final version, we see neither meter nor tempo marking for the entire first movement. This decision places greater emphasis on the interpretive choices of each performer, presenting both challenges and infinite possibilities. Notable, too, is the inclusion of the choreographic arch symbol in later versions, which does not appear in the earliest sketch. For the composer, it seems that the gestural component, initially linked with the playing of bells, be-

came an integrated choreographic element throughout the solo suite. Loman supported this observation, stating that Schafer wanted each harpist, regardless of their style of training, to observe the integrated choreography of the solo work.<sup>21</sup> Schafer also articulated his intention in early performance notes: "The present suite consists of various dances. In a sense the harpist is also a dancer, performing with ankle bells (in "Ariadne's Dance") and indulging in ceremonious gestures which suggest choreography."<sup>22</sup>



Fig. 7: Early sketch of "Ariadne Awakens"

The revisions for "Ariadne Awakens" clearly demonstrate Loman's guidance on idiomatic writing for the harp. Initially, the opening gesture contained quintuplet thirty-second notes, a figure more suited to ten-finger piano technique.<sup>23</sup> Schafer later revised this gesture, shortening it to nine articulated notes (plus the pedal glissando, which appeared in the original sketch). This early draft also contains a fiendishly difficult figure that had to be executed by the right hand alone, accompanied by a triangle struck with a beater in the left hand.

<sup>18</sup> C located one octave above middle C.

<sup>19</sup> R. Murray Schafer, *The Crown of Ariadne*: "Dance of the Sun," manuscript sketches, c. 1978, R. Murray Schafer fonds, MUS 85, accession 1977-7, Box 28, Folder 1, Leaf 8, National Library of Canada, Ottawa, Ontario.

<sup>20</sup> R. Murray Schafer, *The Crown of Ariadne*: "Dance of the Sun," manuscript sketches, c. 1978.

<sup>21</sup> Judy Loman, email message to the author, April 14, 2013.

<sup>22</sup> R. Murray Schafer, *The Crown of Ariadne*, Handwritten performance notes, c. 1979, MUS 85, 1977-7, Box 28, Folder 6, National Library of Canada, Ottawa, Ontario.

<sup>23</sup> R. Murray Schafer, *The Crown of Ariadne*: "Ariadne Awakens," manuscript sketches, c. 1978, R. Murray Schafer fonds, MUS 85, accession 1977-7, Box 28, Folder 1, Leaf 2, National Library of Canada, Ottawa, Ontario.



Both the opening ten-note gesture and this complicated figure indicate a pianistic perspective, which makes sense considering Schafer's early training at the piano. On the harp, however, this right-hand figure would require numerous slides with the fourth finger and thumb, making it very difficult for the harpist to achieve both the desired speed and volume of the passage. Loman's advice on this excerpt is apparent: Schafer revised it as a descending passage of three-note groups, which is better suited to rapid execution on the harp.



Fig. 8: Figure from Early Sketch for "Ariadne Awakens"



Fig. 9: Revised Figure in the Final Version of "Ariadne Awakens"

Following the early sketch of this movement, we also note a compositional change of pitch collection. Initially, the opening gesture had outlined an A harmonic minor scale with a raised fourth degree (sometimes referred to as a Hungarian minor scale), which Schafer changed to an unusual seven-note scale (C, D-flat, E-flat, F, G A, B). Primarily based on the whole-tone scale, the pitch material also contains two semitone relationships from B-C and C-D-flat. Throughout this movement, Schafer creates a sense of tension and resolution by juxtaposing dissonant gestures using semitones and quarter tones against whole-tone sonorities inherent to this pitch collection.<sup>24</sup> He also reuses this scale in the "Labyrinth Dance," providing unity between the first and last movements.<sup>25</sup> As we will discuss later, the whole-tone components of this scale are also used for a motif that becomes an important hallmark for the character of Ariadne throughout several of Schafer's works.

One of the most extreme examples of the revision process can be seen in drafts for "Dance of the Bull." The earliest sketch exhibits a pianistic approach to creating heavy volume and ferocious Lisztian drama through extensive use of *fff* double octaves in parallel and contrary motion, virtuosic scalar material, and extreme changes of timbre, dynamics, and register. In this music, we may observe two sides of Schafer: the curious and expressive child at the piano, and the adult composer. In his autobiography, Schafer describes how he would improvise at the piano as a child: "... I would attempt to impress the whole block by means of energetic arpeggios and glissandi across all limits of the audio spectrum."<sup>26</sup>



Fig. 10: Early Sketch for "Dance of the Bull"

24 Michelle Gott, "Loman's Lyre," 42.

25 L. Brett Scott, *R. Murray Schafer: A Creative Life* (Lanham: The Rowman & Littlefield Publishing Group, Inc., 2019), 322.

26 R. Murray Schafer, *My Life on Earth & Elsewhere* (Erin, ON: The Porcupine's Quill, 2012), 14.

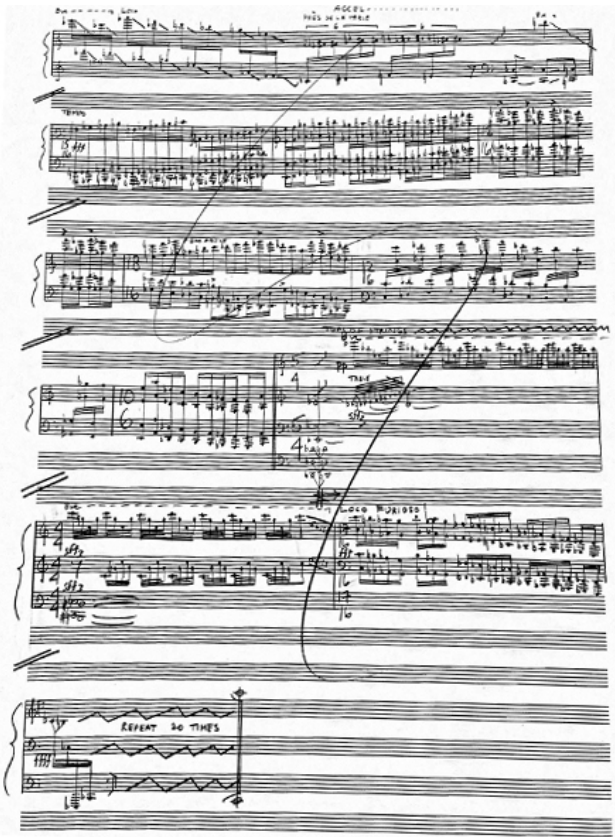


Fig. 10.2: Early Sketch for "Dance of the Bull"

On the piano, extended passages of parallel octaves work ergonomically to build a natural wall of resonance. Harpists, however, must transcend different ergonomics, quicker decay time of the instrument, and vibrating strings that may be unintentionally muffled through the placement of subsequent octaves. In "Dance of the Bull," the challenge was to rework this material to suit the harp idiomatically while capturing the sonic rage and archetypal role of the Bull (the Minotaur) in the story. Schafer wanted this movement to feel visceral, as if the performer inhabits the same terrifying space with the Minotaur in the labyrinth.<sup>27</sup> One solution for these challenges was to shorten the passages of parallel octaves and reserve them for specific dramatic moments while increasing overall resonance with extended techniques. In some sections, however, the solution was not always to remove notes. In fact, in the opening measure, Schafer *added* low bass notes in revision. What was originally a single bass note for the left hand became octaves, strengthening both the volume and the stability of the left hand in the bass register.

<sup>27</sup> R. Murray Schafer and Judy Loman, Masterclass on *The Crown of Ariadne*, Eleventh World Harp Congress, Vancouver, Canada, July 25, 2011.

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Also notable is the change to double pedal slides (slides executed with both feet on either side of the harp) from the original design of slides on a single pitch that were expected to resonate at *ff* for the full bar. The use of double pedal slides in the bass register increased the amount of resonance on the harp and more theatrically portrayed the violent, physical aspects of the Bull. In a sense, these slides represent a fusion of extended pedal technique with narrative-based choreography. Schafer indeed referred to the menacing elements of this dance as “the movements of this animal and yourself.”<sup>28</sup>

Further revisions of this movement are seen in the final ink manuscript, particularly regarding the pedal slides. In a complicated passage that splits into three layers—two lines of bass octave pedal slides and interjections in the high register of the harp—Schafer had written arrows pointing to the pedal changes but often crossing visual lines. Understandably, Loman had found these markings confusing. She pasted her suggestions in red pencil over the score, explaining: “Murray—I found the pedal gliss easiest to learn written out this way—if you want to do them any other way—try to do them so that the rt. foot pedals can be on top & left on bottom—It may necessitate switching lines, such as 6/4 bar beginning of 4th line.”<sup>29</sup>

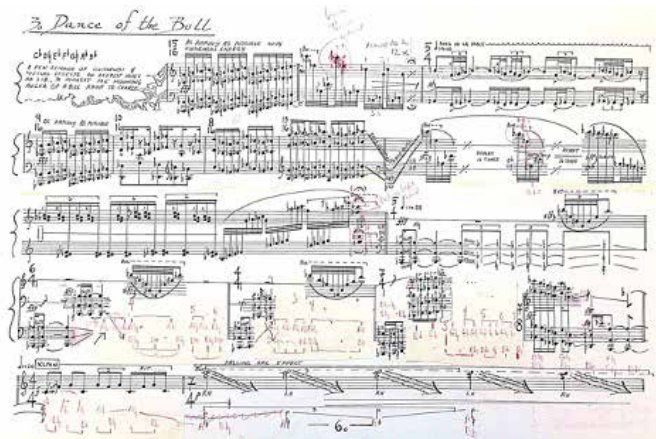


Fig. 11: Loman's Corrections for "Dance of the Bull" on the Final Ink Manuscript

One example of Schafer's compositional process can be seen in sketches for "Ariadne's Dance." In the story, Ariadne refreshes her memory of the labyrinth in dance form in order to share its design with Theseus and ensure his escape. Schafer sets this dance in alternating patterns of 7/8 and 6/8, with the harpist also playing ankle bells. Here, we see Takemitsu's early idea of using wrist bells re-envisioned by Schafer using ankle bells to

provide percussive material for aural and theatrical ends. In this movement, Schafer emphasizes the complexity of the labyrinth through contrapuntal layering of scalar fragments, registral displacement of lines, percussive counterpoint provided by ankle bells and bongos, and a kaleidoscopic shifting of accents through both lines of the harp material and percussion.

The design of this movement was further illuminated for this author with the discovery of three rhythmic diagrams penciled into the margin of one of the *Patria* drafts.<sup>30</sup> Curiously, these diagrams did not appear in any other archival materials available for *The Crown of Ariadne*. However, there is an irrefutable relationship between these diagrams and the rhythmic material of "Ariadne's Dance" from the solo suite. It is likely that Schafer had worked out these diagrams earlier, during the composition of the solo suite, but that those sketches did not survive or were not part of the donation to Library and Archives Canada.



Diagram 1

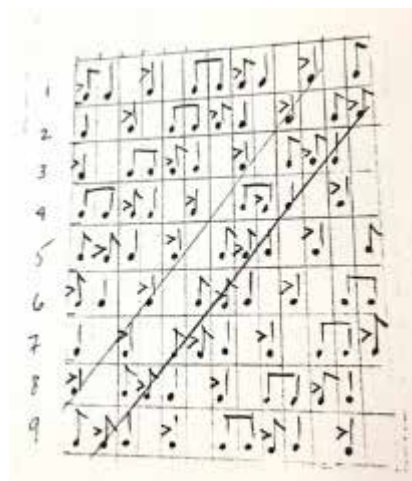


Diagram 2

28 Schafer and Loman Masterclass, July 25, 2011.

29 R. Murray Schafer, *The Crown of Ariadne*, final ink manuscript with corrections by Judy Loman, c. 1979, R. Murray Schafer fonds, MUS 85, accession 1977-7, Box 28, Folder 5, National Library of Canada, Ottawa, Ontario.

30 R. Murray Schafer, *Patria V: The Crown of Ariadne*, manuscript score, undated, R. Murray Schafer fonds, MUS 85, accession 1991-20, Box 12, Folder 106, National Library of Canada, Ottawa, Ontario.





Diagram 3

Fig. 12: Three Rhythmic Diagrams

For the first two diagrams, we observe nine rows and thirteen columns in which Schafer works through permutations of the thirteen-beat rhythm (7/8 + 6/8) that opens “Ariadne’s Dance”:

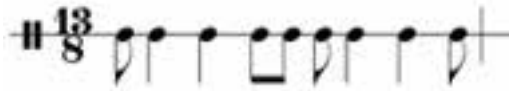


Fig. 13: Opening Rhythm from “Ariadne’s Dance”

In the diagrams, every square equals one eighth note, and thus a quarter-note value requires the space of two squares. While neither the solo suite nor the *Patria 5* drama are serial works, Schafer was fluent in serial techniques, having studied them with Peter Racine Fricker in London and used them in several of his previous works from the 1960s.<sup>31</sup> For clarity, it should be mentioned that Schafer does use an all-interval row in other works from the *Patria* cycle.<sup>32</sup> This technique plays a less significant function, however, in *Patria 5: The Crown of Ariadne*, which in its final version consists mostly of previously written material, including material from the solo harp suite and *Theseus*.<sup>33</sup>

These three diagrams reveal experimentation with serialized rhythm in “Ariadne’s Dance.” We note that the opening rhythm, disregarding accents, is non-retrogradable (i.e., the same whether read forwards or backwards). In an early manuscript for *Patria 4: The Crown of Ariadne* (before it became *Patria 5*), Schafer notes that he drew this rhythm from the music of solemn processions in

ancient Greece.<sup>34</sup> In the first row of Diagrams 1 and 2, Schafer writes out the complete opening rhythm, with accents, of “Ariadne’s Dance.” He then systematically works through permutations of the original rhythm in two different ways:

- (1) In Diagram 1, he begins each subsequent row starting from the last rhythmic value of the preceding row.
- (2) He reverses that process in Diagram 2, beginning row 2 with the second rhythmic value of the original row. He continues this pattern in row 3, beginning with the third rhythmic value of the original row, continuing this process through the last rhythmic value.<sup>35</sup>

Diagram 3, labeled “ACCENTS ONLY,” reveals an extraction of rhythmic patterns from the accents in Diagram 2. On the left side, Schafer labels each row in Diagram 3, identifying the systematic method behind his approach. To understand the results of Diagram 3, we look at the layering of accents in Diagram 2, beginning with the combination of rows 1–3, then 2–4, 3–5, and so on. In Schafer’s method, if an accent is present in any of the squares in Diagram 2, regardless of the note value (eighth or quarter) these are translated as eighth notes in Diagram 3. If an accent does not appear in a square of Diagram 2, it becomes an eighth rest in Diagram 3. Schafer only works through this process a total of seven times (hence, seven rows in Diagram 3), which relays a taste of serial procedure rather than an exhaustive calculation of all statistical combinations.

If we look at “Ariadne’s Dance” through the lens of lightly serialized rhythm, an intentional design becomes clear. From mm. 1–11, we hear the original rhythmic “row” repeated as an ostinato in the ankle bells. This row then provides a grounding rhythmic backbone for the harp entrance at bar 3. In the two contrapuntal lines played on the harp, the recognizable rhythmic row quickly becomes fragmented. This could be viewed as a musical representation—through overlapping melodic and rhythmic fragments of the original row interacting with the percussive ostinato—of Ariadne working through her memory of the labyrinth’s elaborate design.<sup>36</sup>

31 L. Brett Scott, *R. Murray Schafer: A Creative Life* (Lanham: The Rowman & Littlefield Publishing Group, Inc., 2019), 250.

32 Scott, *R. Murray Schafer*, 210.

33 Scott, *R. Murray Schafer*, 218.

34 R. Murray Schafer, *Patria IV: The Crown of Ariadne*, preface to the manuscript score, 1982. R. Murray Schafer fonds, MUS 85, accession 1991-20, Box 12, Folder 107, National Library of Canada, Ottawa, Ontario.

35 Gott, “Loman’s Lyre,” 54.

36 Gott, “Loman’s Lyre,” 56.

At m. 14, the rhythmic row defines the repeating D# in the bass register, layered with fragmentation of the first four rhythmic values from the row, now played by the ankle bells. The row becomes slightly distorted, through multiple metric shifts from mm. 14–21, but is still clearly present. At the entrance of the bongos in m. 22, the material initially seems unrecognizable. However, comparison between Diagram 3 and the bongo rhythm, beginning after the quarter rest in m. 22, reveals a direct correlation. The rhythm that appears in Diagram 3, created from the extraction of accents from Diagram 2, provides the exact rhythmic material for the bongos from mm. 22–28.



Fig. 14: Rhythm from Diagram 3 in “Ariadne’s Dance”

At m. 29, we hear a simple presentation of the generative rhythmic row, articulated in unison by the harp and ankle bells. By m. 30, however, contrapuntal complexity heightens the sense of aural drama in the harp lines. From mm. 30–32, we hear a tangled counterpoint of row permutations from Diagram 2 set against the original row in the ankle bells. Structurally, we can view this movement in ABA form, noting a relationship between each section and the three rhythmic diagrams. The A section (mm. 1–13) features the original row in ostinato as well as layered fragments of it, which appear related to the permutations of Diagram 1. From mm. 14–28, the B section is fully informed by the extracted accent pattern of Diagram 3. Finally, at the return of the A section (m. 29), Schafer layers complete statements of the rhythmic permutations from Diagram 2 over an ostinato of the original rhythmic row. Awareness of this movement’s architectural design connects many threads of influence, from Schafer’s playful, contrapuntal use of serial techniques to his larger theatrical goals.

From the earliest sketch to the final version of this movement, what remains consistent is the quarter tone tuning of four strings in the middle register of the harp, meant to imitate *moveable tones* that were integral to music theory of ancient Greece.<sup>37</sup> Schafer’s fascination with the mythology of Ariadne and Theseus, non-traditional tuning systems, and folk influences from Greece and Crete were all influenced by

his European travels in the 1950s, particularly his visit to the Palace of Minos in Crete.<sup>38</sup> In his autobiography, Schafer describes this as: “. . . a trip that was to have a profound effect on my future work, since Theseus, Ariadne, the Minotaur and the labyrinth were to invade my imagination and appear in several of my works.”<sup>39</sup>

The musical manifestation of his obsession with Ariadne’s character becomes clear in later drafts of “Ariadne Awakens” with the addition of new material that this author will refer to as the “Ariadne motif.” Referring to our earlier discussion about the revised pitch collection for this movement, we observe that the “Ariadne motif” is drawn from the stable fourth (C-F) and fifth intervals (C-G) within Schafer’s scale (C, D-flat, E-flat, F, G A, B).



Fig. 15: “Ariadne motif”

For Schafer, this material came to function as a Wagnerian *leitmotif*, unifying thematic material within *The Crown of Ariadne* but also appearing in many of his later works, including several string quartets (Nos. 5 and 9), *Theseus*, and throughout the *Patria* cycle.<sup>40</sup> Tracing the genesis of this motif requires a broader examination of material. In 1978, Schafer was simultaneously working on *The Crown of Ariadne* as a solo piece for Loman and formulating drafts for a large-scale dance drama based on the myth of Ariadne and Theseus for the evolving *Patria* cycle. Over a fifteen-year period of revision, what eventually became *Patria 5: The Crown of Ariadne*, began in 1978 as *Patria 4*. In an early manuscript of *Patria 4*, dated November–December 1978, Schafer reuses material from the solo harp suite, casting it as part of the larger music drama. The dates of these drafts confirm that both the solo suite and early versions of the *Patria* drama were prepared in the same period. To this author, the early addition of the Ariadne motif in evolving sketches of the harp suite reveals the compositional influence of the suite on Schafer’s other work. It is unique to observe a solo harp work deeply influencing the direction of a larger dramatic work and for a *leitmotivic* relationship to be clearly present from the solo harp suite through later string quartets and other works. These observations also align with Schafer’s complimentary opinion that his process with Loman had involved “two composers.”

Further evidence of Loman’s influence on Schafer can be seen through yet another unifying theme that was later added to both “Ariadne Awakens” and

37 R. Murray Schafer, *Patria IV: The Crown of Ariadne*, preface to the manuscript, 1982, R. Murray Schafer fonds, MUS 85, 1991-20, Box 12, Folder 107, National Library of Canada, Ottawa, Ontario.

38 Schafer, *My Life on Earth*, 45-48.

39 Schafer, *My Life on Earth*, 48.

40 Schafer, letter to the author, April 16, 2013.

“Labyrinth Dance.” This languorous theme also appears unexpectedly at the end of the first movement of the Concerto for Harp, written for Loman in 1987. Given that the concerto was written almost a decade after the solo suite, unrelated to the Ariadne mythology, the reappearance of this theme is fascinating. This author believes the theme to be a type of signature embodying the depth of Loman and Schafer’s creative collaboration. It seems like a thread weaving through the proverbial labyrinth that was the composer’s relationship with Loman as well as his lifelong quest to unravel the Ariadne mythology through his music, literature, and visual art.<sup>41</sup> Additionally, the theme itself clearly contains the pitches and shape of the Ariadne motif, further widening the lens of philosophical-musical-thematic connections among its various appearances.

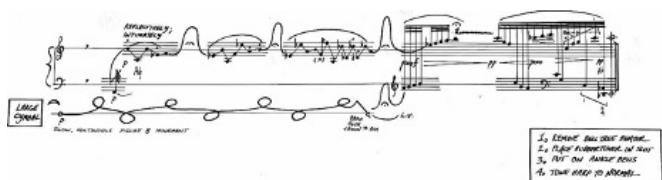


Fig. 16: Closing Theme of “Ariadne Awakens”

Just as Loman felt she had served as a “textbook” for Schafer, so too can examination of these materials be a resource for both performers and composers. Their collaboration demonstrates a curiosity on the part of both figures and a willingness to experiment until the desired vision is achieved. It also serves as an inspira-

tion for harpists to develop not only traditional technical mastery but to explore the harp as a limitless sonic palette. Their work illustrates the benefit of supporting consistent relationships and dialogue between harpists and composers (and harpist-composers)! From a financial perspective, the career of both figures is a testament to the enduring impact of government support for the creative arts, on both the federal and local levels. Over many years, both Schafer and Loman received several grants and awards through the Canada Council and the Ontario Arts Council for various projects. Finally, study of Schafer’s compositional process sheds light on the labyrinth of his boundless creativity. ■

### ABOUT THE AUTHOR



Photo by Agatha Rowland

American-Canadian harpist **Michelle Gott** enjoys a collaborative career in solo, chamber, orchestral, and interdisciplinary genres. She has subbed frequently with the major orchestras of the United States and Canada, including New York, Boston, St. Louis, Toronto, Ottawa, and others.

As a soloist, Ms. Gott has been featured at the National Arts Centre and the National Art Gallery in Ottawa, as well as with Symphony Nova Scotia and Ottawa ChamberFest. Ms. Gott received her training (BM, MM, and DMA) with Nancy Allen at the Juilliard School, where she was a recipient of the Peter Mennin Prize for Outstanding Leadership and Achievement in the Arts and the Richard F. French grant for her doctoral research on the music of R. Murray Schafer. For more information about her performances, creative projects, and teaching, please visit [www.michellegott.com](http://www.michellegott.com).

41 Gott, “Loman’s Lyre,” 79.



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# An Illegible Lullaby: The Harp Solo in Four Editions of Monteverdi's *L'Orfeo*

by Phoebe Durand-McDonnell  
Winner of the 2022 AHJ Collegiate Writers Award

In the over four hundred years since Claudio Monteverdi wrote *L'Orfeo: favola in musica*, harpists have accompanied Orfeo on his journey to the underworld. The harp solo in Act III is intended to represent Orfeo lulling the boatman Charon to sleep, allowing him to cross the river Styx. It extends over four octaves, rhetorically showing that Orfeo's musical prowess spans the gamut from his above-ground wedding celebration to Hades's underworld afterlife. *L'Orfeo* was premiered in Mantua in 1607, but the parts provided to the musicians have been lost. There is no manuscript of *L'Orfeo*: the earliest surviving versions were printed by Ricciardo Amadino in Venice in 1609 and 1615.<sup>1</sup> One constant in editions since Monteverdi's premiere in Mantua, however, is the confusion surrounding the harp solo. Early technical printing press errors, later historically uninformed misinterpretations, and typos abound, necessitating a systematic analysis and comparison of each error in the harp solo for a successful performance. After identifying errors or questions in each bar of the solo and comparing several editions, I will provide a new transcription that constitutes a workable edition for any harpist asked to perform the work. While historically informed performance practice might include elaboration on the original, the written material remains a good starting point.

Rather than analyze every edition of *L'Orfeo* since 1609, I have chosen to compare Amadino's 1609 and 1615 prints with modern editions by Gian Francesco Malipiero (1923) and Clifford Bartlett (1993).<sup>2</sup> Unlike those by Robert Eitner (1881) or Paul Hindemith (1954),<sup>3</sup> Malipiero's and Bartlett's editions both transcribe the work in its entirety, rather than in excerpts.<sup>4</sup> A complete review of all editions is a necessary and ongoing research project.

Tim Carter's 2010 article "Some Notes on the First Edition of Monteverdi's *Orfeo* (1609)" includes a helpful definition of editions that explains the relationship between the two Amadino printings:

An 'edition' is something set up typographically from scratch: there is only one edition of *Orfeo* printed in 1609. However, an edition can survive in different 'states' depending on changes that occur during its printing, normally by way of stop-press corrections or . . . of subsequent corrections (cancels or paste-overs, handwritten modifications, etc.) made prior to the edition's publications . . .

The two versions published by Amadino in Monteverdi's lifetime are filled with printing errors, typeset errors, and omissions. These include, for example, multiple errors in the *duo violini* and *cornetti* ritornellos in Act III, both of which are imitative and structurally similar to the harp solo that follows. Errors in these parts are, however, minimal in comparison to those in the harp part, which suggests that then, as now, publishers and non-harpist composers understood harp less well than they did other instruments. The result is that the harp solo in neither the 1609 nor the 1615 is playable as written; both printings include incomplete measures and obvious note errors, and there are numerous discrepancies between the two.

The problems in the earliest prints were perpetuated in later editions, including those of Malipiero and Bartlett. When Malipiero published his edition in 1923, part of a project editing the complete works of Monteverdi, he appears to have followed the 1609 edition as closely as possible, despite obvious errors. Malipiero's edition is a complete score of the opera, though with distinct problems such as misunderstood written and/or implied sharps and flats, or *ficta*, of which Malipiero was seemingly unaware when making editorial choices.

Clifford Bartlett's critical edition of *L'Orfeo* from 1993 exhibits a higher awareness of the problems from the Amadino prints, as evidenced by its extensive editorial comments throughout the score. This is especially the case with the harp solo, demonstrating its editorial challenges. Across 122 pages and three acts, Bartlett supplies thirty-five editorial notes to the *basso continuo*, the most of any part. However, in just three pages of the harp solo, there are eleven editorial notes, six of which are specifi-

1 Ricciardo Amadino: Venetian music printer, 1572–1621

2 See Claudio Monteverdi and Alessandro Striggio, *L'Orfeo: favola in musica*, ed. Gian Francesco Malipiero (London: Chester, 1923) and Claudio Monteverdi and Alessandro Striggio, *L'Orfeo: favola in musica*, ed. Clifford Bartlett (Redcroft [England]: King's Music, 1993). Gian Francesco Malipiero (1882–1973) was an Italian composer, musicologist, and editor; Clifford Bartlett (1939–2019) was an English editor of early music.

3 Jane Glover, "The Metamorphoses of 'Orfeo.'" *The Musical Times*, 116, no. 1584, 1975, 135–39. includes a good list of pre-twenty-first-century editions.

4 See Glover, "Metamorphosis," 135 and elsewhere, for a discussion of partial arrangements. The full score of the Eulenburg edition (2004) contains an error of Malipiero's. The 1958 Barenreiter edition is transposed and also riddled with errors. The Barenreiter 2012 edition is missing at least one sharp from the Amadino originals.

cally for the harp. Additionally, Bartlett includes a modern-notation inset of the solo highlighting an error—the only inset in the entire score. Bartlett’s assiduous attention to detail results in a harp solo that is playable, but still not entirely convincing, in ways I will elucidate further below.

In addition to perpetuating problems from the earliest editions, some twentieth-century editors had fundamental misapprehensions about the instrument itself, leading to additional errors. Monteverdi’s instrumentation specifies one “*arpa doppia*,” which is a chromatic seventeenth-century harp. The historical distance between Monteverdi’s orchestra and twentieth-century musicians creates some confusion. Even as late as 1959, Martha Gilreath’s work, “A Study in Seventeenth Century Orchestration,” includes this passage on the *L’Orfeo* harp solo: “. . . The ‘Arpa doppia’ is another problem, since the double harp was not invented until the beginning of the 19th century.”<sup>5</sup> The term *arpa doppia* here is directly translated from Italian to English as “double harp,” but Gilreath seems to be misinterpreting this as a “double-action” pedal harp, an instrument whose prototype was patented in 1810 and remains in use today. Malipiero also may have similarly misunderstood the term. Monteverdi’s *arpa doppia* of the seventeenth century was an entirely different instrument from the concert harps of today: it had no pedals and featured either two or three courses of strings.<sup>6</sup> Whichever multi-rowed harp was used, the number of discrepancies and ambiguities in the existing editions demonstrate the need for an analysis and reconstruction of the solo before it can be played on any instrument.

For modern musicians, reading the original Amadino prints can be difficult; from a visual standpoint, grand staves are not always connected by barlines, and notes do not always line up rhythmically. The prints were made on a printing press with movable type, and printers maximized the limited space of the press and supply of paper at the expense of vertical symmetry between the notes on two staves, even within a single measure. Because of the sometimes cramped, smudged, or otherwise vaguely printed notation, later editors were forced to draw their

own conclusions and posit suggestions based on what they believed they saw, as well as on historically informed intuitions concerning harmony, rhythm, and theoretical context. In Amadino’s typeset editions of 1609 (Fig. 1) and 1615 (Fig. 2), the harp solo begins on page 58, dramatically motivated by Orfeo’s vocal solo that immediately precedes it. It thus shares graphic space with the vocal line when it first appears. Reading page 58 from top to bottom, the harp part encompasses the first two of the five staves on the page. In this analysis, the term “right-hand” will be used for the upper staff of the harp part and “left-hand” for the lower staff, extrapolating from modern technique as well as contemporary iconography of baroque harpists. The third and fourth staves both represent Orfeo’s vocal part: the upper line is a skeletal version and the lower line is much more melismatic and elaborated, suggesting an improvisatory style. The score’s bottom staff is the continuo line, specified at the beginning of Act III as comprising *organo di legno* and *chitarrone*. Examples discussed are outlined in yellow, while measure numbers are in black, and clef changes and editorial comments specific only to one edition are in red.

The Act III harp solo is not an isolated event but is musically and dramatically integrated into the larger scene. We can see this in Monteverdi’s harmonic and rhythmic transitions between Orfeo’s vocal solo and the beginning of the subsequent harp ritornello. Harmonically, Orfeo’s simple vocal line ends on A on the downbeat of measure 4,<sup>7</sup> and the corresponding ornamented line ends on an F#. Though the accompanying *basso continuo* line has no printed figures, we understand through harmonic context that the cadence is a D Major chord on the downbeat of measure 4. The harp solo then begins in the first mode, or a D minor tonality, the *organo* presumably either holding an open fifth of D and A or changing from a major to a minor chord once the harp begins. The harp solo is similarly integrated into the larger rhythmic context. In the 1609 edition, the second beat of the harp solo treble staff is a sixteenth rest above the fourth line of the staff, followed by an eighth rest above the middle line, and a sixteenth rest above the second line. In the 1615 print this last sixteenth rest was moved to the first line. The value of the rests remains unchanged in the second printing, but the placement on different lines is a good example of minor changes that typesetters made within the same press.

5 Martha Jane Gilreath, “A Study in Seventeenth Century Orchestration” (Honor Thesis, Women’s College of the University of North Carolina, 1959), 92. [http://libres.uncg.edu/ir/uncg/f/gilreath\\_martha\\_1959.pdf](http://libres.uncg.edu/ir/uncg/f/gilreath_martha_1959.pdf).

6 There are at least two possibilities for Monteverdi’s *arpa doppia*. The first is a harp with two (double, *doppia*) rows of strings, either parallel or crossed; one row is diatonic and the other is chromatic. The Spanish cross-strung harp is called *arpa de dos ordenes*, though it is possible it was also known as *arpa doppia*. The second option is a harp with three parallel rows of strings, for which the term *arpa doppia* was also used. The outer two rows were tuned diatonically (doubling every note, hence *doppia*), with the inner row tuned chromatically. This harp was fully chromatic and used as a continuo and solo instrument until the end of the eighteenth century. The chromatic capabilities include separate strings which can be tuned to D# and E#, and A# and B#, and allowed for tuning in different temperaments.

7 In this analysis, measure numbers begin at Bartlett’s measure 130, which is the entrance of Orfeo’s solo after the cornetti ritornello. Because the 1609, 1615, and Malipiero editions are missing bar numbers, I will call Bartlett’s measure 130 “measure 1” as it is the first measure that is relevant to this analysis. This is also where the *arpa doppia* is marked in the 1609 and 1615 editions. The harp ritornello is therefore “measure 14.”

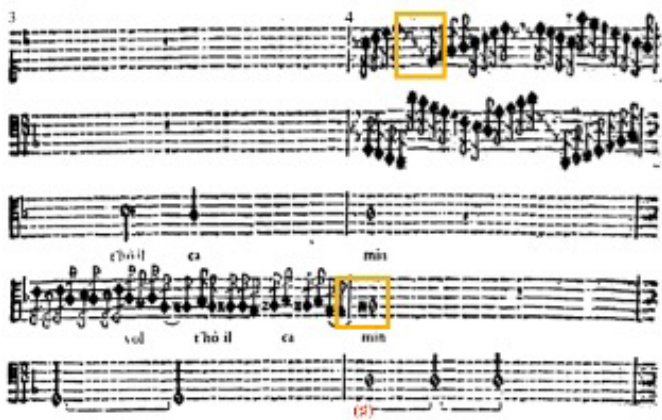


Fig. 1: 1609, mm. 3–4. From the top down, the first two systems are the harp part, the third is the unornamented vocal line (ends on A), the fourth is the ornamented vocal line, and the bottom system is the bass/continuo. The ornamented line finishes on F#, which implies a D major chord on the first beat of the continuo in m. 4. The harp uses C1 and F4 clefs, and the third rest in the upper yellow box is on the second line of the staff. Although they appear to line up vertically, the right hand enters on the second sixteenth note of beat one, and the left hand enters on the second sixteenth note of beat two.

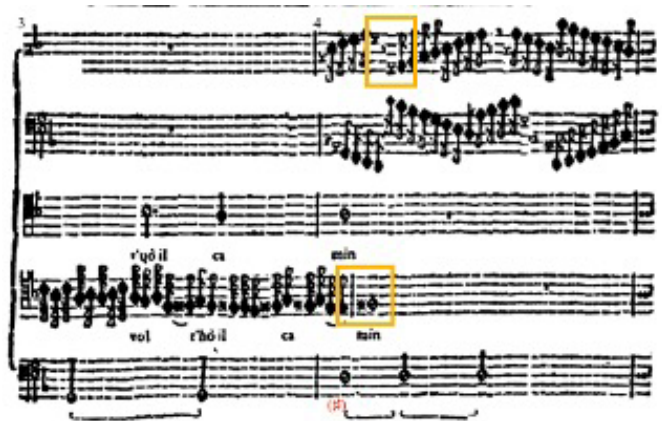


Fig. 2: 1615, mm. 3–4. The systems are arranged in the same manner as in 1609 (Fig. 1), but the third rest in the yellow box is on the first line of the staff.

Besides decisions about what is represented in the score, editors make decisions about things not included in the original score but that were part of standard performance convention. Decisions concerning *ficta*, or the use of accidentals in performance, present particular challenges because they must be inferred from context. For example, raising a minor third by half a step in a final cadence was a common performance choice but is not always explicitly indicated. Malipiero's written realization of the vocal cadence in measure 4 not only includes the raised third indicated in the early prints, but also includes optional sharps to every F the harp plays in that measure (Fig. 3). This choice could have been based on the F# of the ornamented vocal line, or it may have been that Malipiero read the sixteenth rest on the first line of the 1615 edition as a sharp. In Malipiero's edition, the first F# in the descending bass line is printed next to the note.

All other sharps are parenthetical, i.e., recommended yet optional. Because there are no parentheses around the first F, Malipiero must have believed that the sixteenth rest in the 1615 edition was a #. It is unlikely that Monteverdi intended for any of the harp Fs to be sharp in this measure; they are not printed with sharps in either of the Amadino editions, and two contrary motion scales from D–D including both B $\flat$  (unaltered from the key signature) and F# are harmonically unacceptable for this era of music. In order to play the solo convincingly, errors such as this must be corrected or reinterpreted in a way that makes harmonic as well as rhetorical and historical sense.

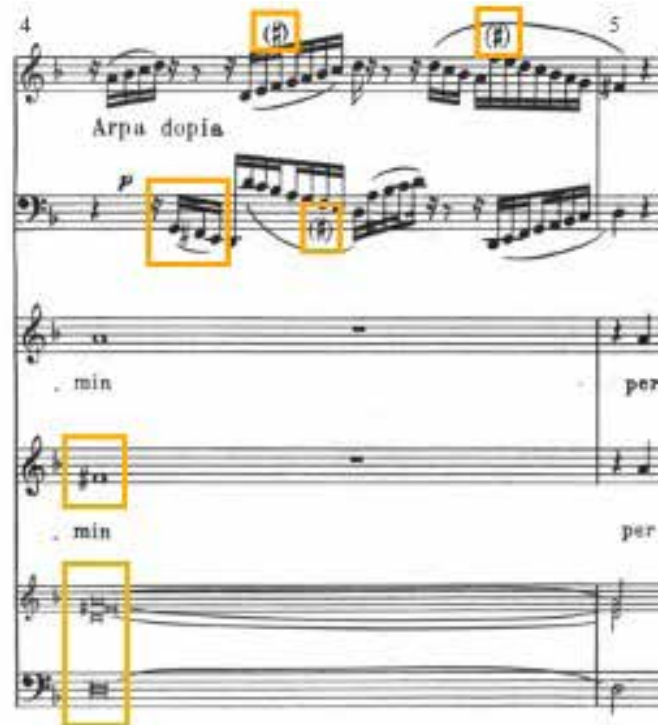


Fig. 3: Malipiero, m. 4. An F# is added to the realization. Parenthetical, optional #s are printed above all Fs except for the first one in the left hand, which is not parenthetical and is not in either of the Amadino prints.

Bartlett, for his part, follows Amadino's score note for note with no added *ficta*, although he adds a # sign below the continuo bassline as a courtesy to the player (Fig. 4).<sup>8</sup>

<sup>8</sup> Figures such as sharps, flats, or numbers can be included or excluded from a continuo line at the composer/editor's discretion.





Fig. 4: Bartlett, m. 4. The # indication is included as figured bass. All Fs are ♯ in both hands of the harp solo.

Typos are one source of errors in the early prints, caused by technical issues and human misjudgment. Typos in measure 9 of the two Amadino printings create both harmonic and rhythmic conundrums. The 1609 edition is printed in such a way that the first treble note is on beat 1 (Fig. 5). The bass D enters with the treble C and the downwards treble scale finishes on a D with the bass C, creating an improbable dissonance. Meanwhile, the rests in the middle of the bar could be read as eighth-eighth-sixteenth, which would mean that the measure contains the correct number of beats; it could also be read as sixteenth (slightly misprinted)-eighth-sixteenth, meaning that the measure is missing one-sixteenth of a beat. The right hand is missing a bar line between measures 9–10. Amadino, Malipiero, and Bartlett all resolve this rhythmic conundrum differently, as discussed below.



Fig. 5: 1609, m. 9, C1 and F4 clefs. The first note is on beat 1. There are rests in the middle of the bar and there is a bar line missing.

The 1615 edition resolves the harmonic conundrum in measure 9 by adding a sixteenth rest on beat 1, so the treble scale begins on the second sixteenth note of the beat, as every consecutive entrance does (Fig. 6). In this edition, a bar line has been added in the treble clef, and the clef itself has been changed from C1 to G2. The written B♭ in the treble of measure 9 is the highest note in the harp part, and the G2 clef facilitates reading music for two hands

moving in contrary motion. This works well from a harmonic point of view. The bar line was likely added to clarify rhythm for the ascending scale that begins on an offbeat.

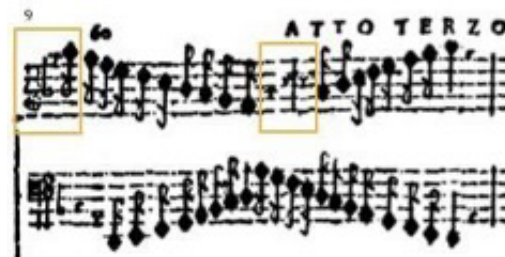


Fig. 6: 1615, m. 9. G2 and F4 clefs. There is an added sixteenth rest at the start of the measure and an added bar line in the treble clef.

Modern editions reflect the inconsistency of the original Amadino editions. For instance, Malipiero followed the 1609 edition and did not add the sixteenth rest on beat 1, perpetuating the original harmonic abnormality (Fig. 7). To rationalize this rhythmically, he adds a sixteenth rest on beat 3. A 2004 edition by Eulenburg follows the same pattern. Bartlett's version adds the sixteenth rest on beat 1, and the rests in the middle of the bar are sixteenth-eighth-sixteenth (Fig. 8). This works harmonically as well as rhythmically and is closer to the 1615 edition.

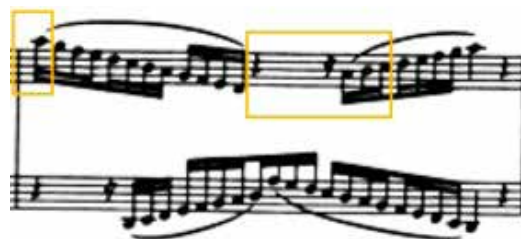


Fig. 7: Malipiero, m. 9. There is a sixteenth rest on beat 3 instead of beat 1, creating a harmonic abnormality between the descending and ascending scales on beats 1 and 2.



Fig. 8: Bartlett, 9. There is a sixteenth rest on beat 1, and sixteenth-eighth-sixteenth rests in the middle of the bar.

The 1609 edition was printed with two mistakes in the second bar of the ritornello (measure 15): a slur between D and E at the top of the staff, and a sixteenth note on the first D in the bass clef instead of a thirty-second note (Fig. 9). The latter is obviously a rhythmic error. The slur mistake is more complicated, because the following descending scale finishes on an F♯ (which was printed twice, with a tie) though the bass note is C, leaving a harmonic conflict.

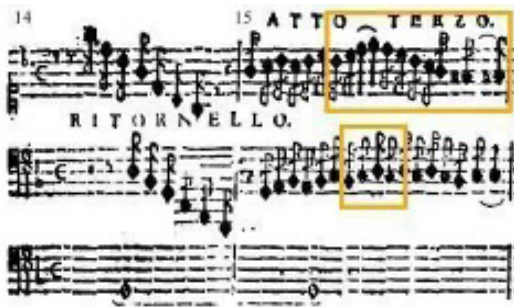


Fig. 9: 1609, mm. 14-15. The harp solo uses C1 and F4 clefs. There is a slurred D-E in the right hand, and a descending scale finishing on F# against the left hand C. The printed left hand D is a sixteenth rather than a thirty-second note.

The 1615 edition corrected the slur to a tie (Fig. 10), connecting D-D and the following scale. The F# remains, but the scale finishes on a more harmonically proper E. The bass rhythm was also corrected to uniform thirty-second notes. Throughout the 1615 edition, the clefs have been changed. Here, the ritornello begins with F5 for the first descending arpeggio on the bass staff, and changes to F4 in the next measure.



Fig. 10: 1615, mm. 14-15. The harp solo uses C1 and F5 clefs in m. 14, and changes to F4 in m. 15. The tie in the right hand is corrected to D-D, and the descending scale finishes on an E against the left hand C. There are continuous thirty-second notes in the left hand.

Malipiero corrected the bass rhythm as well as the tied D/E (Fig. 11.1) and added a footnote to show the original 1609 rhythmic typo (Fig. 11.2). Malipiero made the F natural instead of adding a sharp as Amadino does in both his prints.

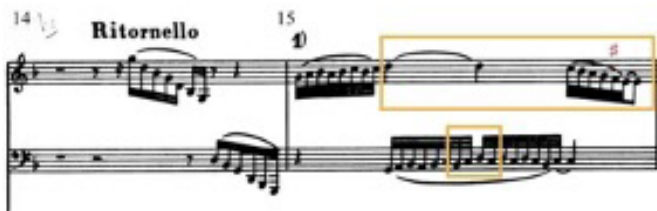


Fig. 11.1: Malipiero, mm. 14-15. The descending scale omits the F# from Amadino.



Fig. 11.2: Malipiero's footnote explaining the 1609 error.

Bartlett's score follows the 1615 edits (Fig. 12.1):

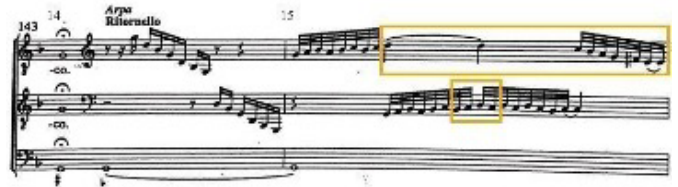


Fig. 12.1: Bartlett, mm. 14-15.



Fig. 12.2: Bartlett's inset explaining the 1609 error.

Human error is not the only cause for mistakes in the scores: machine error counts for some as well. For example, in both the 1609 and 1615 editions, there appears to have been a slight technical error with the printing press in the high Eb's in measures 16-17 (Fig. 13 and 14), as some of the flats are clearly flats and some appear as circles with no stem.<sup>9</sup> Here, there is a written out *groppo*, or cadential trill, and we can assume that the Es are intended to be Eb's throughout measure 16 and the downbeat of measure 17. In both the 1609 and 1615 editions there is a clearly printed ♭ on the lowest C in the bass in measure 17. In the 1609 edition, this note is a C♯. In the 1615 edition, it could easily be read as a B, even though the measure outlines C-minor. This is an obvious typo that seems unlikely to have gone unnoticed when reassembling the typeset in 1615, as C♭ is an uncommon note. Another point of interest is the very different staff lines above this note—the lines are disjointed from the rest of the staff, and the individual type piece itself, containing a flatted note two ledger lines below the staff, could not have been used within an F4/bass clef *except* to denote a C♭, though it could have been used with a G2 clef as an A♭ or with a C3 clef as a B♭.

9 The 1615 edition was not a facsimile but printed in the same press from a new engraving. This negates the possibility of "misprinted" flats missing the stems by virtue of being a facsimile reproduction.

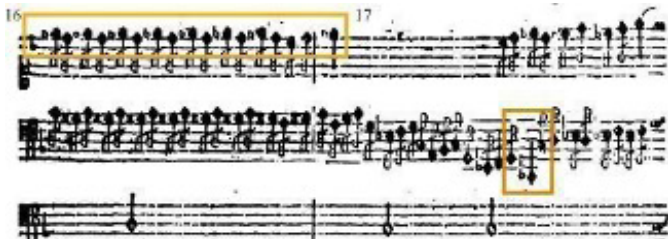


Fig. 13: 1609, mm. 16–17. A technical printing press error caused some high Eb's in m. 16 to appear as circles rather than flats. There is a low C♯ printed in m. 17.

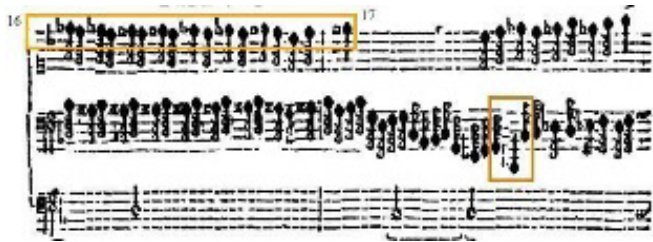


Fig. 14: 1615, mm. 16–17. There is the same technical issue on high Eb, and the same printed ♯ on the lowest note.

In the first half of measure 17, both Malipiero and Bartlett keep the high Eb and amend the lowest note to a C♯—a logical correction. Due to differing notation practices, Malipiero assumes that the flat carries over through the measure (Fig. 15) while Bartlett adds the same complementary Eb's as in the earlier editions (Fig. 16).



Fig. 15: Malipiero, m. 17. The high Eb carries through the measure and the lowest note is a C♯.



Fig. 16: Bartlett, m. 17. The high Eb is reprinted at the end of the bar as an Eb instead of carrying through the measure; the lowest note is a C♯.

The second half of measure 17 has yet another inconsistency with flats. In both of Amadino's editions the printer added a flat to every E except for the final E in the left hand (Fig. 17 and 18). The lack of a final flat appears to be a misprint for several reasons. The first is the most obvious: the

line is a direct imitation of the right-hand line, which has a flat on every E. This is also cadentially flawed: the passage finishes with a trill on G and F that descends to Eb and finally ends on F. Harmonically, if the E were to be raised to a natural anywhere in this section, it would be on the E before the last F to act as a leading tone, and yet Amadino makes the final E an Eb instead of a leading tone E♮. However, there could be a more practical reason behind the missing ♭—the last four notes in the left hand appear to be one block, in a commonly used musical figure. The ♭ before those four notes is printed from a wood block without staff lines, so perhaps there were simply no more Eb wood blocks that could be used for the last two Es in the system.

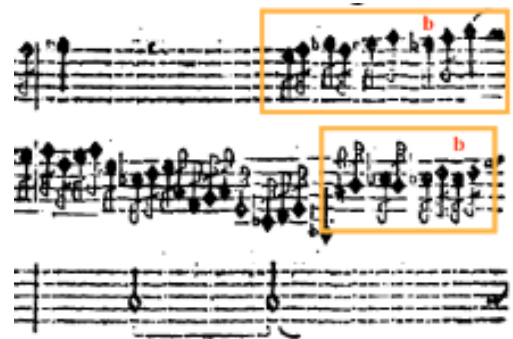


Fig. 17: 1609, m. 17, with C1 and F4 clefs. The right hand is imitated by the left hand, and red flats have been added to show where the ♭ was included in the right hand and omitted in the left hand.

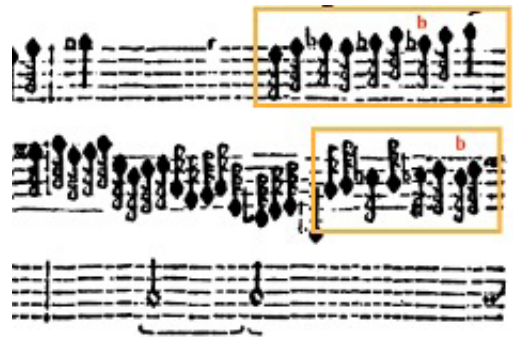


Fig. 18: 1615, m. 17, with C1 and F4 clefs, is the same as the 1609 printing (Fig. 17).



Fig. 19: Malipiero, m. 17. The first Eb's in each measure carry through the rest of the measure.



Malipiero corrects this with his technique of carrying the accidentals through a measure (Fig. 19), while Bartlett accepts this oddity as fact and copies Amadino's measure note for note (Fig. 20). A prudent approach to transcriptions can be to leave a score as close to the original as possible, especially in the context of early music, where improvisation and individual interpretation are believed to be historically informed performance practice.



Fig. 20: Bartlett, m. 17 has exactly the same use of flats as Amadino, including the unlikely E without a  $b$  in the left hand.

In both the 1609 (Fig. 21) and 1615 (Fig. 22) editions, the third beat in the right hand of measure 17 has been printed as sixteenth notes E-C $\flat$ -D-E, eighth rest, sixteenth notes D-B $\flat$ -C-D. The first of these groups of four notes must be incorrect, purely from a harmonic point of view. That this mistake is in both editions suggests that the 1609 typesetter placed the notes one third lower than intended and that the 1615 typesetter left out—either unintentionally or to conserve valuable printing space—a change to a G2 clef for that beat. Had this error occurred only in the 1615 edition, where the bass clef switches between F4 and F5 four times, it would have been less remarkable and more easily explained as yet another clef irregularity. More likely, the four notes were on one wood block, and the printer simply didn't have a block of the same pattern with a flat a third higher and used what they had at hand.



Fig. 21: 1609, second half of m. 17. C1 and F4 clefs includes an erroneous C $\sharp$  (or a missing clef change).



Fig. 22: 1615, second half of m. 17 is the same as the 1609 printing (Fig. 21).

Malipiero and Bartlett both logically corrected the notes to G-E $\flat$ -F-G.

The final three bars of the *arpa doppia* solo are slightly different in all four editions. In the 1609 (Fig. 23) and 1615 (Fig. 24) editions, the first entrance of the right hand in measure 18 consists of the sixteenth notes D-E $\flat$ -F-G, though in every following instance of the same pattern in both hands, the E is E $\flat$ , as shown. In the next measure (m. 19), the right hand adds an F $\sharp$  to the same pattern, as a leading tone into the trill. This makes a very unusual and very interesting augmented second between the E $\flat$  and F $\sharp$ . This is quite deliberate in comparison with the previous four iterations of the same pattern and was used in both of Amadino's prints.



Fig. 23: 1609, mm. 17–20. The right hand entrance in m. 18 is missing an E $\flat$ . The left hand and next right-hand entrances include the E $\flat$ . The right hand entrance in m. 19 includes an F $\sharp$ .



Fig. 24: 1615, mm. 17–20, C1 and F4/F5 clefs. The right hand entrance in m. 18 is missing an E $\flat$ . The left hand and next right hand entrances include the E $\flat$ . The right hand entrance in m. 19 includes an F $\sharp$ .

At the entrance of the right hand in measure 18, Malipiero adds an optional flat (E) and sharp (F) above the staff, as well as an optional sharp for the left hand (F) in the immediately following imitation (Fig. 25). The optional sharps continue, though Malipiero appears to have been less convinced about adding the descending F $\sharp$ -E $\flat$  movement in the left hand, as he puts those in parentheses. Malipiero is the only editor who suggests the possibility of F $\sharp$ s in the descending left hand, which creates an augmented 2nd between the F $\sharp$  and E $\flat$ . Bizarrely, the second parenthetical  $\sharp$  is above the written E $\flat$ . This must be an editorial placement mistake, as it should be a direct repeat of the previous pattern.

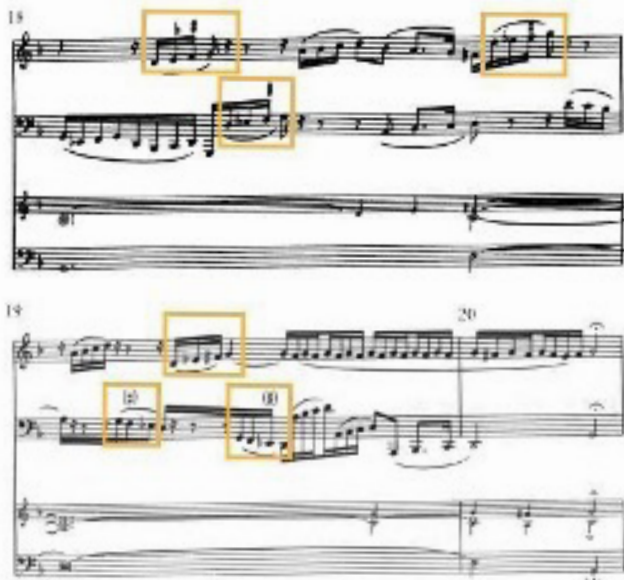


Fig. 25: Malipiero, mm. 18–20. In measure 18, optional and inconsistent  $\flat$  and  $\sharp$  signs are above the ascending patterns. In m. 19, parenthetical  $\sharp$  signs are above the descending patterns. The second parenthetical  $\sharp$  is misplaced above a printed E $\flat$ .

Bartlett follows the 1609 edition note for note, with the minor addition of an optional E $\flat$  in the right-hand entrance at measure 18 (Fig. 26).



Fig. 26: Bartlett, mm. 18–20. There is an optional (above the staff) E $\flat$  in m. 18.

The 1615 edition is the only edition missing a note in measure 19. In the middle of the bar, the descending figure from G–D is missing the final D. The 1609 edition clearly includes the lowest D (Fig. 27), while in the 1615 edition it appears to have been replaced by an unnecessary barline (Fig. 28).

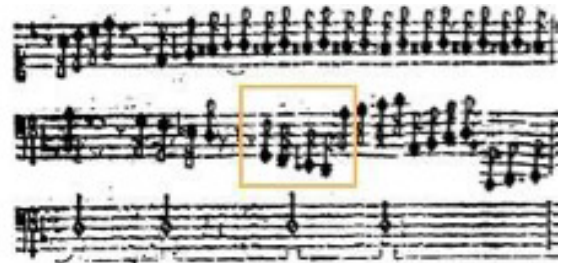


Fig. 27: 1609, m. 19. There is a descending G-F-E $\flat$ -D in the left hand.

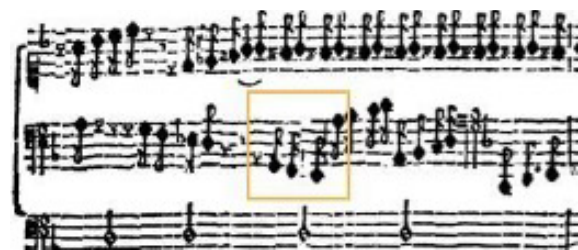


Fig. 28: 1615, m. 19. Descending G-F-E $\flat$  and added bar line in the left hand, missing low D.

Considering the technical challenges of the moveable type printing press as well as the quality of modern scans, it is sometimes difficult to discern whether some “errors” are true errors or simply hard to read.<sup>10</sup> The ascending

<sup>10</sup> The original thesis version of this article was written during the COVID-19 pandemic, between July 2020 and January 2021. Access to physical copies of Monteverdi’s editions was not possible, with high resolution scans the next best solution. I look forward to editing this work in the coming years when European museums and libraries are once again open to researchers.



figure on the final beat of measures 19–20 in the bass clef is one example: in 1609 this is clearly an eighth note A, dotted-eighth note B, eighth note C, half note D, cadencing on half note G (Fig. 29). In the 1615 edition the rhythm remains the same (Fig. 30). However, the notes appear to be B-C-D-D-E, which would be highly unlikely for a final cadence to G. The last three notes of measure 19 can feasibly be read as A-B-C-D, considering the edition as a whole; ledger lines below the bass clef are consistently unclear. The final “E” is obviously a typo, and it can be inferred that the editor and/or typesetter simply forgot to add an F4 clef in that final measure, as in measure 17.



Fig. 29: 1609, mm. 19–20, C1 and F4 clefs. The final three notes of m. 19 are A-B-C and the two half notes in m. 20 are D and G.



Fig. 30: 1615, mm. 19–20, C1 and F4/F5 clefs. The final three notes of m. 19 are unclear but appear to be B-C-D; the two half notes in m. 20 are D and E. There is a missing F4 clef before the final note.

Both Malipiero (Fig. 31) and Bartlett (Fig. 32) follow the 1609 edition note for note in the final cadence. Malipiero, however, leaves a B $\flat$  in the continuo realization on the final G for a cadence to G minor, when it would most likely have been played as a B $\natural$  for a final G major chord. Bartlett includes a # sign in the figured bass for the final chord, which is more historically accurate.<sup>11</sup>

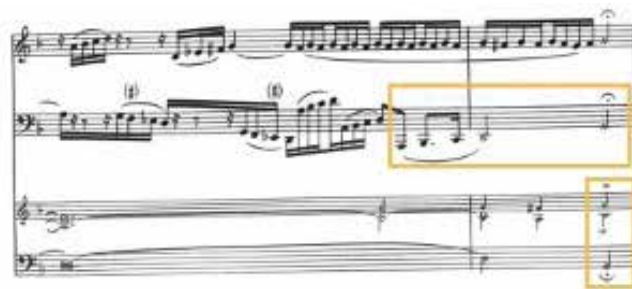


Fig. 31: Malipiero, mm. 19–20. The last three notes of m. 19 are A-B-C, and the two half notes in m. 20 are D and G. Malipiero chooses a minor third in the continuo realization for a G minor final harmony.



Fig. 32: Bartlett, mm. 19–20 is the same as the 1609 printing and Malipiero, with an added # sign in the figured bass.

Ricciardo Amadino printed both the 1609 and 1615 editions at his Venice press. It is not known if Amadino was copying from an autograph by Monteverdi or from materials left from the 1607 production. As Amadino was a specialist in musical printing, it seems unlikely that he would not have known the technical and chromatic capabilities of the *arpa doppia*, an instrument used quite a lot in sixteenth and seventeenth centuries in Italy, especially with regards to seemingly obvious *ficta* that were altered or omitted.

<sup>11</sup> In seventeenth century prints, a sharp refers to raising a note by a half step, whether from  $\flat$ - $\natural$  or  $\natural$ - $\sharp$ . Bartlett follows this practice to indicate the harmony includes B $\sharp$ , for a final harmony of G Major.



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Apart from technical comparisons among editions, there are other avenues to explore in relation to *L'Orfeo* and its harp writing. One is the musical analysis of the solo rather than this technical one; in a time when improvisation was expected, would the solo be played as written? Modern harpists today know the tradition of making new arrangements of cadenzas, from Tchaikovsky's *Nutcracker* and Ravel's *Tzigane* to Owens's, Grandjany's, and Salzedo's cadenzas for Handel's harp concerto. What has really changed, other than notation and performance practice?

In this paper, I have focused on a comparative analysis of a very specific twenty measures, from four selected editions. Based on my comparison of these editions as well as my experience with historical harps and early music, the following edition is my own. I have chosen to write *alla breve*, with eight quarter notes per bar, until the ritornello, so that my edition can be played in conjunction with Amadino's, Malipiero's, or Bartlett's scores. ■

Harp Solo from Monteverdi's *L'Orfeo*  
Arr. Phoebe Durand-McDonnell, 2020

4 *Ad libitum* 5  
6  
7 8 9  
14 Ritornello  
<- 4 bars Orfeo ->  
<- 4 bars Orfeo ->

Fig. 33.1: Harp Solo from Monteverdi's *L'Orfeo*. Arr. Phoebe Durand-McDonnell, 2020

15  
16  
17  
18  
19  
20 *tr* 21

Fig. 33.1 cont.

## ABOUT THE AUTHOR



**Phoebe Durand-McDonnell** earned a BM in harp performance at Oberlin Conservatory '19, studying with Yolanda Kondonassis. While at Oberlin, Phoebe discovered a deep love for early music and historical harps, and in 2019 received a Fulbright Research grant to study historical harp with Dr. Maria Christina Cleary at the Haute

École de Musique Genève (HEM) in Geneva, Switzerland. Phoebe received her first MA in *interprétation spécialisée, pratique des instruments historiques* in 2021 from HEM, with intensive study on medieval and renaissance single- and double-rowed harps, Spanish *arpa de dos ordenes*, baroque *arpa doppia*, and the *harpe organisée*, or single-action pedal harp. In the fall of 2022, Phoebe will begin an MA in musicology at Dalhousie University in Halifax, Canada.

# A Tribute to Marcel Grandjany from the Members of His First Juilliard Class

*First printed in the American Harp Journal, Spring 1967, on the occasion of Mr. Grandjany's seventy-fifth birthday*

I am honored to have been a member of Mr. Grandjany's first class of students at Juilliard. I had always wanted to go to France to study with him. When he came to Mills College for the summer session of 1938 it offered me the first opportunity to work with him. When shortly afterward I received the good news of his Juilliard appointment, I immediately dropped my college studies, even though it was just after first mid-terms, and went to New York to be a part of his class.

To me Mr. Grandjany has been almost a saint. There is a spiritual quality about him which makes me feel reverent in his presence. Even thinking about him always brings a feeling of great humility. His superior training and musicianship plus heartfelt deep feeling which is so evident in his playing will always be my inspiration. His dedication to music and the harp, not to mention his personal warmth, are rare indeed. My greatest hope is that somehow I may be able to pass some of his precious heritage on to others.

— Anne Everingham Adams

The fall of 1938 found me at Northwestern University engaged in the routine of enrollment and working out the curriculum for the semester. That I would soon be going to New York had never entered my mind. During the summer my father had been in New York on business and had talked with Mr. Grandjany about future lessons. Understandably he was most impressed. When the announcement came that Mr. Grandjany was to be on the faculty at Juilliard, the course of my life changed.

It is with real appreciation that I look back on the ensuing four years that I spent under his tutelage. His patience and understanding were boundless as he labored to make musicians and harpists of us all. I wish I could say that none of us ever let him down. However, the one fact that has always remained constant is that he has never let us down.

— Miriam Lickert Dunn

The *Journal* has asked me to write something about Mr. Grandjany and the first harp class at Juilliard. Twenty-nine years ago is a long time to remember details; however, two things stand out in my mind: the excitement in the anticipation of having a chance to play Mr. Grandjany's arrangements in an ensemble class under his personal direction, and, eventually, the fun we had working together on challenging material.

We were six eager beavers feeling the responsibility of being a credit to Mr. Grandjany in hopes that this class would continue and grow in years to come. The spirit extended beyond that of cooperation. There was something to learn from everyone in the group. Out of loyalty to Mr. Grandjany there developed a willingness to help each other and a sympathetic understanding of the problems of others, especially at exam time.



Marcel Grandjany with students, courtesy BYU Archives.

And finally, lasting friendships. Geographical relocations have separated the group. Some who teach presently look back to that first year at Juilliard as the beginning of a long and happy association both with Mr. Grandjany and friends from the harp class, and to a sharing of many valuable ideas.

— Rosemary Evans Hinman

Everyone's life is made up of a series of experiences. Each helps to influence the next. One experience that stands out most vividly in my memory is that of my musical life at Juilliard and my days with Marcel Grandjany.

The privilege of studying with such a rare human being was indeed a great one for me. He had dedication, kindness, simplicity, and patience with my musical shortcomings. All of these things helped make me aware that a true teacher like Mr. Grandjany is a master, not only of music but of life.

— Berma G. Small

Marcel Grandjany! What can you say about the one person who has influenced your life more than anyone else? His patience, sympathy, encouragement, and understanding border on the superhuman. You felt that he was interested in you, and eager to help you in every way possible. When I walked into room 604 that first day in October 1938 we immediately found that we could not communicate. I was fresh from the Deep South and spoke English with an accent incomprehensible to him. I shall never forget the look in his face. College study of Eighteenth Century French Literature had not prepared me for a flood of Parisian French, either. So the weeks went by with much muttering and mumbling in our respective tongues. We were both learning to speak English as it is spoken in New York. Just before the spring holiday Mr. G. and I had our first chat in English, about the state of the weather in Atlanta! But it is not always necessary to use speech to communicate. During every moment of every lesson you were conscious of infinite patience and the desire to help *you*. After all these years I feel, I know, that whatever success I have achieved as a teacher, I owe entirely to Mr. G.

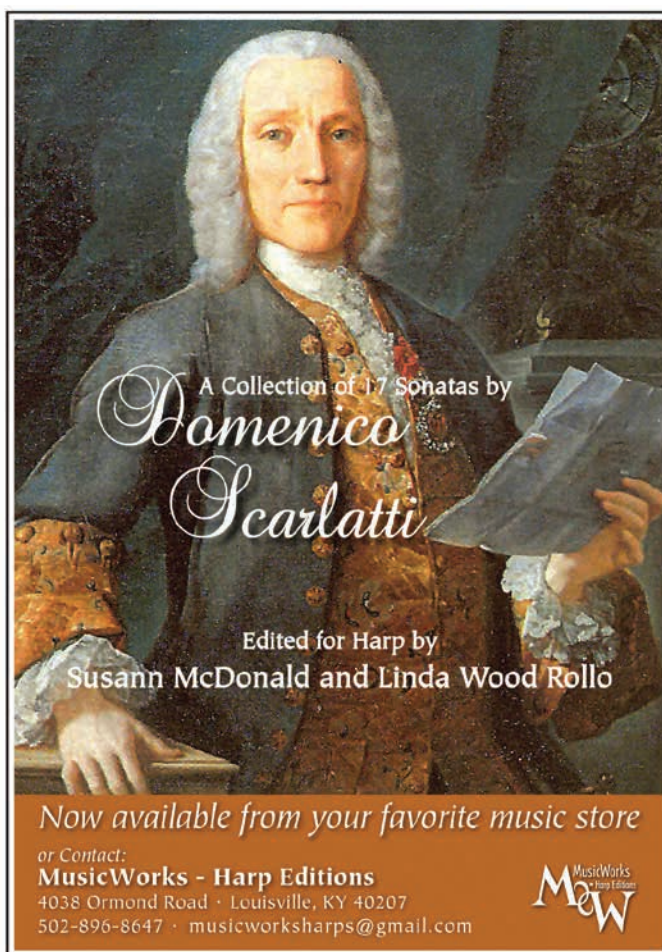
— Lucien Thomson

In the fall of 1939 I was awarded scholarships at both the Curtis Institute and at Juilliard. The Curtis award came first, and after three lessons there I received notice that I had been given a fellowship at the Juilliard Graduate School. From my earliest childhood, having heard my father, a pupil of the great Schuecker, speak of Mr. Grandjany as a great artist, I naturally had a very great respect for him long before I took my first lesson.

Aside from his great art, which was an inspiration for all of us in that first class at Juilliard, he gave us much, much more than lessons to improve our technique, sound, etc. We realized from the way he played, the way he talked to us, encouraged us by his kindness and patience with us, that here was an artist who cared. He cared so very much, for himself and for each of us, that while we were playing it was more important than anything else in life that every note be played cleanly and that we play with great love and devotion to the music and the ideas of the composer who wrote it.

But perhaps the greatest aspect of his teaching was the example he set for us. For when Mr. Grandjany walks out on the stage, he comes out as a humble servant of the music he plays, and with love and truth and beauty of sound gives us great music played by a sublime artist.

— Assunta Dell'Aquila ■



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# In Memoriam: Molly Endress Hahn

August 26, 1929–May 11, 2022

By Pamela Hahn

Molly Hahn came from a family in which learning to read music was expected. Her mother was a piano teacher in Northeast Ohio, so Molly's exposure to notes and music started early. When she was six, her mother and grandmother decided she should learn to play the harp. A Lyon & Healy Style 12 soon arrived, a harp teacher was found, and lessons began. Molly studied harp with Martha Dalton and then with Lucy Lewis at Oberlin College. She continued her studies with Alice Chalifoux in Cleveland and in Camden, ME.

Molly married Daniel Hahn in 1953 and followed him first to Philadelphia and then to Fredericksburg, MD. She was an active orchestral harpist (Main Line Orchestra, Altoona Symphony), chamber musician, and teacher. Molly served the American Harp Society as president, vice-president, chapter president, conference co-chair, regional director, and human relations committee chair. She fulfilled all these roles with grace and passion. The AHS awarded her their Lifetime Achievement Award in 2011.

Molly's student and friend M.J. D'Arville shared some memories of work and life with Molly:

Molly Hahn came into my life when I was seventeen years old and a beginning harp student. Over the next forty-eight years, she became much more than a harp teacher. She was my mentor, my counselor, my second mother and my friend.

Molly's boundless energy was amazing! When I visited her and Dan in the beautiful house they designed and built in Maine, she took me kayaking. I was in my forties and thirty years her junior, but no match for Molly! At the end of our trip my arms were too tired to put the kayak back on the roof rack, but, I'm embarrassed to say, Molly did so effortlessly without any help from me.

Over her lifetime, Molly shared her generous nature through her charitable volunteer commitments and her compassionate nature. She will be missed by many people, but notably by those of us fortunate enough to have known her wisdom and warmth through the harp.

Molly's daughter, Pamela Hahn, continues the family passion for music and the harp as a harpist in Phoenix, AZ, where she teaches and performs. ■



# In Memoriam: Lona Ann (Stoddard) Feltham

February 21, 1923–May 29, 2022

By Neil Feltham

Lona Ann (Stoddard) Feltham, passed away at the age of ninety-nine—in her hundredth year, as she was fond of telling any who would hear.

Ann was born in Shortsville, NY, the second child of Stanley and Merle Stoddard. Her entrance into this world occurred during a blizzard, forcing her mother to arrive at Thompson Hospital by horse-drawn sleigh in the middle of the night. It was a fitting beginning to an auspicious life.

Growing up in Shortsville, Ann was drawn to music at the age of seven, when she was encouraged to take up the harp by her mother. Although she played both the trumpet and piano in high school, harp was her first love, and upon graduation she received a scholarship to the Eastman School of Music, where she earned a bachelor's degree and music performance certificate in 1945. While there, she often performed with the Eastman Orchestra and the Rochester Philharmonic under the direction of Howard Hanson, who headed the music department at Eastman. On graduating from Eastman, Ann moved to New York City to continue her studies with Marcel Grandjany at the Juilliard School of Music. At Mr. Grandjany's suggestion, Ann auditioned for Phil Spitalny, after which she toured the country for five years as part of the Hour of Charm Orchestra.

Her marriage in 1950 to Charles Feltham, and a nerve injury to her finger which made it increasingly difficult to play the harp, shifted Ann's focus from music to family. Moving to Long Island and then shuttling between there and London, England, Ann raised four children, passing on her love of music and belief in the value of literature and education—things that had been instilled in her by her mother, the first in her family to attend college. Even as Ann's own family grew, her roots in the Canandaigua area remained strong, and the family regularly enjoyed their cottage at the north end of Canandaigua Lake.

In her late sixties Ann earned her certification and became an alcoholic rehabilitation counselor at the VA Medical Center in Canandaigua, retiring at the age of eighty-six. She was often the recipient of chance hugs from her recovered clients in the grocery store and on the street—a constant reminder of the lives she had helped to change.

Ann was a woman of quiet faith, faithfully attending United Church in Canandaigua until poor health prevented her from participating in services.

Ann is survived by four children, Neil Feltham, Wendy Stoddard, Jill Ruscoll and Gail Fuentes; three grandchildren; and three great-grandchildren. Ann was preceded in death by her sister, Merle Satone Mallory.

For more on Ann's work as a harpist, see page 24. ■



# In Memoriam: Ellis Schuman

May 25, 1931–June 22, 2022

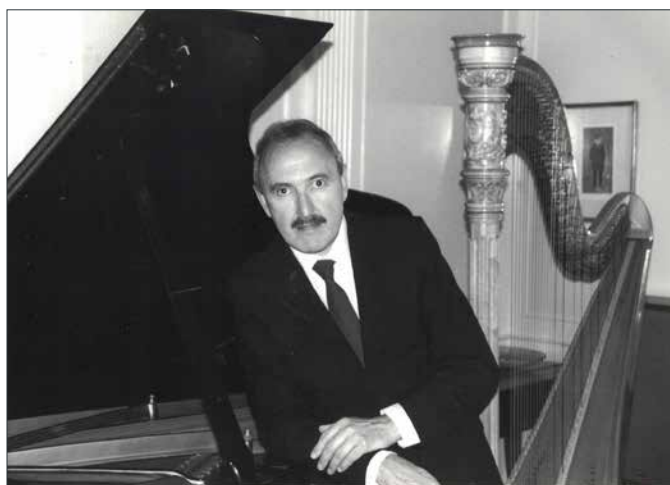
By Patricia Wong

Ellis Schuman, composer, pianist, harpist, and teacher, received his early education in Chicago and continued his studies, earning degrees in music from Roosevelt University and Ohio University. After serving in the army in Korea, he began teaching music in Chicago schools, distinguishing himself in all aspects of music education including performance and curriculum development. He received the Kate Maremont Foundation Dedicated Teacher Award in 1978 for his innovative accomplishments. After

recording of this work was subsequently presented as a gift to the United States Holocaust Memorial Museum in Washington, D.C. Schuman's *Mouvement Classique* for harp was performed at the 37th National Conference of the American Harp Society in San Francisco in 2006. In 2012 his setting of *Psalms 121* for mixed chorus and harp was performed by St. Mary's Cathedral Choir of San Francisco and the San Francisco Conservatory of Music Chamber Choir.

Ellis Schuman's life and work was the subject of an interview in the Summer 2005 issue of the *American Harp Journal*. He was a recipient of the 2008 Harold Washington Professional Achievement Alumni Award presented by Roosevelt University.

Ellis Schuman savored the finer aspects of life and art. His uncompromising quest for quality, combined with his musicianship and enthusiasm, inspired students, friends, and colleagues alike. He is survived by those who hold dear the memory of this dedicated musician, teacher, and friend. ■



retiring, he was appointed lecturer in harp at the Chicago Musical College of Roosevelt University where he initiated a program of harp study. The many performances of his works during his lifetime brought him great recognition as a composer. His music was presented by the International Society of Contemporary Music, at the Tanglewood Music Center, and broadcast on WNYC.

In 1984 he moved to San Francisco and became associated with the Music Center of San Francisco where he had a private studio and a large following of adult piano and harp students. He continued to enjoy recognition as a serious composer and performer. Specialized music research afforded him opportunities for travel here and abroad. His compositions and scholarly arrangements for the harp have been published and are widely performed. In 2001 his *In Memoriam* for strings, dedicated to the memory of the victims of the Holocaust, was performed throughout the Bay Area by the New Century Chamber Orchestra with great success. The original score and



# Forty-Fourth American Harp Society National Conference

By Jennifer R. Ellis

The forty-fourth American Harp Society National Conference: Facets of a Diamond took place in Sioux Falls, South Dakota, from June 22–25, 2022. A huge thank you goes out to the conference committee: Anna Vorhes, Lillian Lau, Victoria Tatsumi, Judy Olesen, Jann Stein, Betty L. Beer, Reanne Tague, Marian Casey, Kathy Fransen, Serena Gutnik, Amelia Olson, Callie Stadem, Cindy Straka, Morrigan Crasper, David Kolacny, and Pam Cole. Thank you for your tireless work on this wonderful conference!

The sense of community at this first in-person national event since 2019 was particularly notable. If you were not able to attend in person, online on-demand registration is available to enjoy the performance, panel, and workshop recordings through the end of 2022: <https://www.harpsocty.org/national-conference>.

## ANNUAL MEMBERSHIP MEETING

The conference opened with a performance by current American Harp Society Concert Artist Elizabeth Yeoh-Wang. Her performance led directly into the annual membership meeting, the official business meeting of the AHS. New York harpist and longtime AHS volunteer Karen Lindquist received the Lifetime Achievement Award. AHS bestowed Chapter of the Year on the Cincinnati Chapter, led by President Joseph Rebman, Vice President Thomas Schanie, Secretary Nancy Bick Clark, Treasurer Marge Davis, and Hospitality Director Linda Grieser. The Minnesota Chapter received honorable mention for their enduring work building community through exceptional communications with chapter members. With the conclusion of the annual membership meeting, the conference officially launched into a dazzling array of performances and workshops.

## PERFORMANCES

Given the pandemic disruptions of the past three years, it was particularly meaningful to enjoy the many live performances filling the conference's schedule. After Elizabeth Yeoh-Wang's AHS Concert Artist recital, Renée Murphy, Eunice Park, Juan Riveros, Ava Yeh, and Nathan Zhou performed as members of the Winners Outreach Program, comprising 2021 National Competition prize winners. For the opening evening concert, the Israeli Chamber Project played a stunning chamber music program including Sivan Magen's arrangement



The Israeli Chamber Project performed the opening evening concert. Photo by Michael Bersin.



Rachel Brandwein on harp and Weiger Lepke-Sims Award recipient Aaron David Miller perform during the program on harp and organ music. Photo by Michael Bersin.

of Haydn's Piano Trio No. 29 in G Major, Salzedo's *Sonata for Harp and Piano in One Movement*, and Gilad Cohen's *Trio for a Spry Clarinet, Weeping Cello, and Ruminating Harp*. The following day, harpists Rachel Brandwein, Amy Nam, and Rebecca Anstine Smith performed alongside organists Aaron David Miller and Diane Kinsley in a beautiful program of harp and organ music. This concert was followed by a showcase of the Weiger Lepke-Sims Family Sacred Music Award winners, featuring works for chorus with harp by composers Isaiah Castro, Aaron David Miller, Josh Hummel, and Bradley Ellingboe, performed by harpists Jessica Brizuela, Rachel Brandwein, and Lynne Gorman DeVelder.



Concert Artist Elizabeth Yeoh-Wang performs.  
Photo by Corrine Standish.

The second day's evening concert highlighted works for harp and chorus. This included outgoing AHS President Lynne Aspnes performing Britten's *A Birthday Hansel* alongside tenor Dan Dressen in honor of the late Osian Ellis. Seven harpists (Gian Torrano Jacobs, Alysa Katahara, Eunice Park, Renée Murphy, Juan Riveros, Ava Yeh, and Nathan Zhou) from the Winners Outreach Program performed the orchestral score for the *Serenade to Music* by Ralph Vaughan Williams accompanying the choral voices. Jaelyn Wappel and Daniel Benedict, with organ, percussion, and chorus, played a two-harp version of Leonard Bernstein's *Chichester Psalms*.

The third day included a program of new music for harp and harp duo by composers Miguel del Aguila, Griffin Candey, and Martin David Jones performed by harpists Vonda Darr, Carolyn Munford (The Vega Duo), and Amy Nam. The third day's evening concert spotlighted works for harp and band featuring harpists Master Sergeant Gréta K. Ásgeirsson, Staff Sergeant Grace Bauson, and Chief Musician Megan Sesma. The repertoire included Kevin Kaska's *Concertino for Harp* and a brilliant harp and band arrangement of Carlos Salzedo's *Chanson dans la nuit* by Floyd E. Werle.

The conference included a number of spectacular duo concerts. The Crimson Duo, featuring harpist Jaymee Haefner, performed an immersive interdisciplin-



The Brandenburg-Shea Duo featuring harpist Laura Brandenburg presented a sparkling performance of works for flute and harp.  
Photo by Michael Bersin.



Featured Israeli composer Gilad Cohen laughs with a conference attendee. Photo by Michael Bersin.

ary experience integrating visual art and photography from South Dakota artists with works for violin and harp ranging from Henriette Renié's *Scherzo-Fantasia* to world premieres by Libby Larson and Jeffrey Paul. The Brandenburg-Shea Duo featuring harpist Laura Brandenburg presented a sparkling performance of works for flute and harp, including Laura Brandenburg's wonderful transcriptions of Rhonda Larson's *Sweet Simplicity* and Herman Beeftink's *Autumn*. Also highlighting flute and harp repertoire, The Topaz Duo, featuring harpist and incoming AHS president Angela Schwarzkopf, presented a virtual recital of contemporary Canadian music by Riho Esko Maimets, Kevin Lau, and Marjan Mozetich. The Aletheia Duo, featuring harpist Ann Yeung, performed the premiere of *kinna for shira banki* by Richard Prior, funded by an AHS grant. The last day of the conference included the three flute and harp duos joining together to present a panel discussion on flute and harp repertoire.

The programming concluded with a rousing performance by the conference's Diamond Celebration Harp Ensemble conducted by Robbin Gordon-Cartier and



Laura Zaerr and coached by Rachel Christensen, Charles W. Lynch III, Shari Latz Rothman, and Jann Stein. They performed works by Maurice Draughn, Stephanie Curcio, Sharlene Wallace, Diane Michaels, and Stephen Dunstone.

## WORKSHOPS

The 2022 national conference offered a number of thematic workshops. The choral and band experience days showcased how harpists and musical directors can integrate the harp into choral and wind ensembles. Workshops on the harp in therapeutic and healthcare settings included “The International Harp Therapy Program” by Rachel Christensen, “The Science and Research behind Therapeutic Music” by Catherine Anderson and Barbara Lepke-Sims, and “The Harp in Public Healthcare Spaces” by Carla Fabris. On the final day of the conference, all workshop presenters came together for a “Harp in Therapeutic Practices” panel discussion. Composition-focused workshops included two by Gilad Cohen, Amy Nam, and the Israeli Chamber Project on Composer/Harpist Collaborations as well as Sharlene Wallace’s “Creative Compositions for Lever Harp.” Workshops on traditional Scottish harp included Stephanie Claussen’s “Scottish Harp Music and Technique” and Laura Zaerr’s “Reclaiming the Lost Music of St. Kilda’s Island, Scotland.” Pedagogy workshops included “The Teacher in You” by Felice Pomeranz, “Proactive Teaching” by Rachel Green, and masterclasses by Sivan Magen and the Israeli Chamber Project. Finally, the Israeli Chamber Music Project and Coast Guard Chief Warrant Officer Jeffrey Spenner both gave workshops on career advice for emerging musicians.



Laura Zaerr performs during her workshop on Reclaiming the Lost Music of St. Kilda’s Island, Scotland. Photo by Michael Bersin.

## CHAPTER AMBASSADORS

The American Harp Society sponsored eleven students to attend the national conference through the Chapter Ambassador Awards program, a matching grant program between the AHS national organization and AHS chapters. In addition to their indispensable help throughout

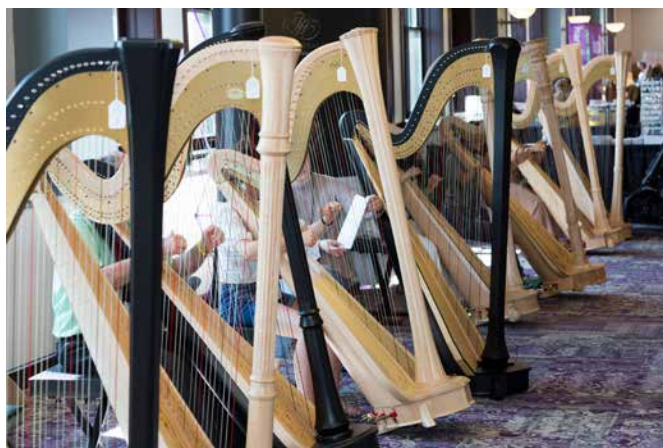


The Chapter Ambassadors showed off their community projects at the Chapter Ambassadors Fair. Photo by Kela Walton.

the conference, the Chapter Ambassadors complete community engagement projects and bring their conference experiences back to their local chapters. The 2022 Chapter Ambassadors were: Spenser Perlstadt (Greater Chicago Chapter), Rosine George (Dallas Chapter), Ava Yeh (Greater Seattle Chapter), Nathan Zhou (Dallas Chapter), Eileen Shafer (Kansas City Lyra Chapter), Naomi Sun (Silicon Valley Chapter), Nikita Kelwada (Dallas Chapter), Gabriella Cruz-Longley (Minnesota Chapter), Julianne McCullough (Mile High Chapter), Alex Wong (Mile High Chapter), and Ezekiel Harris (Mile High Chapter).

## EXHIBITS

Our exhibit hall was filled with harp music that echoed throughout the Washington Pavilion conference venue. The exhibits included several AHS-themed booths, including the AHS sixtieth anniversary celebration, AHS Artist Sales, and AHS Jubal (South Dakota) chapter history. Harp sellers included the Atlanta Harp Center, Camac Harps, Harpli, Lyon & Healy/Salvi harps, and the Virginia



The exhibit hall was a big hit this year! Photo by Michael Bersin.



Harp Center. Music sellers included Alfredo Rolando Ortiz, Harpiana, Harps Nouveau Publications, Kolacny Music, Lyon & Healy West, Pax Harp Music, and Popplers Music. Also attending was HarpJewelry.com, offering harp-themed jewelry, and Pocket Harp Pedals, offering physical and digital pedal charting resources.

## SPONSORS

We are deeply grateful to all the generous sponsors who made this conference possible. Thank you to our presenting sponsors Lyon & Healy/Salvi. Thank you to our platinum sponsor Harp Column, gold sponsor the Sioux Falls Convention and Visitors Bureau, and silver sponsor Anderson Insurance. Thanks as well for the support of the BYU Audio Visual Team, Augustana University School of Music, Pacific Harps, American Harp Center, 4Imprint, and K-T Industries, Inc.

## BOARD

Our board officers for this term will be President Angela Schwarzkopf, Chairman of the Board Kela Walton, First Vice President Chilali Hugo, Second Vice President Rosanna Chiu, Secretary Mary Ann Flinn, and Treasurer Jeremy Chesman. Thank you to all who volunteer their time to serve the American Harp Society.



Conference Chair Anna Vorhes, incoming AHS President Angela Schwarzkopf, and outgoing AHS President Lynne Aspnes. Photo by Michael Bersin.

## CONCLUSION

The Conference concluded with a whimsical sixtieth anniversary AHS harp jeopardy game, plenty of cake and conversation at the Friday evening concert reception, and a spectacular tour of the National Music Museum for a special behind-the-scenes look at their historic harp collection. It was a vibrant conference community. What a wonderful way to reunite for the first in-person national AHS event since 2019. We hope to see you all June 1–4, 2023 for the Summer Institute and National Competition in Los Angeles! ■

*A study of the harp as a powerful visual cue in the cinema!*

*“Mr. Redd manages to draw a straight line from Egyptian deities to Cary Grant!”*  
David M Ice

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Co-conductor Robbin Gordon-Cartier is all smiles after the Diamond Celebration Harp Ensemble performance on the last day of the conference.

# Recent Publications and Recordings

Compiled by Dr. Suzanne L. Moulton-Gertig

Send copies of music and recordings to Dr. Suzanne L. Moulton-Gertig, 19 Farmington Drive, Dover, NH 03820. A photocopy of the recto and verso of the title page and the first page of music, together with a page count; or photocopies of the accompanying packaging for recordings (as well as a photocopy of the CD itself) may be submitted in lieu of a review copy, if necessary. Corrections from readers are welcomed since it has not been possible in every case to see a copy of the publication.

As a general principle, all printed music, audio, and video recordings issued within the past three years are eligible to be listed here; foreign imprints and recording labels that have only recently been released for distribution in the United States may also be included, although they may bear earlier dates.

## BOOKS

### Pasetti, Anna

*Storia dell'arpa in occidente.*

Contents: fifty centuries of harp history, from Mesopotamian origins to the Christian world, through medieval courts and baroque opulence, up to the Enlightenment and the twentieth century. Contains stories of harpists, composers, and builders who dedicated themselves unswervingly to musical development and the technical improvement of this ancient instrument.

ISBN: 978-88-8109-524-7. Paperback format. Italian language.

Bologna: Ut Orpheus Editioni, 2021.

### Mattioli, Giuliano Marco, 1980–

*La famiglia Érard: Un percorso storico fra documenti e strumenti musicali.*

The Érard family: An historical journey through documents and musical instruments.

Contents: Through documents, manuscripts, and musical instruments, the evolutionary history of harps and of progressive renovations on constructive and technological levels, as well as decorative levels, is reconstructed.

Varese, Italy: Zecchini Editore, 2022. 412p.

## CHAMBER

### Adolphe, Julia, 1988–

*Footsteps.*

For soprano, frame drum, harp, and viola.

S.L.: Julia Adolphe, ©2022.

Available through Theodore Front Music, music@tfront.com. Score (9p) and parts (9p, 7p, 4p).

### Bowden, Mark, 1979–

*Wych elm.*

For flute, viola, and harp. Oxfordshire, England: Composers Edition, ©2021. Score (8p) and parts (5p, 4p, 4p).

### Carl, Robert, 1954–

*Namastedante.*

For clarinet, bass clarinet, harp, and piano.

New York: American Composers Alliance, ©2021. Score (6p) and parts (4p, 3p, 3p, 3p).

### Davis, Don, 1957–

*False conclusions.*

For alto flute, viola, and harp.

Available in print and pdf download.

Los Angeles: Fatrock Ink, ©2021. np.

### Cashian, Philip, 1963–

*Scenes from the life of Viscount Medardo.*

For solo horn with flute (piccolo), clarinet (bass clarinet), harp, violin, viola, cello, and double bass.

Available as pdf download through Theodore Front Music, music@tfront.com.

Oxfordshire, England: Composers Edition, ©2021. Score, 19p.

### Jolivet, Andre, 1905–1974.

*Trio.*

For flute, cello, and harp. Paris: Jobert Editions, ©2021.

Score (24p) and parts (8p, 7p).

### Leith, Oliver, 1990–

*Uh huh, yeah.*

For voice, clarinet, harp, and double bass.

Note: Soprano sings fragments of text, while also changing the tuning of the harp.

Custom print edition.

London: Faber Music, ©2021. Score (9p) and parts (4p, 4p, 3p, 2p, 2p).

### Leone, Gustavo, 1956–

*Red quintet.*

For harp and string quartet.

Available as pdf download through Theodore Front Music, music@tfront.com.

Chicago, IL: One-L, ©2020. Score (34p) and parts (8p, 5p, 5p, 5p, 5p).

### Lo, Yi-Ning, 1995–

*Ambar.*

For clarinet and harp.

Available as pdf download through Theodore Front Music, music@tfront.com.

Rochester, NY: Yi-Ning Lo, ©2022. Score (6p) and part (3p).

---

**Lo, Yi-Ning, 1995–**

*Mad girl's love song.*

For bassoon and harp.

Available as pdf download through Theodore Front Music, music@tfront.com.

Rochester, NY: Yi-Ning Lo, ©2021. 2 Scores (14p, 14p).

**Löfberg, Maria, 1968–**

*Magnificat.*

For soprano and harp.

Stockholm: Svensk Musik, ©2022. Score, 23p.

**Nelson, Jalalu-Kalvert, 1951–**

*Love songs of Yosano Akiko.*

For 3 sopranos, flutes, koto, harp, percussion, and string quartet.

Available as pdf download through Theodore Front Music, music@tfront.com.

Japanese language. Texts are presented in transliterated Japanese.

Note: The sopranos also perform on percussion instruments.

Oxfordshire, England: Composers Edition, ©2021. Full score, 51p.

**Schickele, Peter, 1935–**

*Safe sextet.*

For piccolo, English horn, bass clarinet, contrabassoon, celesta, and harp.

King of Prussia, PA: Theodore Presser Co., ©2021. Score (42p) and parts (8p, 5p, 5p, 5p, 5p).

**Snider, Sarah Kirkland, 1973–**

*Caritas.*

For soprano, harp, and string quartet.

New York: Schirmer Rental Dept., ©2021. Score (18p) and parts (7p, 5p, 5p, 5p, 5p).

**Sohal, Naresh, 1939–2018.**

*Clouds.*

For flute and harp.

Oxfordshire, Eng.: Composers Edition, ©2021. Score (6p) and part (2p).

**Tournier, Marcel, 1879–1951.**

*Images, vol. 1.*

For harp and string quartet.

Paris: Lemoine, HL 29660, ©2021. Score (49p) and parts (9p, 8p, 8p, 8p, 4p).

**Tournier, Marcel, 1879–1951.**

*Images, vol. 2.*

For harp and string quartet.

Paris: Lemoine, HL 29661, ©2021. Score (52p) and parts (8p, 7p, 7p, 4p).

**Ucarsu, Hasan, 1965–**

*On the back streets of the old Istanbul.*

For qanun, violoncello, clarinet, harp, and percussion.

Custom print edition.

New York: Schirmer Rental Dept., ©2021. Score (40p) and parts (12p, 11p, 7p, 7p, 7p).

**Ware, Lawren Brianna, 1994–**

**Recollection and anticipation.**

For clarinet, viola, and harp.

Note: Spiral binding.

S.L.: B. Ware Works Publishing, ©2022. Score (15p) and parts (6p, 3p, 3p).

**CHOIR AND HARP****Miller, Aaron David, 1972–**

*God bless your journey.*

For SATB choir, harp, and organ.

Digital download format. ADMM-1603.

ADM Music, LLC, www.aarondavidmiller.com, ©2018.

**HARP & ORCHESTRA****Beamish, Sally, 1956–**

*Seavaigers.*

For Scottish harp, fiddle, and string orchestra.

Note: Score leaves space for improvisation in the solo parts.

Oslo: Norsk Musikforlag, ©2021. Piano score (82p) and parts (25p, 13p).

**SOLO****Agresta Copely, Kirsten, 20th c.**

*Devotion.*

Available as pdf download from Harp Column Music.

Kirsten Copely Music, ©2021.

**Bonis, Mel, 1858–1937.**

Trois pièces impressionnistes.

Arranged by Elisabeth Remy Johnson.

Paris: Éditions Billaudot, ©2021. 15p.

**Garrop, Stacy, 1969–**

*Solitude of stars.*

King of Prussia, PA: Theodore Presser Co., ©2021. 3p.

**Lara, Ana, 1959–**

*Saga.*

Minot, ND: Latin American Frontiers International Pub., ©2021. 7p.

**Leone, Gustavo, 1956–**

*Racconti.*

Available as pdf download through Theodore Front Music, music@tfront.com.

Chicago, IL: One-L, ©2021. 13p.

**Marshall, Pamela, 1954–**

*Stillness before blizzard.*

Lexington, MA: Spindrift Music, ©2022. 7p.



## RECORDINGS

### **Are you still somewhere?**

Lavinia Meijer, harp.

Contents: *Showing me*, *Are you still somewhere*, *Another lonely night*, *Born*, *DAMnation*, and *Mom & Dad* by Lavinia Meijer; *Saman* by Ólafur Arnalds; *Plus tôt* by Alexandra Streliski; *Les marionettes* by Zbigniew Preisner; *Solitude* by Ryuichi Sakamoto; *Porcelain* and *Stay in the dark* by Lambert.

New York: Sony Classical, ©2022.

### **Five minutes for earth.**

Yolanda Kondonassis, harp.

Contents: *Koholā (Humpback whales)* by Takuma Itoh; *Hear the dust blow* by Michael Daugherty; *On hearing nightbirds at dusk* by Aaron Jay Kernis; *Dark mountain* by Chen Yi; *Milonga para mi tierra* by Máximo Diego Pujol; *Inconvenient wounds* by Reena Esmail; *Memory of trees* by Gary Schocker; *As earth dreams* by Keith Fitch; *Melting point* by Jocelyn Chambers; *Demise of the Shepard glacier* by Philip Maneval; *Time lapse* by Patrick Harlin; *Green* by Zhou Long; *Earthview* by Nathaniel Heyder; *Meditation at Perkiomen creek* by Daniel Dorff; and *Fault line* by Stephen Hartke.

Cleveland, OH: Azica Records, ACD-74319, ©2022.

### **Laura Newell: The Philharmonia recordings.**

Laura Newell, harp; Sylvan Shulman and Bernard Robbins, vlins; Ralph Hersh, vla; and Alan Shulman, vc.

Contents: *Harp sonata* by Casella; *Notturmo* and *Antiche danze ed arie* by Respighi/Newell; *Harp solo from Lucia di Lammermoor* by Donizetti/Zabel; *Harp quintet* by Bax; *Trio for violin, cello & harp* by Ibert; and *Sonata à cinque* by Malipiero.

Stuart, FL: Artek Recordings, AR-0067-2, ©2022.



### **Lumena.**

Topaz Duo. Kaili Maimets, flute; Angela Schwarzkopf, harp. Contents: *lumena* by Riho Eska Maimets; *Little feng huang* by Kevin Lau; *Sonata for flute and harp, op. 56* by Lowell Liebermann; *Sonata for harp and flute* by Marjan Mozetich.

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# THE 2023 AHJ COLLEGIATE WRITERS AWARD



Helleu, Paul Cesar (1859-1927),  
*Madame Helleu Writing*  
(Bridgeman Images)

The American Harp Society is pleased to invite members of the American Harp Society currently enrolled in accredited collegiate programs to submit harp-related articles for the *American Harp Journal* Collegiate Writers Award. The award is open to those who have not previously had work published in the *American Harp Journal*. Resubmissions of previous entries will not be eligible.

Topics may include, but are not limited to: music history, cultural history, organology, music theory, ethnomusicology, literary criticism, performance medicine, biography, or the harp's role in alternative music. Articles should present a strong, well-articulated, and fully researched point of view, and be formatted according to *Chicago Manual of Style* (notes-bibliography). Creative writing entries will not be considered.

The winning article will appear in the Summer 2023 issue of the *American Harp Journal* and the author will receive a \$500.00 cash prize as well as mention in the AHS newsletter and on its social media outlets. Articles will be judged

anonymously and must be submitted to the editor of the *AHJ* by March 1, 2023. See <https://www.harpsociety.org/downloads/files/9HEREMY88H94WN6TC8K-AHJ-Submissions.pdf> for full submission guidelines.

## CONGRATULATIONS TO OUR 2022 AWARD WINNER AND RUNNERS UP:

First Prize: **Phoebe Durand-McConnell** (see article in this issue)

Runner-up: **Heather Cornelius**

Runner-up: **Alba Brundo**

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# Index of Advertisers

## RETAIL

Camac Harps .....	7
<i>What the Pluck?</i> by E. Marion Rudd (Clairsech House) .....	62
The Harp Connection .....	69
Lyon & Healy Harps .....	inside front cover, back cover
MusicWorks	
- Harp Editions .....	55
- Harp For Today .....	14
Pulling Strings .....	9
Salvi Harps .....	back cover
Stephanie Curcio Publications .....	29

## MUSIC COMPETITIONS

USA International Harp Competition .....	39
--	----

## SCHOOLS AND TEACHERS

Bard Conservatory .....	21
Frost School of Music .....	9, 39
Harp Mastery® .....	69
Peabody Institute .....	65
SUNY/Crane School of Music .....	17

## THE AMERICAN HARP SOCIETY, INC.

AHS Foundation .....	43
AHS 2023 Summer Institute and National Competition .....	inside back cover

## OTHER SOCIETIES

Folk Harp Society .....	14
Harp in Worship .....	52

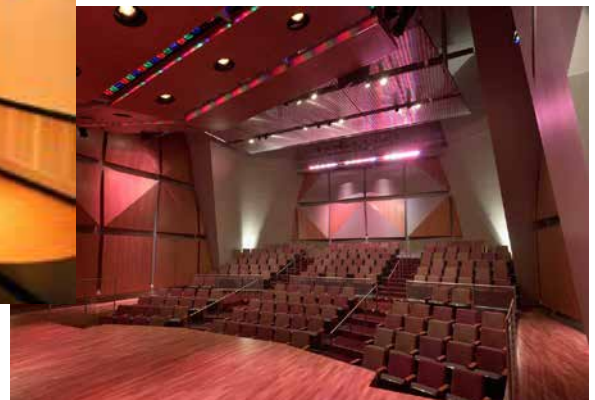


# AHS 2023 Summer Institute and National Competition

June 1 - 4, 2023

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The Colburn School  
Los Angeles, California



Visit [www.harpociety.org/summer-institute](http://www.harpociety.org/summer-institute) for more information!



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