

# AMERICAN HARP SOCIETY

35<sup>th</sup> National Conference

Macalester College

St. Paul, Minnesota

June 19-22, 2002

**AHS National Conference**

# **AMERICAN HARP SOCIETY**

**Marcel Grandjany, Chairman, Founding Committee**

**Anne Adams Awards Auditions**

**Lucy Clark Scandrett  
President**

**Elizabeth Richter  
Karen Lindquist  
Vice-Presidents**

**Ruth Papalia  
Secretary**

**Jan Jennings  
Treasurer**

**Jan Bishop  
Chairman of the Board**

**THIRTY-FIFTH NATIONAL CONFERENCE**

**Macalester College  
St. Paul, Minnesota  
June 19-22, 2002**

## TABLE OF CONTENTS

Letters of Greeting	3
AHS Boards and Committees	8
Support Group	9
Acknowledgements	10
Program of conference	11
Program notes	22
Biographies	29
Exhibitors	46
AHS Chapters and Officers	48
Map of campus	54





Dear AHS Conference 2002 Attendees,

We are happy to welcome you to the 35<sup>th</sup> National Conference of the American Harp Society. This is the third conference held in St. Paul, primarily because of its large number of lovely college campuses. The 75 members of the Minnesota Chapter of the American Harp Society have been preparing this conference for three years and sincerely hope we can make your visit comfortable, educational, and inspiring.

St. Paul is the Capitol City of Minnesota and as such has much history behind it. The Sioux Indians lived in what is now the St. Paul area long before white people arrived. In 1819 the United States Army established Fort St. Anthony in a temporary building. Between 1820 and 1822, American soldiers under Colonel Josiah Snelling built Fort St. Anthony as a permanent fort. The fort covered a large area on the West Bank of the Mississippi River and soon attracted settlers. Fort St. Anthony was renamed Fort Snelling in 1825. Coming from the airport, you passed under Fort Snelling as you went through a tunnel.

In 1840, several families left the fort and moved east to found St. Paul. In 1841, Lucien Galtier, a Roman Catholic Priest, built St. Paul's Chapel. Steamboats began arriving and St. Paul became an important fur-trading post and a busy river port.

In 1849, St. Paul was incorporated as a town and became the capitol of the Minnesota Territory with a population of 840. St. Paul was the leading commercial center of the northwest and received its city charter in 1854. By 1860, the population had grown to 10,401. The city attracted European immigrants by its rich farmlands, heavy forests, and iron ore mines. Railroad financier James J. Hill helped with civic, cultural, and industrial development. He donated money to build a library and helped build the Cathedral of St. Paul. By 1893, Hill had extended the Great Northern Railway from St. Paul to the Puget Sound in Washington.

Since the mid 1960's, St. Paul has done much to rehabilitate its downtown area. This includes the Capitol Centre, (12 blocks of office buildings, stores, and apartments) the St. Paul Civic Center, and the 1800-seat Ordway Music Theatre (home of the St. Paul Chamber Orchestra). Downtown buildings are linked by a pedestrian skyway system, the nation's longest, spanning about 5 miles.

The name Minneapolis came from the Indian word Minne, meaning water, and Greek word Polis, meaning city. It was so named because of the 22 natural lakes within the city limits. It has a nickname of "City of Lakes." In 1680 a Belgian explorer and missionary, Louis Hennepin, became the first white man to visit the territory. By the 1840's, farmers and foresters settled the area. The Falls of St. Anthony provided the power to run the flour mills and sawmills. In 1849, St. Anthony Village was established on the east side of the falls, and in 1852, settlers on the west side of the falls settled what became known as Minneapolis. St. Anthony became a city in 1855 and Minneapolis in 1867. In 1872, they merged into Minneapolis. By 1889, Minneapolis had a population of 46,887, compared with St. Paul's 41,473, and Minneapolis has continued to grow faster.

From 1899 to 1905, Minneapolis led in lumber production until the forests were all cut and the lumber trade declined rapidly. In 1916, General Mills was incorporated and the Pillsbury Company was started. Huge quantities of flour were being produced here and Minneapolis became known as the "Mill City". After World War II, Minneapolis became an important producer of farm machinery, computers and electronic equipment.

The Minnesota Orchestra has its headquarters at Orchestra Hall near the Nicollet Mall, the main shopping street in downtown Minneapolis. The Guthrie Theater is home of one of the best-known theater groups in the United States. Minneapolis also has numerous small theater groups and dance companies. Museums include the Walker Art Center, which owns one of the country's finest collections of Modern Art, and the Minneapolis Institute of Arts, which displays masterpieces dating from 2000 B.C. to modern times.

Minneapolis has 150 public parks including Minnehaha Falls which is 53 feet high. Henry Wadsworth Longfellow made the falls famous in his poem *The Song of Hiawatha*.

Macalester College has a history which goes back nearly as far as the incorporation date of Minneapolis. It covers 53 acres and consistently ranks among the top liberal arts colleges in the number of Merit Scholars enrolled.

We hope you enjoy your stay. Please ask if we can do anything to insure this.

Sincerely,  
Jann Stein and Kitty Eliason  
Co-Chairs, AHS Conference 2002

#### **NAME BADGES**

All participants who have registered must wear their name badges for admittance to any conference event.

#### **TICKETS**

Tickets will be available at the door for evening concerts. You do not need to be registered for the evening concerts. Day passes are available at the registration desk, but do not include evening concert tickets.

#### **Meal Hours**

Breakfast: 7:30 to 8:30 A.M.

Lunch: 11:45 to 12:30 P.M.

Dinner: 5:00 to 5:45 P.M.

#### **PLEASE NOTE:**

There is no smoking inside any Macalester College Building.

Eating and drinking are prohibited in all classrooms, rehearsal halls and performance areas.

Pagers and cell phones must be turned off during concerts and workshops.

There may not be any photography or recording during any conference event.

#### **SPECIAL THANKS**

We especially want to thank all harpists who loaned us the use of their harps during the conference. Thanks also to the volunteers and partners who spent untold hours helping to organize this conference. A very special thanks to Macalester College which has been most understanding and helpful in providing all the space we needed.

# AHS National Boards and Committees

## Board of Directors Jan Bishop, Chairman

### Terms Expiring June 2002

Margaret Day, New England Regional Director  
\*Karen Lindquist, 2<sup>nd</sup> Vice-President  
Jill Pitz, Midcentral Regional Director  
\*Elizabeth Richter, 1<sup>st</sup> Vice-President

\*Lucy Clark Scandrett, President  
Karen Strauss, New York Regional Director  
Louise Trotter, Southwestern Regional Director  
JoAnn Turovsky

### Terms Expiring June 2003

\*Catherine Anderson, Southern Regional Director  
\*Jan Bishop, Chairman of the Board  
Ellie Choate, Pacific Regional Director  
\*Jan Jennings, Treasurer

Robert Kennedy, Southeastern Regional Director  
\*Ruth Papalia, Secretary  
Jann Stein, Northcentral Regional Director  
Ann Yeung

### Terms Expiring June 2004

Elaine Coombs, Western Regional Director  
Phyllis Hoffman, Midwestern Regional Director  
Sonja Inglefield, MidAtlantic Regional Director  
Barbara Weiger Lepke-Sims

ShruDeLi Ownbey, Northwestern Regional Director  
Felice Pomeranz  
\*Dorothy Remsen  
\*Grace Wong

*\*Member of the Executive Committee*

## Chairmen of Standing Committees

Jan Bishop, National Conference Coordinator  
Ellie Choate, Publicity/Public Relations  
David Day, Tape Library (Audio & Video) & Archives  
Kitty Eliason, Co-Chair 35<sup>th</sup> National Conference  
Catherine Gotthoffer, Grandjany Centennial  
Wenonah Govea, Co-Chair Anne Adams Awards  
Patricia Adams Harris, Nominating  
Louise Trotter, Rules  
David Kolacny, National Exhibits, Finance/Development  
Barbara Weiger Lepke-Sims, Long Range Study  
Commission, Website Maintenance  
Karen Lindquist, Chapter  
William Lovelace, Music Education Auditions  
& Evaluations, Educational Advisory

Sally Maxwell, Co-Chair Anne Adams Awards  
Felice Pomeranz, National Conference Evaluations  
and Lifetime Achievement Award  
Elizabeth Richter, AHS Concert Artists  
Helen Rifas, Historical/Archival Advisor  
Lucy Scandrett, Presidential Advisory  
Chapter of the Year Award  
Summer Institute  
Conference Handbook  
Marian Shaffer, Membership  
Jann Stein, Co-Chair 35<sup>th</sup> National Conference  
JoAnn Turovsky, Competition  
Grace Wong, Audience Development  
Patricia Wooster, Salzedo Centennial  
Ann Yeung, Harp Literature

## Funds

Endowment Fund, Jan Bishop, Comptroller  
John Escosa Memorial Fund, Faith Carman, Chairman  
Grandjany Centennial Fund, Catherine Gotthoffer, Administrator  
Grandjany Memorial Fund, Bernard Grandjany, Administrator  
AHS Foundation Awards, Sally Maxwell, Administrator  
Salzedo Centennial Fund, Patricia Wooster, Administrator

## Support Organization

Sally Maxwell, American Harp Society Foundation, Inc

### LIAISON

Karen Miller, Music Educators National Conference (MENC)  
Betsey Sesler, National Federation of Music Clubs (NFMC)  
Ann Stockton, World Harp Congress (WHC)  
Louise Trotter, International Society of Folk Harpers and Craftsmen, Inc.  
Patricia Wooster, American String Teachers Association (ASTA)

### PAST PRESIDENTS

Lucile Lawrence, 1962-66	† Pearl Chertok, 1980-81
† Lucien Thomson, 1966-68	Patricia Wooster, 1981-86
Catherine Gotthoffer, 1968-70	Sally Maxwell, 1986-88
Suzanne Balderston, 1970-72	† John Escosa, 1988-91
Catherine Gotthoffer, 1972-76	Molly Hahn, 1991-94
Ann Stockton, 1976-80	Sally Maxwell, 1994-98

### PAST CHAIRMEN OF THE BOARD

John Blyth	Sylvia Meyer
Faith Carman	Lynne Palmer
Mario Falcao	Ruth Papalia
Charles Kleinsteuber	Ann Stockton
David Kolacny	Barbara Weiger Lepke-Sims
† Margaret Ling	

### FOUNDING COMMITTEE

† Marcel Grandjany, <i>Chairman</i>	† Lucile Rosenbloom
† S. Mario DeStefano	† Alberto Salvi
† Mildred Dilling	† Edward Vito
† Eileen Malone	† Bernard Zighera

† *deceased*

### HONORARY LIFE MEMBERS

Pierre Boulez

Bernard Grandjany

Leonard Slatkin

# Acknowledgements

## **Thirty-Fifth National Conference**

Hosted by the Minnesota Chapter of The American Harp Society

Macalester College

June 19-22, 2002

Jann Stein and Kitty Eliason, Co-Chairmen

### **COMMITTEE CHAIRMEN**

AHS Exhibit Chairman	David Kolacny
Anne Adams on-site coordinator	Judy Dow
Banquet and Receptions	Raenay Rock-Hendrickson
Exhibit Hall Manager	Cindy Schultz
Finance	Ken Johnson
Harp Technician and Scheduler	Ed Galchick
Harp Acquisition	James Buxton
Hospitality	Kathy McCarthy
Master Class Coordinator	Bridgett Stuckey
Organization Coordinator	Karen Kunzman
Printing	Kitty Eliason
Program	Valerie Weber
Publicity	Catherine Victorsen
Registration	John Eliason
Stage Manager	Elinor Niemisto
Tickets and Ushers	Terry Gibson

### **ACKNOWLEDGEMENTS**

Anne Adams Awards Auditions	Sally Maxwell
American Harp Society Archivist, Audio and Video Recording	David Day
Bethel College, Benson Hall	Randy Hall
Conference Logo	Alice Winker
Attorney	Sarah MacRae
Dale Warland Singers	
Macalester College	
President	Michael McPherson
Acting Chair of Music Department	Robert Peterson
Dean of Students	Laurie Hamre
Associate Director for Operations, Campus Center/Programs	Cindy Darrow
Campus Center/Programs	Brian Wagner
Associate Director, Campus Center/ Programs	Darlene Fry
Department Coordinator, Music	Gloria Schibursky
Catering Manager, Bon Appetit	Deborah Novotny
Minnesota History Center	Beth Baker and Tina Kiriakou
Northfield Youth Choir	
Our Lady of Victory Chapel, College of St. Catherine	
University of Minnesota, Ted Mann Hall	Debora Berres
	Linda Fisher

### **Special thanks:**

**W & W Musical Instruments/Venus Harps for the tote bags.**

**Lyon & Healy for Wednesday Evening's reception**

**American Harp Society, Inc.**  
35th National Conference  
**Anne Adams Competition**  
Macalester College, St. Paul, Minnesota  
June (17 & 18) 19 - 22, 2002

Registration and Hospitality 8:00 AM - 5:00 PM Wednesday, Thursday and Friday  
Student Center, Lower Level

Cafeteria hours: Breakfast – 7:30 to 8:30 AM, Lunch – 11:45 to 12:30 PM  
Dinner – 5:00 to 5:45 PM

Exhibits will be open 1:30 PM to 5:00 PM Wednesday, 9:00 AM to 5:00 PM Thursday  
and Friday, and 9:00 AM to 12:00 Noon Saturday,  
Kagin Hall, Hill Ballroom

The American Harp Society will not allow the admission of unregistered children to any of the events or concerts of this conference. The use of cellular telephones, pagers and other electronic devices, including recording equipment is prohibited. Photography of any kind is prohibited during concerts and workshops. The Minnesota Chapter of the American Harp Society reserves the right to remove disruptive individuals from any concert or event.

**Monday, 17 June**

7:00 PM - 10:00 PM

**Executive Committee Meeting**

Campus Center Room 205

**Tuesday, 18 June**

9:00 AM - 5:00 PM

**The Anne Adams Awards Auditions**

Janet Wallace Music Building, Concert Hall

These awards are being given in honor of Anne Adams by her husband, Dr. Burton Adams. The awards are administered by the American Harp Society. Lyon & Healy will enhance the awards with a \$500 gift certificate and a specially designed trophy for each award winner, and they will also have a permanent plaque in their showroom engraved with the winners' names.

**Judges**

Kathy Kienzle, Dan Sturm, Carl Swanson

**Committee**

Sally Maxwell, Patricia Adams Harris, Wenonah Govea

**Crew**

Alexandra Perdew, Alison Bjorkedal, Tamara Gryte, Ed Galchick

**2002 Required Repertoire**

*Sonata in C minor*

Giovanni Battista Pescetti

*Rhapsodie*

Marcel Grandjany

*Orchestral: Ein Heldenleben, Opus 40*

Richard Strauss

## Tuesday, 18 June, continued

9:00 AM – 12:00 noon	Executive Committee Meeting	Campus Center, Room 205
9:00 AM – 5:00 PM	Set up exhibits	Hill Ballroom, Kagin Hall
2:30 PM – 3:30 PM	Group Coordinators' Meeting	Campus Center, Room 206
2:30 PM – 4:00 PM	Presidential Advisory Committee Meeting	Campus Center, Room 215
4:00 PM – 5:30 PM	Regional Directors' Meeting	Campus Center, Room 214
7:00 PM – 10:00 PM	Anne Adams Auditions (continue if needed)	Wallace Fine arts, Concert Hall
7:00 PM – 10:00 PM	Board of Directors' Meeting	Weyerhaeuser Boardroom

## Wednesday, 19 June

8:00 AM – 6:00 PM	Registration and Hospitality	Campus Center, Lower Level
8:30 AM – 11:30 AM	Board of Directors' Meeting	Weyerhaeuser Boardroom
9:00 AM – 1:30 PM	Set up exhibits	Hill Ballroom, Kagin Hall
12:30 PM – 1:30 PM	<b>Anne Adams Award Winner's Recital</b>	Wallace Fine Arts, Concert Hall
	Reception following Recital	Concert Hall Lobby
1:30 PM – 5:00 PM	Exhibits Open	Hill Ballroom, Kagin Hall
3:00 PM – 3:30 PM	Opening Reception	Concert Hall Lobby
3:30 PM – 4:45 PM	Gen <b>General Membership Meeting</b>	Wallace Fine Arts Concert Hall

### Special Music by Annabelle Taubl Young Professional Winner/Concert Artist

<i>Fantasia on a Theme of Haydn, Op. 31</i>	Marcel Grandjany
<i>Viejo Zortzico</i>	Jesus Guridi
<i>El Viejo Castillo Moro</i>	Chavarri transcribed by M. Grandjany
<i>Spanish Dance No. 1</i>	Manuel de Falla transcribed by M. Grandjany

7:00 PM Buses leave for Benson Hall, Bethel College (reservations required) see map

8:00 PM **Opening Concert Dan Yu** Benson Hall, Bethel College

**Opening Concert**  
Wednesday, June 19, 2002  
8:00 PM  
Benson Hall, Bethel College

**Dan Yu**

*Suite No. 1 in E flat minor, BWV 996*

*Prelude*  
*Allemande*  
*Courante*  
*Sarabande*  
*Bourrée*  
*Gigue*

J.S. Bach (1685-1750)  
arr. M.C. Jamet

*Le Rossignol ("The Nightingale")*

F. Liszt (1811-1886)  
arr. H. Renié

*Arabesque No. 1*

C. Debussy (1862-1918)  
arr. H. Renié

*Sonatine, Op. 30*

*Allegrement*  
*Calme et expressif*  
*☑ Fivèreusement*

M. Tournier (1879-1951)

--intermission--

*Spanish Dance No. 1 ---Oriental*

E. Granados (1867-1916)  
arr. McDonald – Wood

*Torre Bermeja (Serenata)*

I. Albeniz (1860-1909)  
arr. M. Grandjany

*Spring on the Moonlit River*

Chinese Ancient Melody  
arr. Xie Zhe-Zhi

*Carnival of Venice Op. 184*

F. Godefroid (1818-1897)

**Reception following Concert**

Macalester College Art Gallery, Wallace Fine Arts Center

**The reception following tonight's concert is sponsored by Lyon & Healy Harps**

**Alfredo Ortiz**, harp

## Thursday, 20 June

8:00 AM - 9:00 AM Board of Directors' Meeting

8:00 AM - 5:00 PM Registration and Hospitality

8:00 AM - 5:00 PM Exhibits Open

Weyerhaeuser Boardroom  
Campus Center, Lower Level  
Hill Ballroom, Kagin Hall

9:00 AM - 10:15 AM - Workshops

### Teachers' Forum

**Kathy Kienzle**, Moderator

Lynne Aspnes, Stephanie Curcio, ShruDeLi Ownbey,  
Elizabeth Richter, Ellen Ritscher, and Linda Rollo

Campus Center, Davis Lecture Hall

### Playing (less) Hurt

**Janet Horvath & Jennine Speier**

Olin-Rice, Room 250

### Adult Aficionados

(for participants only - reserve on registration form)

**Bridgett Stuckey**, Director

Olin-Rice, Room 243

10:30 AM - 11:45 AM – Workshops

### The Way It Was (early history panel)

**Catherine Gotthoffer**, Moderator

Lucile Lawrence, Samuel Milligan, Dorothy Remsen, Ann Stockton

Campus Center, Davis Lecture Hall

### Etudes: Your Harp Key to Success (part 1)

**Carl Swanson**

A discussion of the importance of etudes in teaching students to get around the harp. The workshop will focus on the following questions:

1) What is technique? 2) What are the different ways to teach it? (There are three) 3) How do you use etudes to teach technique, and what advantages do etudes have over other ways of teaching technique? The workshop will be directed at teachers as well as students.

Olin-Rice, Room 250

### Making Music without the Notes: Improvising for Fun

(for young people)

**Paul Baker**

Olin-Rice, Room 243

### Lever Harps, Not Just for Beginners

**Jan Jennings, Barbara Brundage, Ray Pool, Louise Trotter**

The panel will discuss improvements and refinements in lever harp manufacture, repertoire and arranging music, advantages to using the lever harp in teaching, and public perception of the instrument.

Weyerhaeuser Chapel

12 Noon - 1:00 PM - **Executive Luncheon**

(reserve on registration form)

Weyerhaeuser Boardroom

1:15 PM - 3:15 PM **Master Class with Dan Yu**

Weyerhaeuser Chapel

1:30 PM - 2:45 PM Workshop

### Beginning Harp Repair

**Ed Galchick**

Basic harp maintenance, and useful tips on taking care of your harp.

Olin-Rice, Room 250

3:30 PM - 5:00 PM **Chamber Music Concert**

Janet Wallace Fine Arts Center, Concert Hall

**Chamber Music Concert**  
Thursday, June 20, 2002  
3:30 PM  
Concert Hall, Janet Wallace Fine Arts Center

*Bagatelle* James P. Callahan  
*Fantasy, A Connemara Tale for Flute and Harp* Declan Townsend  
**James Buxton**, harp  
**Jill Austen**, flute

*Little Girl from Prague* Composed and Arranged by Kurt A. Berg  
**Phyllis Adams**, harp  
**Christian Bain**, violin

*Folk Songs from the British Isles* Benjamin Britten  
*Lemady*  
*Early One Morning*  
*The Soldier and the Sailor*  
*The Last Rose of Summer*  
*Bird Scarer's Song*  
**Judith Kogan**, harp  
**Maria Jette**, soprano

*Trio Music 5/90* Vince Mendoza  
*Ragtime*  
*Adagio*  
*Andante*  
*Allegro*

*Skitter* Sydney Hodkinson  
**The Debussy Trio**  
**Marcia Dickstein**, harp  
**Angela Wiegand**, flute  
**David Walther**, viola

5:30 PM - 6:30 PM Outdoor Barbeque Campus Center Plaza

7:15 PM Buses leave for Our Lady of Victory Chapel, College of St. Catherine (reservations required)

8:00 PM **Evening Concert, Patricia and Elizabeth Wooster, Anne-Marguerite Michaud**

**Anniversary Concert**  
Thursday, June 20, 2002  
8:00 PM  
Our Lady of Victory Chapel, College of St. Catherine

Transcriptions for two harps by Carlos Salzedo

<i>La Joyeuse</i>	Jean Philippe Rameau
<i>Gavotte Des Moutons</i>	Padre Martini
<i>Sixth French Suite</i>	J. S. Bach
<i>Allemande</i>	
<i>Courante</i>	
<i>Sarabande</i>	
<i>Polonaise</i>	
<i>Minuet</i>	
<i>Bourrée</i>	
<i>Spanish Dance</i>	Granados
<i>Steel (from the Suite for two harps, "Pentacle")</i>	Carlos Salzedo

**Patricia and Elizabeth Wooster**

Intermission

<i>Allegro from The Harp Concerto</i>	G. F. Handel
<i>Aria and Rigaudon</i>	Gottfried Kirchoff
<i>Chanson de Guillot-Martin</i>	Perilhou-Grandjany
<i>Rhapsodie, Op. 10</i>	Marcel Grandjany
<i>Fantaisie on a Theme of Haydn, Op. 31</i> <i>Introduction, Theme and Variations</i>	Marcel Grandjany

**Anne-Marguerite Michaud**

This is a replica of the original program.

**Reception following Concert**      Macalester College Art Gallery, Wallace Fine Arts Center

**The reception following tonight's concert sponsored by The Harp Connection**

**Laurie (Kreuziger) Leigh**, harp with **Michael Bissonette**, percussion

## Friday, 21 June

8:00 AM - 9:00 AM Executive Committee Meeting Campus Center, Room 205  
8:00 AM – 5:00 PM Exhibits Open Hill Ballroom, Kagin Hall  
8:00 AM - 5:00 PM Registration and Hospitality Campus Center, Lower Level

9:00 AM - 10:15 AM Workshops

### **Teaching & Learning Styles in Harp Instruction**

**Lucy Scandrett and Tony Papalia** Campus Center, Davis Lecture Hall

An in-depth presentation of combining learning/motivation styles with the Myers-Briggs indicator to assist teachers, students and professionals in improving their skills.

### **Special Latin American Harp Techniques for All Harps**

**Alfredo Ortiz** Weyerhaeuser Chapel

Mini-glissandi, muffled glissandi, muffled bass patterns, Trino (mandoline-like effect) and more unique techniques from the Latin American harp traditions. Best for intermediate to advanced levels. Great ideas for those interested in the Pop or Jazz harp or any one interested in expanding their potential at their instrument. Bring your instrument if you can.

### **Stage Presence for Youth**

(presented by the John Escosa Memorial Fund)

**David Doering**

Olin-Rice, Room 250

### **Adult Aficionados**

(for participants only - reserve on registration form)

**Bridgett Stuckey**, Director

Olin-Rice, Room 243

10:30 AM - 11:45 AM - Workshops

### **Hand Anatomy & Biomechanics for Harpists**

**Carol Duffy**

Olin-Rice, Room 250

The workshop will consist of a slide presentation of basic hand, wrist and elbow anatomy and biomechanics as it relates to playing the harp. The presenter will offer an overview of how to identify muscle, muscle tone and nerve imbalances, or impingement postures that can interfere with the performance of any of the preferred harp techniques. Suggestions will be provided for identifying biomechanical related performance problems in the teaching studio and how, when and whether to incorporate the services of a hand therapist to remedy them.

### **Chamber Music of the 20th Century**

**Marcia Dickstein**

Discussion of repertoire, performance techniques and audience psychology

Weyerhaeuser Chapel

### **Harp History**

**David Day**

The International Harp Archives at Brigham Young University

**Ann Yeung, Charles Lynch III**

The Roslyn Rensch Collection at University of Illinois Archives

Campus Center, Davis Lecture Hall

## Friday, 21 June, continued

10:30 AM – 11:45 AM

### Stage Presence for Adults

(presented by the John Escosa Memorial Fund)

**David Doering**

Wallace Fine Arts Center, Concert Hall

12:00 noon – 1:00 PM – **Lunch by Region**

1:30 PM - 2:45 PM Workshops

### Peak Performance FLOW

Olin-Rice, Room 250

**Anna Vazquez**

You know how your best performance is always in the practice room? We need to learn how to come out of the practice room and onto the stage.

Begin to explore extra-musical skills that develop concentration, self-confidence, and overall enjoyment of performance.

An introduction to brain wave training will demonstrate the state component of the mind and the importance of mental fluency - the ability to access various states at will.

There will be an opportunity for a volunteer to be hooked up to the eeg machine as we do some brain wave training exercises.

You can arrange private sessions with Anna after the workshop.

### Creating Jazz Arrangements on the Harp

Weyerhaeuser Chapel

**Cindy Horstman**

Learn how to incorporate jazzier elements into your arrangements. Jazz theory, chord voicing and discussions on improvisation will be demonstrated to help you get started. Attendees should have basic knowledge of treble and bass clef reading, major and minor keys, as well as the basic rhythm patterns.

### My father - Marcel Grandjany

Campus Center, Davis Lecture Hall

**Bernard Grandjany**

## Jazz and Pop Concert

Friday, June 21, 2002

3:30 PM

Wallace Fine Arts Center, Concert Hall

Musical selections include original works, jazz and pop standards

**Cindy Horstman**

To be announced

**Ray Pool**

Original music composed by **Monika Stadler**. The program will be announced

**Monika Stadler**

*This Masquerade*  
*These Foolish Things*  
*The Way You Look Tonight*  
*Moment to Moment*  
*April Fools*  
*Teach Me Tonight*

Leon Russell  
Jack Strachey & Harry Link  
Jerome Kern  
Henry Mancini  
Burt Bacharach  
Gene DePaul

**Paul Baker**

7:15 PM Buses Leave for Ensemble Concert at Ted Mann Concert Hall (reservations required)

# Ensemble Concert with Harp

Friday, June 21, 2002

8:00 PM

Ted Mann Concert Hall, University of Minnesota

## CANTAMUS:

*My Shepherd Will Supply My Need*  
*I Wonder As I Wander*

arranged by Mack Wilberg  
arranged by Richard Osborne

**Emily Gerard**, harp

*Three Lullabies*

arranged by Daniel Kallman

**Maija Niemisto**, harp

## CANTORES:

*I Cannot Count The Stars*

Eugene Butler

**Emily Gerard**, harp

## CHORALE:

*Blessing*

Katie Moran Bart

**Maija Niemisto**, harp  
**Northfield Youth Choir**

**Dione Peterson and Ryan Connolly**, Directors

*Sonata No. 3 in E Major*, BWV 1016

Johann Sebastian Bach  
(1685-1750)

*Adagio*  
*Allegro*  
*Adagio ma non tanto*  
*Allegro*

*Graceful Ghost Rag* (1979)

William Bolcom  
(b. 1938)

**Lynne Aspnes**, harp  
**Paul Kantor**, violin

-Intermission-

## Christmas in June

*Il Est Né, Le Divin Enfant*

French  
(Donna Gartman Schultz)

*The Friendly Beasts*

Medieval Carol  
(Jeffrey Van)

*So Gracious Is The Time*

William Beckstrand

*Nativity Carols*

- I *The Holly and the Ivy*
- II *This Endris Night*
- III *Wonder Tidings*

Stephen Paulus

*Gabriel's Message*

Basque  
(Stephen Paulus)

*Patapan, from Seven Joys of Christmas*

Burgundian  
(Kirke Mechem)

**Dale Warland Singers**  
**Kathy Kienzle**, harp  
**Kathleen Robinson**, oboe  
**Jeffrey Van**, guitar  
**Dale Warland**, Director

**Reception following Concert**

Art Gallery, Macalester College

The reception following tonight's concert is sponsored by  
The Virginia Harp Center and Kolacny Music

**James Buxton**, harp

**DALE WARLAND SINGERS**

**Soprano**

Margaret Burton  
Sara Dick  
Marie Spar Dymit\*  
Cathy Larsen  
Melissa Morey  
Deborah Osgood  
Sarah Schlomer  
Dawn Schuffenhauer  
Monica Stratton

**Alto**

Kelly Becker  
Sara Boos  
Joanne Halvorsen\*  
Lynette Johnson  
Shelley Kline  
Mary Maiden-Mueller  
Krista Palmquist  
Momoko Tanno Niemi

**Tenor**

Jared L. Anderson\*  
Joel Beyer  
Joel Fischer  
Eric Hopkins  
Justin Karch  
David Nordli  
Hal Snyder  
Greg Tambornino

**Bass**

Jeff Bipes  
Matt Culloton\*  
Dave Jacobson  
Brian Kremer  
Michael Meyer  
Kevin Michael Norberg  
Tim O'Brien  
Brad Runyan  
Terry Sheetz  
Brian L. Steele

\*section heads

The Dale Warland Singers  
2300 Myrtle Avenue, Suite 120  
St. Paul, Mn. 55114  
Phone: 651-632-5870

[www.dalewarlandsingers.org](http://www.dalewarlandsingers.org)

The Dale Warland Singers is a member of Chorus America.

## Saturday, 22 June

9:00 AM - 12:00 Noon Exhibits Open

Hill Ballroom

9:00 AM – 10:15 AM Workshops

### **Everything You ever wanted to Know about Weddings**

**Jan Jennings**

The author of *The Harpist's Complete Wedding Guidebook* will offer suggestions for making weddings a thoroughly enjoyable experience. Discussion will include what to include in contracts, consulting with the bride, repertoire, and even how to increase your wedding business. Bring questions!

Davis Lecture Hall

### **“Uncle Knuckles and the art of discovering the past”**

(For young people of all ages)

**David Kolacny, William Lovelace**

Concert Hall

### **Adult Aficionados**

This session will be a performance open to public.

**Bridgett Stuckey, Director**

Olin-Rice, Room 243

10:30 AM - 11:45 AM Workshops

### **Weddings a la Carte (mock wedding)**

**Minnesota Chapter, Andrea Stern, harp**

A humorous look at the foibles of weddings in general from a harpist's vantage point in front. Bring your amazing experiences along to share.

Weyerhaeuser Chapel

### **Etudes: Your Harp Key to Success (part 2)**

**Carl Swanson**

Olin-Rice, Room 243

1:30 PM - 5:00 PM **Mall of America** (by reservation only)

A pleasure for the young people, a shopping mecca for some and a curiosity for others, the much publicized largest mall in the U.S.

1:30 PM - 4:30 PM **City Tour** (by reservation only)

If you haven't seen the Twin Cities before, you will enjoy the beauty of these charming cities. Minneapolis is not known as the City of Lakes for nothing. You will see lakes, Minnehaha Falls, the Sculpture Garden at the Guthrie Theater and Walker Art Center. St. Paul has history to offer in the Capitol Building, the Catholic Cathedral and the Mississippi River running through both cities.

6:00 PM Buses Leave for Banquet (reservations required)

6:30 PM **Social Hour and Banquet** (by reservation only) Minnesota History Center

### **Concert following Banquet**

#### **Christa Grix Trio**

**Phil Hey, percussion**

**Gordon Johnson, bass**

## PROGRAM NOTES

### Young Concert Artist Recital

Wednesday, June 19, 2002

3:30 PM

#### *Fantasie on a Theme of Haydn, Opus 31* by Marcel Grandjany

Marcel Grandjany (1891-1975), American harpist of French birth, was a student of Henriette Renié and Alphonse Hasselmans. Moving to New York in 1936, he began teaching at the Juilliard School in 1938. The far-reaching effects of his teaching have had a tremendous impact on Annabelle through her teacher, Nancy Allen, a long-time student of Grandjany. The *Fantasie*'s inspiration came from a piece written by another great French harpist, Xavier Desargus (1768-1832). Based on the same Haydn theme from *Symphony No. 53*, Grandjany composed this set of variations, preserving the style and elegance of the Classical period.

#### *Viejo Zortzico*, by Jesus Guridi

Jesus Guridi (1886-1961) was born in the Basque province of Spain and maintained his regional roots until the time of his death. His music reflects the rhythms and language of his homeland. The Zortzico is a very popular dance of the region and the '*Viejo (old) Zortzico*' displays the vitality and emotion of the Basque people.

#### *El Viejo Castillo Moro*, by Chavarri, transcribed by M. Grandjany

Chavarri was born in Valencia, Spain in the nineteenth century. A student of Filipe Pedrell, Chavarri was known as both a composer and conductor. '*El Viejo Castillo Moro*' (The Old Moorish Castle) was originally written for piano and although it is not inspired by the actual place it is very effective in painting the picture of Old Spain.

#### *Spanish Dance No. 1*, by Manuel de Falla, transcribed by M. Grandjany

Manuel de Falla (1876-1946), one of the greatest Spanish composers of the last century, wrote his one-act opera, *La Vida Breve* (Life is Short) in 1904. *The Spanish Dance No. 1* occurs as the young gypsy girl – Salud – secretly watches her faithless lover, Paco, dancing with his new wife. Just after this, Salud bursts onto the scene and falls dead at Paco's feet. Grandjany has taken a popular violin encore and transformed it into a magnificent harp solo in true Spanish style.

## Chamber Concert

Thursday, June 20, 2002

3:30 PM

#### *Bagatelle* by James Callahan

In 1985

the Minnesota Chapter of AHS and the Minnesota Chapter of the Flute Society joined forces to sponsor a competition for a work for the two instruments. Scores were received from all over the world and the winner in the blind contest turned out to be James Callahan, a professor at the University of St. Thomas in St. Paul, Minnesota.

#### *Fantasy, A Connemara Tale for Flute and Harp* by Declan Townsend

Carefree, Códai set off in his currach (canoe) to bait his lobsterpots on a calm day off the west coast of Ireland. A sudden storm blew up. The remains of Códai's currach were washed ashore – no sign of Códai. The caoine (kween-uh) or lament began, ever so quietly. Neighbours gathered to pray and join in the music. A knock at the door – Códai, wet, bedraggled but safe, arrived to join in his own "wake". The lament ceased and was transformed into a joyous jig.

Dr. Declan Townsend, born in 1938, has composed for every type of ensemble which he has had the pleasure of directing, e.g. choirs of all types, string quartet, brass quintet, wind quintet, percussion

ensemble, string orchestra, symphony orchestra and Symphonic Wind Orchestra, in the course of over forty years teaching. A considerable body of this mainly educational music has been published in Britain, Germany and Ireland. In a very busy life as a teacher he has also conducted light operas and oratorios as well as a capella choirs and researched the history of the Irish Jig! He was, in 1979, awarded a Ph.D. in Music by the National University of Ireland (it was only the second such award) for his research into the choral folksong settings of Vaughan Williams, Holst, Kodaly and Bartok. He is an ardent advocate of a Nationalist language in composition, as is evident in the present work. Having retired from his post as Head of Department at Cork School of Music, he now encourages attendance at live music events in his capacity as music reviewer for the national newspaper, *The Irish Examiner*.

*Fantasy* was commissioned by Kitty Eliason and Jill Austen.

### ***Folk Songs from the British Isles*** by Benjamin Britten

Benjamin Britten (1913-1976) set these folk songs over four decades, from the early years of World War II until just before he died. The earliest were written for his recitals with his companion, tenor Peter Pears, and were a phenomenal success. He went on to write more than seven volumes of folk song settings, including one where the accompanying instrument is guitar, written for Julian Bream, and another for harp written for Osian Ellis.

Welsh harpist, Osian Ellis, had long been a colleague and friend, and when Britten, toward the end of his life, became too frail to perform in recital with Pears, he urged Pears to perform with Ellis instead. As if to give his blessing to the union, Britten wrote for them two song cycles: *Canticle V* (The Death of Saint Narcissus), and *A Birthday Hansel*, a commission in honor of the silver jubilee of Queen Elizabeth II.

Of the songs grouped here, two were written for harp, two for piano, and one for guitar accompaniment. Judith Kogan had the great fortune to study with Osian Ellis at the Royal Academy of Music in London, and during that period heard Pears and Ellis perform these songs in Queen Elizabeth Hall – a concert forever etched in her consciousness for its poignancy, charm and sheer beauty.

### ***Trio Music 5/90*** by Vince Mendoza (1963-)

The 2001 Grammy Award-winner, composer/arranger Vince Mendoza, has been heralded by critics as a master of contemporary idioms. His new *Triple Concerto for Solo Harp, Flute and Viola with Orchestra* will have its world premiere with The Debussy Trio as soloist with the Geneva Chamber Orchestra at the World Harp Congress on July 25, 2002. Since his first musical alliance with drummer Peter Erskine in 1985, Mendoza has a record of commissions, recordings and performances that are impressive and varied. His discography of over 32 albums on such labels as Koch, Polygram, Elektra, Windham Hill, MCA, Bluenote and BMG won such praise as “..substantive, impressive showcase of his range and depth” Boston Globe, and “...strikingly original compositions are heralded by musicians and critics alike” Downbeat.

In addition to the Grammy Award, Mendoza has received three previous Grammy Nominations, an Emmy Nomination and awards from ASCAP, California Arts Council and others. The breadth of his composing talent can be seen in the wide variety of artists and productions for which he has composed: TV/Film: Academy Awards, Knots Landing, Falcon Crest, Tonight Show; Performers: Gary Burton, Pat Metheny, Bobby McFerrin, Sheryl Crow, Herbie Hancock; and commissions from: Turtle Island String Quartet, London Philharmonic, Sibelius Academy, Koln and Finnish Radio Orchestras, and Montreux, Northsea and Berlin Jazz Festivals.

### ***Skitter*** by Sydney Hodkinson (1934-)

A native of Winnipeg, Manitoba, Sydney Hodkinson received his Bachelor of Music and Master of Music Degrees from the Eastman School of Music where he studied composition with Louis Mennini and Bernard Rogers. He continued his studies in composition at the Princeton Seminars with Elliott Carter, Roger Sessions, and Milton Babbitt. Hodkinson received his Doctor of Musical Arts Degree from the University of Michigan in 1968, studying with Leslie Bassett, Niccolo Castiglioni, Ross Lee Finney and George B. Wilson.

Dr. Hodkinson has taught at the Universities of Virginia, Ohio and Michigan and, prior to his present appointment, served two years as artist-in-residence in Minneapolis under a grant from the Ford

Foundation Contemporary Music Project. He joined the faculty of the Eastman School of Music in 1973, assuming the direction of the Eastman Musica Nova and, later, the Kilbourn Orchestra. During the academic years 1984-86, he served as Meadows Visiting Professor of Composition at Southern Methodist University and, in fall term of 1991, was Visiting Professor of Composition at the University of Western Ontario. Beginning the fall of 1995, Hodkinson assumed teaching duties in the Composition Department at the Eastman School, from which he retired in 1999.

Awards include the National Institute of Arts and Letters, Guggenheim Foundation, The Canada Council, The National Endowment for the Arts, International Congress of Jeunesses Musicales, Fansley Prize of the Louisville Orchestra, Danforth Foundation, and the Ford Foundation. Compositions by BMI affiliate Hodkinson appear in the catalogs of Theodore Presser, American Composers Alliance, Associated Music Publishers (G. Schirmer), Ludwig Music Pub. Co., Music for Percussion, Editions Jobert, Ricordi, Columbia University Music Press, Dorn Publications, Transcontinental and Smith Music Publications. Activities as composer/conductor are recorded on CRI, Grenadilla, Louisville, Advance, Albany, Nonesuch, Centaur, CBC, Novisse, Mark, Innova, and Pantheon labels.

Mr. Hodkinson, a US citizen since 1995, is married to violinist Elizabeth Deischer. They have three sons and currently reside in Florida.

## **40<sup>th</sup> Anniversary Concert**

Thursday, June 20, 2002

8:00 PM

***La Joyeuse*** Rondeau by Jean-Philippe Rameau (1683-1764),

Transcribed for 2 harps by Carlos Salzedo

Rameau was a French contemporary of Bach and Handel. He published his first collection of harpsichord pieces, a suite of nine dances, when he was twenty-three. In 1724 he composed two *New Suites*, which included *Les Tourbillons*. *La Joyeuse* is the second piece in the second suite.

***Gavotte Des Moutons*** by Giovanni Battista Martini (1706-1794)

Transcribed for 2 harps by Carlos Salzedo

Giovanni Battista Martini was born and lived in Bologna, and was a renowned teacher, composer and theorist. His students included Mozart and J.C. Bach. He amassed a library of over 17,000 volumes.

**6<sup>th</sup> French Suite** by Johann Sebastian Bach (1685-1750)

Transcribed for harp ensemble by Carlos Salzedo (1918)

1. Allemande 2. Courante 3. Sarabande 4. Polonaise 5. Gavotte 6. Menuet

The classical suite has its roots in the combinations of dances played in the 16<sup>th</sup> century. The oldest dances in the classical suite are the Allemande, Courante and Sarabande, which by the time of Bach had become idealized and elaborate, losing much of their original character. The 17<sup>th</sup> century additions, such as the Polonaise and the Minuet, remain more dancelike, and they appear in the ballets of Lully and Rameau as well as in concert music. Bach wrote suites for orchestra as well as harpsichord, and the suite has become the standard to which all others are ultimately compared. The *Sixth French Suite* was composed about 1722, the last of a series of twelve English and French suites for harpsichord.

***Spanish Dance No.5*** by Enrique Granados (1867-1961)

Transcribed for two or multiple harps by Carlos Salzedo (1927)

***Steel*** from ***Pentacle***, Suite for Two Harps by Carlos Salzedo (1885-1961) *Pentacle* was composed in 1928

*Steel* is the first movement of *Pentacle*, a suite for two harps commissioned in 1928 by Elizabeth Sprague Coolidge for the Tenth Anniversary of the Pittsfield Music Festival. The other movements are

*Serenade, Felines, Catacombs, and Country Dance.* In *Steel*, Salzedo reveals how unusually suggestive the harp can become when called upon to evoke the sounds of the modern industrial age.

“Carlos Salzedo, French by birth, Basque by ancestry, and American by naturalization, was a leading musical force of his time, as virtuoso performer on both harp and piano, exceptional composer for both harp and other instruments, a dedicated teacher and one of the foremost promoters of contemporary music in America. Through his composing for and his development of new technique for harp, he revolutionized the use and the sound of that instrument.” From AHS Twenty-Second National Conference, 19-22 June 1985, program notes.

On 24 June 1981, the Board of Directors of the AHS authorized the creation of a Salzedo Centennial Fund to be administered by a special Salzedo Centennial Committee, Sylvia Meyer, Chairman. The fund has published several of his original works and transcriptions, including: *Pentacle*, Suite for two Harps; *Seven Spanish Songs* by Manuel De Falla, arranged for 7 harps; *Children’s Corner Suite* by Claude Debussy, arranged for flute, cello and harp. The most recent release is a two-CD set, titled *Salzedo: On The Air*, featuring Salzedo performing many of his most well-known compositions, his spoken comments on various pieces, and interview excerpts from a 1961 Memorial Tribute, as well as from major distributors and the Salzedo Centennial Fund.

***Concerto in B flat, Allegro Moderato*** by George Frederic Handel (1685-1759)

transcribed for harp alone by Marcel Grandjany (1891-1975)

Handel’s *Concerto* for harp was written as an interlude for his oratorio, *Alexander’s Feast*, and first performed by John Powell in 1736 on the Welsh triple harp, a limited instrument of short range and light tone. The manuscript of the *Concerto* lay neglected in the British Museum for almost two centuries. It was rediscovered by Marcel Grandjany in the early 1930’s and an adaptation for modern pedal harp soon followed. Shortly, the work went from oblivion to immense popularity, and now it is probably the most performed of all compositions for harp.

***Aria and Rigaudon*** by Gottfried Kirchhoff

harp adaptation by Marcel Grandjany (1891-1975)

The name of Gottfried Kirchhoff would be much more significant today if he had not had the misfortune to be born in the same year as J. S. Bach and G. F. Handel and to be but one of dozens of brilliant musicians living in the German-speaking world of his time. He is, however, considered a worthy representative of the Leipzig tradition. Kirchhoff held numerous prestigious posts in the worlds of sacred and secular music, and was a pupil of Friedrich Wilhelm Zachow, whose other most famous student was Handel himself.

His compositions are similar to the corpus of J. S. Bach and include cantatas, chorale preludes, sonatas, and miscellaneous pieces for organ and harpsichord. A little-known fact is that he also composed a work, now lost, called *L’ABC Musical*, a set of preludes and fugues in all keys.

*Aria* is simply what is called in English an “air” or “tune”, and is often formed in two sections with repeats. The contrasting *Rigaudon*, derived from a folk dance of southern France, is constructed likewise and is in duple meter, but is lively and cheerful although in a minor key.

These adaptations were made during the era of a romantic approach to interpreting Baroque music, which was so universal in the earlier 20<sup>th</sup> century. Modern scholarship after World War II swept that style away in the name of “Authenticity” and caused performers to scramble for the “original sources.” Yet, why not hear the music as a period demonstration of taste at the time it was arranged?

***Chanson de Guillot Martin*** by Clement Marot (ca. 1496-1544)

Harmonization by Albert Perilhou (1846-1936)

transcription for harp by Marcel Grandjany (1891-1975)

Details concerning the artistic work of Clement Marot are limited to his poetry, although certain of his references indicate a familiarity with musical matters. When Grandjany attributes the “Air” to him (very likely because Perilhou did so), we can be virtually certain that the work alluded to is a poem. Certainly Perilhou’s harmonization of the melody employed is modern and ingenious. One thing is certain: neither the title of this transcription nor the title of the noel sung to that same melody appears in Marot’s complete works list, found on the internet or in other sources, and is limited to poems only.

“Guillot Martin” is today a current name in France, and descendants of the family have established multiple internet sites for genealogical information.

Some French melodies associated with Christmas have been formally preserved only in works of art music, but were well-known to the general public through the years, usually anonymously composed and attaining a status we call “traditional”. The melody of the *Chanson de Guillot Martin* is used with stunning effect by Marc-Antoine Charpentier (1643-1704) in his *Messe de Minuit* (Midnight Mass for Christmas) as the theme of the “kyrie” movement. The source title of the tune in this case indicates its fame as a noel, *Joseph est bien marie*.

Grandjany’s transcription exploits a particular area of his talent: the ability to distinguish colors and voices when different sonorities are used simultaneously. There will probably always be some doubts about the evolution of the music, but its charm is undoubted.

***Rhapsodie pour la harpe, Opus 10 (1923)*** by Marcel Grandjany (1891-1975)

The *Rhapsodie* marked Grandjany’s debut as a composer of solo works of symphonic conception. Its intended use was as a recital opener to “impose the harp,” as his teacher Renié, to whom the work is dedicated, had advocated. The theme of the *Rhapsodie* is based on a Gregorian chant (*Salve Festa Dies*) which is sung at the conclusion of the Easter Vigil for the newly baptized. To a devout Roman Catholic, this melody has enormous emotional significance – it is Grandjany’s love song to his Mother Church, but as with all of his compositions, it transcends traditional music for the harp and reaches, through its large design, emotional input, and appropriate technical challenges, another plane rarely visited in our repertoire.

***Fantaisie pour harpe, Opus 31*** by Marcel Grandjany

Inspired by a *Fantaisie* composed by the French harpist, Xavier Desargus (ca. 1768-1832), Grandjany wrote a new set of variations on the same theme, one taken from Haydn’s *Symphony No. 53*. The style was intended to evoke the musical atmosphere of a typical soiree in the early 19<sup>th</sup> century, perhaps one held at the court of Napoleon. It is light-hearted yet virtuosic, and offers the harpist many opportunities to display the contrasting tone colors for which Grandjany was so justly famous.

(Program Notes by Dr. Jane Weidensaul)

## **Ensemble Concert**

Friday, June 21, 2002

8:00 PM

### **NORTHFIELD YOUTH CHOIRS**

***My Shepherd Will Supply My Need*** arranged by Mack Wilberg

The melody, from “Southern Harmony” 1835 and paraphrased from Psalm 23 by Isaac Watts, features oboe and flute with harp accompaniment.

***I Wonder As I Wander*** arranged by Richard Osborne

This Appalachian Carol is arranged by Butler University Professor, Richard Osborne and edited by the Founder and Music Director of the Indianapolis Children’s Choir, Henry Leck. Professor Leck also serves on the Advisory Board of the Northfield Youth Choirs.

***Three Lullabies*** arranged by Daniel Kallman

Daniel Kallman, a resident of Northfield, Minnesota was commissioned to write this selection and dedicated it to Maija Niemisto, harpist, and Cantamus of the Northfield Youth Choirs, Cora Scholz, Music Director.

- I *Come To Your Mommy* Canadian Lullaby
- II *Schloof, Bobeli, Schloof* Pennsylvania Dutch Lullaby
- III *'Tis Pretty To Be in Ballinderry* Bunting Collection, 1840 (Ireland)

***Blessing*** by Katie Moran Bart

Dedicated to Alice Larsen and the Manitou Singers of St. Olaf College, transcribed for harp by Elinor Niemisto, this selection builds on the beautiful Irish Poem and is a favorite of the Northfield Youth Choir members.

**DALE WARLAND SINGERS**

***Il Est Né, le Divin Enfant*** by Donna Gartman Schultz

Donna Gartman Schultz's charming arrangement of the French tune, *Il Est Né, le Divin Enfant*, begins this concert. The piece captures a unique feeling of innocence with its simple harmonies and colorful writing for oboe, harp and percussion.

***The Friendly Beasts*** by Jeffrey Van

Jeffrey Van's music – whether it's an original or an arrangement – is almost always marked by a sense of ease and effortlessness. His vocal lines seem to sing themselves; the chord progressions appear inevitable. His words about the arranger/composer's art could be spoken by all of the carol-makers in this program:

“The old tune, *The Friendly Beasts*, has an innate quality of naturalness that I find attractive. It's simple and comfortable, yet memorable. My job as an arranger is to get the basics like harmonization down, then sing the parts myself, especially the inner ones. Is this line fun to sing? Is there a reasonableness and enough variety to it so that it's interesting? That process of refinement can take quite a bit of time. The quest is to keep it sounding fresh. One of my favorite lines comes from Goethe: ‘Everything has been thought of before. The difficult thing is to think of it again.’” Jeffrey Van

***So Gracious Is The Time*** by William Beckstrand

The text for this work comes from Shakespeare's *Hamlet* (Act I, Scene I):

*Some say that ever 'gainst that season comes  
Wherein our Saviour's birth is celebrated  
The bird of dawning singeth all night long:  
And then, they say, no spirit dare stir abroad,  
The nights are wholesome, then no planets strike,  
No fairy tales nor witch hath power to charm  
So hallow'd and so gracious is the time.*

Shakespeare had a particularly musical style of writing, a way of playing with vowels and consonants, that composers, minimally, must not disturb, but enhance, creating something singular themselves. Beckstrand makes it sound easy, even natural, with this lovely motet. The piece was commissioned for the Dale Warland Singers by Ruth and Dale Warland.

***Three Nativity Carols*** by Stephen Paulus

- I *The Holly and the Ivy*
- II *This Endris Night*
- III *Wonder Tidings*

*Three Nativity Carols* was commissioned by Pat Whitacre, who originally asked Stephen Paulus to write one carol for the Warland Singers, but he responded with three. Groups of short songs, Paulus explains, provide a path for a progression of varied moods, as in a multiple-movement work. Gene Whitacre, in whose memory Pat commissioned the piece, especially loved the combination of chorus, oboe, and the harp, so Paulus scored the pieces that way. The words are from the *Oxford Book of Carols* and are strophic. The challenge of setting such texts is to provide a musical backdrop that grows and evolves, so that the repetition of verses never becomes stagnant or predictable. *The Holly and the*

Ivy begins the set in a sprightly mood, the oboe taking a prominent role. *This Endris Night* has a contemplative tone, leading to *Wonder Tidings*, which completes the cycle with a flourish.

***Gabriel's Message*** by Stephen Paulus

This work is the result, in part, of a longstanding affection in the Warland household for new carols. The search for new ones to perform or commission is ongoing. Composer Steven Paulus has more than once been part of the hunt, and he describes “pages and pages of carols on Dale’s living room floor, and there we are on our hands and knees looking at this one, than that, trying to find the best.”

Another member of that annual hunting party is Dale’s wife, Ruth. “She has”, Dale says, “a great ear and eye, a taste for choosing and recommending.” She was busy taking notes recently at an international choral festival in Tolosa, Spain, at which Dale adjudicated. After attending the performances, she explored the Basque region – which happens to be home to one of her favorite carols, *Gabriel's Message*. Dale admits that “she’s been after me for years to have this one newly arranged.” So, as a Christmas present to her, Dale commissioned Paulus’ brand new version of *Gabriel's Message* in Ruth’s honor.

***Patapan, from Seven Joys of Christmas*** by Kirke Mechem

Kirke Mechem’s sparkling arrangement of this classic Christmas carol concludes the concert with percussive energy. From the harpist’s drumming to the choir’s layered, crisp text, this piece expresses the joy of the holiday season.

## Biographical Notes

### **Phyllis Adams, Harpist**

Phyllis Adams is the staff harpist and creative consultant for VENUS Harps. A graduate of Northwestern University, she received a B.M. while studying with Edward Druzinsky. Phyllis has played principal harp for many summers with the Milwaukee Symphony, played in the Chicago Symphony harp section and was second harpist with the Louisville Orchestra while in college. She has recorded two CD's with her flutist/husband, Monty Adams, *Opera by Request* and *Universal Peace*, which have been featured across the country on major classical radio stations, including *All Things Considered* on NPR. They performed for the twenty-fifth National Flute Convention and have written articles for *Flute Talk* magazine. They have performed live on numerous WFMT broadcasts and on Channel 11, WTTW. For four years, Phyllis was the producer/artistic director of VENUS Harps' *World of Harp Music* program on WNIB, 97.1 FM in Chicago. She is grateful to have studied with Gloria Agostini, Alice and Jeanne Chalifoux, Mary Jo Green, Taka Kling, Karen Lundquist and Carol McClure.

### **Lynne Aspnes, Harpist and Panelist**

Harpist, Lynne Aspnes, began her training in her native Minnesota with harpist, Frances Miller. She holds a Bachelor of Fine Arts degree from the University of Minnesota, a Master of Music degree from the San Francisco Conservatory of Music and the Doctor of Musical Arts degree from the Manhattan School of Music, New York City. Ms. Aspnes is currently Professor of Harp and Chair of the String Department at the University of Michigan School of Music, Ann Arbor. With the Plymouth Music Series of Minnesota, Philip Brunelle, director, Ms. Aspnes has recorded for the CRI, ProArte, RCA Red Seal and Virgin Classics labels. With organist, John Walker, and the choir of the Riverside Church, New York, Ms. Aspnes has recorded for the Pro Organo label works by Gabriel Fauré and Marcel Grandjany. With the British tenor, Sir Peter Pears, she has recorded Benjamin Britten's *Canticle V: The Death of Saint Narcissus* for NPR and PBS.

### **Jill Austen, Flutist**

A creative artist in both music and the visual arts, Jill Austen holds degrees in flute performance from the Philadelphia Musical Academy (now University of the Arts in Philadelphia), and the University of Minnesota. Currently based in New York, she participates in a wide range of performance and teaching activities both nationally and internationally. She is visiting instructor of flute and chamber music at the Brass Institute in Port of Spain, Trinidad, and will be a guest tutor for the National Youth Orchestra of Trinidad and Tobago's 2002 summer music workshops. She has also taught on the faculties of the University of the Incarnate Word, in San Antonio, Texas; the Jamaica School of Music in Kingston, Jamaica; and the MacPhail School of Music and Lakewood Community College in Minnesota. Ms. Austen's diverse performance activities center on chamber music and integrated arts. She and harpist, Kitty Eliason, concertize throughout the Midwest and Southwest, exhibiting an extensive repertoire of traditional, avant-garde and popular works. As soloist and chamber musician, Ms. Austen's appearances include the Caribbean Mozart Festival in Jamaica, as well as festivals in England and Denmark. She is currently involved in the commissioning of a work for flute, guitar and percussion based on poetry of Derek Walcott. A Caribbean tour featuring the work is planned for 2004.

### **Christian Bain, Violinist**

Christian Bain has worked for VENUS Harps as a Harp Technician for three years. A native of the Chicago area, Chris has enjoyed the luxury of having a musical family. After graduating from Illinois Wesleyan University in 1999, Chris moved back to Chicago to explore a musical career. While working at VENUS, Chris has been busy performing traditional Irish music. Chris's main instrument is the violin, and his mixture of Classical and Folk training has given his playing a unique flavor. Chris has performed with the band *The Drovers* and can now be seen and heard playing with the up and coming Irish traditional band, *Gan Bua.com*. Chris has enjoyed working with Phyllis on this project and will be playing in June at the Chicago Scottish Highland Games with harpist, Mary Radspinner of Melody's Traditional Music and Harp Shoppe in Houston.

**Paul Baker**, Harpist and Workshop Presenter

Paul Baker received a Bachelor of Music degree from Seattle Pacific University and a Master of Music degree in Piano Performance and Accompanying from the University of Southern California. He continues a busy schedule of solo performance, recording, conducting and arranging. Twice a prize winner in the International Pop and Jazz Harp competitions, Mr. Baker performs and presents workshops at music conferences throughout the United States. In 1995 he was chosen Los Angeles' "Music Director of the Year" for his work with the Los Angeles premiere of Stephen Sondheim's *Assassins*. He has been selected to be the musical director for the William Inge Festival's musical tribute to Kander and Ebb this spring. Two of his compositions can be heard in the new movie, *Bark*, that was premiered at the Sundance Film Festival this year. Paul has published fifteen arrangements for solo harp and his arrangements of De Falla's *Seven Popular Spanish Songs* and *A Gershwin Sampler* were premiered at the Carnegie Hall by the group *Pastiche*. His two Celtic harp CDs, *The Tranquil Harp* and *The Ladder of the Soul*, have become bestsellers in bookstores and catalogues.

Mr. Baker was Principal Harpist with the Seattle Philharmonic Orchestra, the Peninsula Symphony, the Marina Del Rey-Westchester Orchestra, the Burbank Chamber Orchestra and has played with the Pacific Symphony, Opera Pacific Orchestra, the Hollywood Bowl Orchestra, and the American Ballet Theater Orchestra. He has worked with Roberta Flack, Melissa Manchester, James Ingrahm, Peabo Bryson, Sheena Easton, Katherine Grayson, Sandy Duncan, Jerry Lewis, Mel Gibson, Dudley Moore and many others.

For four years Paul has served as President of the Los Angeles Chapter of the American Harp Society and served two terms as Pacific Regional Director for the American Harp Society. He was chosen to perform at the closing banquet of the 29<sup>th</sup> National Conference of the American Harp Society in San Diego, California. You can hear his harp work on Stevie Wonder's newest release, *Conversation Peace*, and the John Tesh *A Romantic Christmas* album, as well as the soundtracks for the new movies, *Learning Curves*, *Sharpen the Saw*, *Au Pair* and *Heart's Fire*. Mr. Baker has recently performed and recorded with Roberta Flack, Peabo Bryson, Melissa Manchester, Aaron Neville and Bernadette Peters. He recently performed at the Hollywood Bowl with Patrick Stewart, Jennifer Larmore, Rodney Gilfrey, Davis Gaines, Cathy Rigby, Tito Puente, Charlotte Church and John Mauceri. He has just finished performing with *Phantom of the Opera* at the Pantages Theater in Hollywood, the Hollywood Bowl with the Hollywood Bowl Orchestra and playing for Johnny Mathis in Palm Springs.

Paul's most recent publications include arrangements of *Bewitched*, *Unchained Melody* and *The Way You Look Tonight* for concert harp; two CDs of Celtic harp improvisations, *The Tranquil Harp: Music for Meditation, Relaxation and Integration* and his newest CD, *The Ladder of the Soul*.

**Kurt Berg**, Composer

Kurt Berg is the Chief Harp Technician with VENUS Harps and has been working in the harp industry for over eighteen years. He graduated from Western Illinois University in 1980 with a B.A. in Music Theory and Composition. Kurt is a Baritone Saxophonist who has performed with the 505<sup>th</sup> Air Force Band, which was based at Chanute Air Force Base and has performed with artists such as Maynard Ferguson, Stan Getz, Bob Hope, Red Skelton, Nancy Wilson, the Rob Parton JazzTech Big Band, the Bob Stone Big Band and many others. He is a member of NARAS and Chicago Federation of Musicians, local 10-208 and has performed at NAMM Show concerts.

**Barbara Brundage**, Panelist

Barbara Brundage began her studies with Lucile White in Phoenix and then Richard Fleisher, harpist for the Miami Beach Symphony. She then went to study with Emily Oppenheimer before receiving a Sloan Scholarship to attend Eastman School of Music, where she studied with Eileen Malone. Barbara was a freelance harpist in Miami/Ft. Lauderdale from 1985 until moving to the Treasure Coast area in 1998. She is the founder of Seaside Press Music Publishing Company and her arrangements of classical music and standards for lever harp are performed by harpists around the world. She has performed with the Southern Connecticut Chamber Orchestra, the Hampden Symphony, the Genessee Valley Symphony, the Southwest Florida Symphony and the Broward and North Miami Beach Symphonies.

**James Buxton, Harpist**

James Buxton is an accomplished musician, who currently lives in Minneapolis. He has studied harp with several prominent teachers, including Francis Tientov at the St. Louis Conservatory of Music. Jim is currently the Principal Harpist with the Des Moines Metro Opera Company during their annual summer season. Jim also enjoys playing a wide variety of venues here in the Twin Cities, including orchestra work, weddings, parties and events. He has been heard in the pit orchestras of many touring Broadway shows, most recently for this season's tour of *Cinderella*, and he is also a touring performer, bringing his unique brand of solo harp performance to many people throughout the Midwest.

**Stephanie Curcio, Panelist**

Stephanie Curcio, harpist, grew up in New York City where she attended the High School of Music and Art, Mannes College of Music, Marymount College, and Fordham University. She holds a Bachelor's and Master's degree. In 1969, she settled in New Hampshire and has since played with innumerable symphonies, choruses, theatres, and musical groups all over New England. Ms. Curcio teaches harp at the University of New Hampshire and Phillips Exeter Academy, as well as privately. She is a composer, arranger, and owner of Stephanie Curcio Publications which she features solo, ensemble and tutorial music for harp. Her writings on affairs of the harp have been featured in *the American Harp Journal* and the *Harp Column Magazine*.

**David Day, Workshop Presenter**

David Day is the Music Librarian and Curator of the International Harp Archives at Brigham Young University. He has specific responsibilities for developing the music and dance collections, music special collections, archives, digital listening reserves and AV preservation and production. He has a Master's degree from Brigham Young University in musicology and a Master's in library science from the University of North Carolina at Chapel Hill. He is currently working on his doctoral dissertation in musicology at New York University. His dissertation deals with the annotated violin répétiteur for the ballet repertory at the Théâtre Royal de Bruxelles 1816-1830. Mr. Day is currently active in the International Association of Music Libraries and chairs its Working Group on Music Archives.

**Debussy Trio: Marcia Dickstein, Harp; Angela Wiegand, Flute; David Walther, Viola**

New sounds, and attractive programming format, and the unusual instrumentation of The Debussy Trio persuade new listeners to enjoy the intimate concert experience of chamber music in the 21<sup>st</sup> century. Compositions come from the inspiration of many styles: French Impressionism, American jazz fusion, African *kora* music and film, to name a few. This is music to stretch the mind and the imagination of audiences of all ages.

The Trio has excited the international concert series in 30 states, as well as appearances in Prague and Copenhagen. Radio audiences have heard the Trio live on *St. Paul Sunday*, *Sundays Live* and *Performance Today*, (WGBH) Boston, (WFMT) Chicago, (KUSC) Los Angeles, over 240 NPR stations, and *Voice of America*.

Community audiences of families and children respond enthusiastically to the narrated, interactive Musical Adventure concerts which the Trio has performed at over 800 schools and community arts Centers. Happy faces express joy at the concerts. Fan letters express the lingering impact.

The Press:

“New music should always be like this ...played with a sense of adventure”

Los Angeles Times

“Exquisite...timbre and color...well attuned to one another”

Washington Post

“Sparkling and mercurial...lyrical and dramatic”

Orange County Register

Debussy Trio recordings reflect its eclectic repertoire. The Trio's CDs are heard on radio worldwide and are available on RCM, Koch and First Edition labels through various major outlets and its website. As individuals, Trio members perform with the Los Angeles Music Center Opera, Santa Barbara Chamber Orchestra, Long Beach Symphony and free-lance in film and TV studios.

**David Doering, Workshop Presenter**

David Doering has worked as a Theatre Artist and Educator in the Twin Cities area for over 20 years. He has worked with actors and musicians of all ages at such prestigious institutions such as MacPhail Center for the Arts, the Children's Theatre Company, Northwestern College, The Academy of Holy Angels, and Theatre Live. He is an active actor and director and is currently appearing in *The Music Man* at Chanhassen Dinner Theatres. Other theater credits include Mixed Blood Theater, Old Log Theater, Chimera Theater, and Genesis Theatre.

Besides being a singer/actor, Mr. Doering also performs occasionally on the trumpet. Mr. Doering resides in Minneapolis with his wife, Lisa, and children, Alex, Katie, and Drew.

**Carol Duffy, Workshop Presenter**

Carol Duffy, a native of St. Paul, Minnesota, attended the University of Minnesota in 1969 as a Piano Performance Major. She studied under the direction of Gordon Howell, Music Professor at Bethel College, and Paul Freed, Music Professor at the University of Minnesota. Both of her teachers were at one time President of the Minnesota Music Teachers Association.

She transferred her studies from the University of Minnesota to the University of Puget Sound in Washington State where she received her Bachelor of Science degree with a certificate in Occupational Therapy in 1974. Carol went on to complete a Master of Arts degree in Applied Behavioral Science at Whitworth College in Spokane, Washington, in 1985.

Carol has combined her skills as an Occupational Therapist and the Applied Behavioral Sciences in a variety of settings for more than 28 years. She has worked in mental health, school systems, private therapy clinics, business and industry, and at international music festivals. From 1986 to 1995, she owned a private therapy clinic devoted exclusively to treating and preventing hand, wrist and elbow injuries. She designed and implemented individualized hand therapy programs, designed and fabricated customized hand and wrist splints to protect and support stressed muscles and ligaments, and developed onsite ergonomic programs for industry.

Currently, Carol resides in Port Townsend, Washington, a small Victorian Sea Port, where she has opened *Profound Sound and Music*. She offers injury prevention workshops geared towards music teachers and their students. She also treats injured musicians upon referral from their physicians or music teachers. She has a particular interest in utilizing all the sensory components of the nervous system, as well as supporting and strengthening the musculoskeletal system, to help music students and their teachers produce truly profound sound and music.

In the past few years she has devoted herself to the study of music as a healing art. She says, "Musicians can actually improve their performance by learning to listen to music differently."

**T. Edward Galchick, Harp Technician and Workshop Presenter**

Ed Galchick began his interest in the harp when he was employed by Lyon & Healy Harps in New York City. In 1976, he began learning and studying the mechanical aspects of the harp with world-renowned technician, Samuel Milligan. Sam's on-site teaching and guidance gave him a solid understanding of harp regulation. In 1978, he was promoted to the position of Lyon & Healy's East Coast Service Representative following extensive training at the manufacturing facility in Chicago. In 1979, he was transferred to Chicago and promoted to U.S. Service Representative, which expanded on the success of the East Coast program. This was the time he started his duties providing regulation service for the harps used in the American Harp Society competition. In 1988, he left Lyon & Healy to form T. Edward Galchick Harp Services, an on-site harp inspection and regulation service. The business involves traveling 10-15 days a month to sites throughout North America and the Caribbean.

Ed is a musician in his own right. He plays bass in a blues band called "Little Al Thomas & The Crazy House Band". In 1999, they released a CD, *South Side Story* on Cannonball Records, which met with rave reviews domestically and internationally. They have played many blues festivals including one in Lucerne, Switzerland.

**Emily Gerard, Harpist**

Emily Gerard is from Esko, Minnesota, and started Suzuki harp lessons at the age of 10 with Janell Lemire. She has performed with the Duluth-Superior Symphony Orchestra, Metropolitan Symphony

Orchestra, Minneapolis Civic Orchestra, Plymouth Music Series, and the Minnesota Opera Orchestra. Emily is also the winner of the 2001 Minnesota Senior Division State Competition. Currently a junior at Augsburg College studying harp performance with Kathy Kienzle, Emily has attended the Stevens Point Suzuki Music Festival, the Sixth World Harp Congress, and the Bowdoin Summer Music Festival. Along with performing as often as possible, she holds a minor in communication, is involved with freshman orientation, a student ambassador, a student tour guide, and president of the Augsburg Student Activities Club.

**Catherine Gotthoffer, Panelist**

Catherine Gotthoffer has enjoyed a varied and illustrious career with the harp. After studying with Marcel Grandjany, she received her diploma with honors from Juilliard and taught at the Juilliard Summer School and the Preparatory Department. After seven seasons with the Dallas Symphony, in 1952 she accepted a contract with MGM Studios as solo harpist. She has participated in the scoring of over 2,000 motion pictures, recorded with classical and jazz greats, and has played for television dramatic series, variety shows, Academy Award and Grammy presentations. The Los Angeles Chapter of the National Academy of Recording Arts and Sciences voted her its "Most Valuable Player" (harp) for two consecutive years. She has served the American Harp Society as Board member, Western Regional Director and President. She has also served as Secretary-Treasurer of the World Harp Congress.

**Bernard Marcel Grandjany, Presenter**

Bernard Grandjany was born on April 29, 1930 in Paris France. He arrived in New York with his parents in 1936, and resided at 235 West 71<sup>st</sup> Street, Manhattan for over 40 years. He joined the American Red Cross in 1959 and retired in 1981 with the title of Assistant Director of Disaster Services. He was appointed Honorary Deputy Fire Chief with the Fire Department of New York in 1982, for services rendered to the city of New York, by then Fire Commissioner Joseph Hynes (now Brooklyn D.A.). Mr. Grandjany traveled extensively in the United States and Europe, and is now working part-time as a limousine chauffeur.

**Christa Grix, Jazz Harpist**

Christa Grix is at the vanguard of the concert harp, expanding the creative dimensions of this appealing instrument. "I draw upon all kinds of music," she says, "...from classical to jazz, and even some funk and blues, to make my harp sing."

A native of the Detroit area, Christa studied with Velma Froude at Michigan State University, and Lucile Lawrence at Boston University. Although she benefited from excellent, rigorous training in classical music, she always was drawn to the musical freedom that is the trademark of fine jazz playing. Grix has performed with artists ranging from Stevie Wonder, Johnny Mathis, Aretha Franklin and Gladys Knight, to the Detroit Symphony Orchestra and Michigan Opera Theater. In 1983, she was selected to be a Young Artist with the Scotia Festival of Music in Halifax, Nova Scotia, and was first runner-up in the 1986 Pop and Jazz Harp Competition sponsored by Lyon & Healy Harps, Inc. She was honored to be selected as a featured performer for the Seventh World Harp Congress, which convened in Prague, Czech Republic, in July, 1999, and will give the closing recital for the 35<sup>th</sup> National Conference of the American Harp Society.

Jazz critic and WEMU, FM host, Michael Nastos, has commented: "Christa Grix is a harp player of considerable depth and vision. Her phrasing and lyricism suggest the obvious influence of jazz progenitor, Dorothy Ashby, but in many ways, she has taken those nuances and stepped it up a notch. Whether it be classical or jazz, it takes little time to realize what a precious musician Christa Grix is, and how she is literally able to do it all. That universal appeal, and her willingness to take risks with improvisation, is what sets her apart from the rest."

Grix's discography includes *Silent Night* with the Detroit Concert Choir, and on her own label, Freefall Music, *Freefall* and *Cheek to Chic*. She is married to art director, Michael Mullen. They reside in Northville where they enjoy cooking, gardening, baseball, and playing with their son, Brendan James.

**Cindy Horstman, Jazz Harpist**

Recording artist, Cindy Horstman has reached out to all age groups with her music. Her unique, jazzy style brings a fresh new sound to one of the oldest instruments known and loved by all, the harp. A native of Austin, Texas, Cindy has earned various accolades including: Master of Music - Harp Performance from The University of Texas, Prize Winner/Faculty Member of Lyon & Healy International Jazz Harp Festival, 1996 - 2003 Award Recipient of ASCAP Popular Music Award, and Touring Artist for Mid-America Arts Alliance. Her seven recordings have received critical acclaim with comments such as: Wynton Marsalis "You have a really cool sound" and President Clinton "I've never heard jazz harp before - you are fantastic." Cindy and her group can be heard at various concerts and festivals across the United States and her recordings are reaching audiences both nationally and internationally.

**Janet Horvath, Workshop Presenter**

Janet Horvath joined the Minnesota Orchestra as associate cellist in 1980 after two seasons in the same position with the Indianapolis Symphony. A native of Canada, she began cello studies with her father. After receiving a Bachelor's degree at the University of Toronto, she earned a Master's degree at Indiana University, studying with Janos Starker.

Horvath is a nationally recognized authority and pioneer in the area of the medical problems of performing artists. She founded the "Playing (less) Hurt"™ Injury Prevention conference and lecture series. She has published articles in professional journals, appeared on radio and television programs, spoken at conferences, and has presented master classes on the topic. Her recently released book on the subject, *Playing (less) Hurt - An Injury Prevention Guide for Instrumental Musicians*, has received widespread attention.

**Jan Jennings, Workshop Presenter**

Jan Jennings studied harp for seven years with Marie Mellman Naugle in Harrisburg, Pennsylvania, but did not intend to pursue the harp as a profession. She sought a degree in psychology while enjoying a successful career in banking. Jan "retired" from her management position in 1984 to pursue a full-time career as a harpist. A past First Prize Winner of the Lyon & Healy International Pop & Jazz Harp Competition, Jan is author of *The Harpist's Complete Wedding Guidebook*. She is the Music Review Editor and Assistant Editor for the *Harp Column* magazine, and her arrangements for pedal and lever harp have been published by FC Publishing and Seaside Press. She founded the Central Florida Chapter of the American Harp Society in 1987, and is Director-at-Large and Treasurer for the American Harp Society.

**Maria Jette, Soprano**

Soprano, Maria Jette, is equally at home in chamber music, oratorio and operatic repertoire from baroque rediscoveries to contemporary premieres. She has appeared as soloist with the St. Paul Chamber Orchestra, Los Angeles Master Chorale, San Antonio Symphony and Portland Baroque Orchestra. She is a regular guest at the Oregon Bach, Victoria Bach and San Luis Obispo Mozart Festivals, and also on National Public Radio's *Prairie Home Companion*. Her 45+ operatic roles range from Handel's *Cleopatra and Alcina* through Mozart's *Fiordiligi* and *Countess* and in Britten's "American" opera, *Paul Bunyan – Fido, the coloratura dog*, which she recorded for Virgin Classics with the Plymouth Music Series of Minnesota.

**Paul Kantor, Violinist**

Violinist Paul Kantor is the Eleanor H. Biggs Memorial Distinguished Professor of Violin at the Cleveland Institute of Music, Cleveland, Ohio. Mr. Kantor attended the Juilliard School where he earned both the Bachelor of Music and Master of Music degrees studying principally with Dorothy DeLay, Margaret Graves, and Robert Mann. Mr. Kantor was Professor of Violin and Chair of the String Department at the University of Michigan School of Music prior to his appointment to the faculty of the Cleveland Institute of Music. Mr. Kantor held concurrent faculty appointments at Yale University (1981-88), the New England Conservatory of Music (1984-88), and the Juilliard School (1985-88). Mr. Kantor teaches at the Aspen Music Festival in Aspen, Colorado, where he has spent summers as a member of the artist-faculty since 1980.

Mr. Kantor has appeared as concerto soloist with a dozen symphony orchestras; served as concertmaster of a variety of orchestral ensembles including the Aspen Chamber Symphony and the Aspen Festival Orchestra, the Great Lakes Festival Orchestra, the New Haven Symphony Orchestra and the Lausanne (Switzerland) Chamber Orchestra. Additionally, he has been guest concertmaster of the New Japan Philharmonic and of the Toledo Symphony Orchestra. A sought after chamber musician, Mr. Kantor appears regularly with the National Musical Arts Chamber Ensemble in Washington D.C. and at the Round Top music festival in Round Top, Texas. He has performed with the New York String Quartet, the Berkshire Chamber Players and the Lenox Quartet and is a frequent collaborator with faculty colleagues around the country. His performances of the music of Bartok, Bolcom, Pearle, Welcher and Zwilich may be heard on the CRI, Delos, Equilibrium and Mark labels respectively.

**Kathy Kienzle, Harpist and Panelist**

Kathy Kienzle was named Principal Harpist of the Minnesota Orchestra after winning an international audition in April, 1994. She served as acting Principal Harpist with the orchestra for the 1993-94 season. Previous to that season Kathy appeared frequently as harpist and soloist and recorded with the Saint Paul Chamber Orchestra.

The top American prize winner at the Sixth International Harp Competition in Jerusalem, Israel in 1976, she was also awarded a top prize in the 1975 American Harp Society National Competition, the Ruth Lorraine Close Fellowship from the University of Oregon, and two Juilliard School scholarships. Kathy Kienzle performed the world premiere of Lowell Liebermann's *Concerto for Flute and Harp* with James Galway and the Minnesota Orchestra in November, 1995. In October, 2000, she premiered a new harp concerto by Einojuhani Rautavaara and the Minnesota Orchestra. She repeated that performance in Tampere, Finland, in April 2001.

In addition to solo recitals throughout the United States, Canada and Europe, Kathy Kienzle has been featured soloist with many of the country's finest orchestras, and she has appeared with a variety of chamber ensembles. She is often chosen to premiere new works and many of her solo ensemble performances are broadcast over National Public Radio and American Public Radio. She also performs regularly with the Dale Warland Singers with whom she has recorded eight albums.

In 1990, 1996, and 1999, she was a guest performer at World Harp Congresses in Paris, France; Tacoma, Washington; and Prague, Czech Republic. In 1991, she was a recipient of a Fellowship grant from the Minnesota State Arts Board. She currently is Chair of the New Music Committee of the World Harp Congress.

Kathy Kienzle has been a soloist and faculty member of the Eastern Music Festival, Greensboro, North Carolina, guest artist with the Oregon Bach Festival, Eugene, Oregon, and was Principal Harpist of the Peninsula Music Festival, Door County, Wisconsin. She has been on the faculty of the University of Kansas, Lawrence, and is currently on the faculties of the University of Minnesota, MacPhail Center for the Arts, Augsburg College and the College of St. Catherine in Minneapolis/St. Paul, Minnesota. A graduate of Juilliard with a Bachelor of Music, she also holds a Master of Music from the University of Arizona. Her teachers include such well known harpists as Mildred Dilling, Susann McDonald and Marcel Grandjany.

**Judith Kogan, Harpist**

A specialist in collaboration with singers, harpist Judith Kogan has performed and recorded Wagner's *Ring Cycle* with the Metropolitan Opera under James Levine, and performed also with the American Opera Center, the Dale Warland Singers, and the Aspen Festival Opera. Her recitals with singers, on both the concert and folk harps, cover four centuries of repertoire, including commissioned works and other premieres. She holds degrees from Harvard University, the Juilliard School, and the Royal Academy of Music (London), and studied with Osian Ellis, Susann McDonald and Kathleen Bride. A First Prize Winner in the competition of the American Harp Society, she also holds the York Bowen Prize from the Royal Academy of Music. She is the author of *Nothing But The Best: The Struggle for Perfection at the Juilliard School* (Random House) a former attorney, and lives with her husband, conductor Hugh Wolff, and three sons in London.

Judith Kogan and Maria Jette have performed together almost ten years, and cover English, Irish, French, Spanish and Jewish repertoire. A song cycle entitled *By Heart*, written for them by the Twin

Cities composer, David Evan Thomas, will be premiered this summer at the World Harp Congress in Geneva, Switzerland.

**David Kolacny**, Workshop Presenter

David Kolacny sells and repairs harps at Kolacny Music in Denver, a business that has been in his family since 1930. He has served the American Harp Society as National Treasurer and Chairman of the Board. He currently acts as Exhibit Chairman, Chairman of the Finance Committee, and artist for *Uncle Knuckles*, the American Harp Society's publication for young harpists.

**Lucile Lawrence**, Panelist

Lucile Lawrence has been a dominating influence in the harp world for three-quarters of a century. She became Associate Harp Professor at Curtis Institute when she was hardly twenty years old.

Lucile was born in New Orleans into a family of four generations of harpists. When she was six years old she began lessons. Her first teachers were Madame Eliza Aymar and Mlle. Lucienne Lavedon (a student of Madame Aymar). In 1918, she heard the Trio de Lutece (Carlos Salzedo, harp; Georges Barrere, flute; Paul Kefer, cello) in concert in New Orleans. Salzedo spent time with the family the following day. From that time on Lucile and her mother spent many summer months in Seal Harbor, Me, studying with Salzedo. In 1928, Lucile and Carlos Salzedo were married in September.

Lucile embarked on a world tour with mezzo-soprano Edna Thomas when she was eighteen. When she returned to the states she organized the Lawrence Harp Quintet and also became first harpist of the Salzedo Harp Ensemble. Some of the methods she has contributed to the harp world are the *Method for the Harp*, *Pathfinder to the Harp* and *The Art of Modulating*.

When Radio City Music Hall opened in 1932, Lucile was the first harpist. She played under many conductors including Leopold Stokowski, Thomas Beecham and Erno Rapee. Eight years later she left Radio City and became one of New York's leading freelance harpists. She was harpist for the Longine-Wittnauer radio program as well as harpist for the Firestone program. When Firestone moved from radio to television in the late forties the programs were visually recorded and video copies exist in which one can catch a glimpse of Lucile at the harp. She has been soloist with various orchestras including the Conductorless Orchestra, Boston Symphony and the Cleveland Orchestra. She joined the faculty of Mannes College, of Manhattan School of Music and in 1966, Boston University. She continued a solo and recital career. In the 1940's she organized the New York Trio, giving chamber programs.

Through the years, Lucile has not slackened her pace. Though no longer performing in public, her enthusiasm for her students has not waned, nor has her interest in ferreting out new works to be edited.

**Laurie (Kreuziger) Leigh**, Harpist

A harpist since the age of 8 and a pianist since she was 3 years old, Laurie (Kreuziger) Leigh has a musical talent that has taken her virtually around the world.

After winning First Prize in the American Harp Society National Competition at the age of 12, Laurie went on to win two regional and seven national harp competitions, including the Close Award twice, the Grandjany Award, and the American Harp Society Competition twice. Her teachers include Joan Mainzer (Principal Harpist Emeritus – Minnesota Orchestra) and Susann McDonald at Indiana University, where Laurie, as a merit scholar, received her degree in Harp Performance and earned a Performer's Certificate for her Junior Recital.

Ms. Leigh's illustrious travels as a solo artist have taken her to Japan, Austria, on the Crystal Harmony cruise ship in the Caribbean and the Mexican Riviera, and the Vienna World Harp Congress, as well as with orchestra in the Berlin Philharmonic Hall. In February this year, Laurie performed with the St. Paul Chamber Orchestra the *Crouching Tiger, Hidden Dragon* under the direction of Academy Award-winning composer Tan Dun. Laurie has recorded two solo harp CDs, *Illusions* and *Christmas Reflections*. As a free-lance harpist living in the Minneapolis/St.Paul area with her husband and two children, Laurie appears around the Twin Cities in concerts and a variety of special events.

**William Lovelace**, Workshop Presenter

William Lovelace has been Chairman of the American Harp Society Educational Advisory Committee since 1990. In 1994, with the help of David Kolacny, he prepared the first issue of *Uncle Knuckles News*. “Knuckles” continues to serve the Society in two ways: It is the Society’s most tangible outreach to the youngest members of AHS; and it offers teachers refreshing light-hearted ways to reinforce and expand their own studio teaching.

**Charles W. Lynch III, Workshop Presenter**

Charles W. Lynch III is currently pursuing a Master’s degree in Harp Performance from the University of Illinois at Urbana-Champaign, under the supervision of Dr. Ann Yeung. At UIUC, he has been awarded an assistantship to work on the Roslyn Rensch Collection housed in the UIUC Archives. Mr. Lynch completed his undergraduate education at Arizona State University. In 1997, he graduated magna cum laude with a Bachelor’s degree in Instrumental Music Education with an emphasis on piano, studying with Walter Cosand and Dr. Madeline Williamson. In 2000, he graduated summa cum laude with a Bachelor’s degree in Harp Performance, studying with Dr. Christine Vivona. He began his harp studies with Karen Miller in Mesa Public Schools' Harp Program. He has performed with the Pine Mountain Music Festival, the Phoenix Symphony, Arizona Opera, Sinfonia de Camera, Champaign-Urbana Symphony, Quad-Cities Symphony, and the Prairie Ensemble. At UIUC, he also performs with the UI Steel Band. He is an active freelance harpist and private instructor.

**Anne-Marguerite Michaud, Harpist**

Anne-Marguerite Michaud was born in Rhode Island and began her harp studies at the age of seven. By the time she was ten, she was performing professionally and was making numerous appearances on television and radio in the United States, Canada, and Europe. Her early successes as a performer prompted her first harp teacher, Mary Freeman Kay, to recommend her to Marcel Grandjany as a potential student. While not accepting young, inexperienced players as students, Grandjany, after hearing her play and noting her outstanding ability, made an exception and accepted Anne-Marguerite as his student. She continued to study with Grandjany for thirteen years until his death in 1975.

In 1974, Ms. Michaud earned a degree of Bachelor of Music from the Juilliard School in New York City. While at Juilliard, she was Principal Harpist of the Juilliard Concert Orchestra and soloist with the Juilliard Repertory Orchestra. In September of 1974, Anne-Marguerite was awarded a bronze medal at the International Competition of Musical Performers, Geneva, Switzerland.

With the Alexander Peloquin Chorale, she performed in the world premiere of Dr. Peloquin’s *Shout for Joy*, one of four recordings she has made on the G.I.A. label. In 1982, Ms. Michaud was the first harpist in recent history allowed to perform in St. Peter’s Basilica, Vatican City, where she participated in Dr. Peloquin’s *Lord of Life*.

Anne-Marguerite has been soloist with many American orchestras, including the Pittsburgh Symphony Orchestra, Rhode Island Philharmonic Orchestra, the Butler County (PA) Symphony Orchestra, the United States Air Force Orchestra in Washington D.C., and other regional orchestras. She has performed many recitals under management of Young Concert Artists, Inc. of New York City. Recently, she was heard over Public Radio International with the Quarteto Latino-Americano in the “Live from Carnegie Mellon University” concert series.

Ms. Michaud was Principal Harpist of the Rhode Island Philharmonic Orchestra from 1982 to 1988, and a member of the New Music Ensemble of Providence. She was on the teaching staffs of Brown University, Providence College, and Rhode Island College. In 1998 and 1999, she was on the faculty of the Eastern Music Festival, Greensboro, North Carolina.

In 1988, Anne-Marguerite became a member of the Pittsburgh Symphony Orchestra, where she has played under music directors Lorin Maazel and Mariss Jansons. She is an artist-lecturer at Carnegie Mellon University, Grove City College, and teaches privately.

Her proudest achievement occurred in March 1988 with the release of a solo harp CD entitled *A Touch of Elegance* on the Summit Record label. This recording is a tribute to her teacher, Marcel Grandjany, and contains his original compositions and transcriptions for the harp. This CD was produced and the orchestra directed by Pittsburgh Symphony trombonist, Robert D. Hamrick, who is Ms. Michaud’s husband.

**Samuel Milligan, Panelist**

While probably best known for his educational materials for lever harp as well as transcriptions and arrangements for both pedal and lever harp, harp and organ, etc., Samuel Milligan also served as a harp technician for over forty years in the New York area, retiring in 2000.

He was a charter member of the first Metropolitan New York American Harp Society Chapter, and is still program chairman for that group. In 1967 he became the first editor of the *American Harp Journal*.

**Maija Niemisto, Harpist**

Maija Niemisto was born and raised in Northfield, Minnesota. At the age of 4, she became her mother's first Suzuki harp student. She has played violin and harp with her school orchestra and sang with the Northfield Youth Choirs. Maija is currently a student at the University of Wisconsin in Madison.

**Northfield Youth Choirs, Northfield, Minnesota****Chorale**

One of eight groups in the Northfield Youth Choirs program, Chorale rehearses one evening a week and is a mixed chorus comprised of high school aged singers combining members of Cantamus and Cantores. This year they have performed at the Cathedral of St. Paul and St. Mary's Basilica, as well as their local Northfield concerts. Next year they will travel to our nation's capital for their annual tour. Coordination between the St. Olaf College music staff and the Chorale's conductors has provided the college students an opportunity to serve as section leaders, role models, and vocal coaches for the group.

**Cantamus**

Beginning its ninth season, the group appears annually in two major concerts and at the "Winters Eve Dessert Concert" and their annual fund raiser, "Singing Valentines".

**Cantores**

Only in its second season, this group explores and bridges the generations of rich and beautiful music for male choruses. This year they joined the men of the St. Olaf Viking Chorus, Northfield Troubadors, and the young male singers in the Northfield Youth Choirs to share their music with the Northfield area in the First Annual "Men of Note Concert".

**Dione Peterson, Director of Northfield Youth Choirs**

Dione Peterson is completing her second year with the Northfield Youth Choirs. She previously served as a choral director and administrator in the Sioux Falls Public Schools in South Dakota. Her choirs have appeared on Music Educators National Conference conventions as well as the National American Choral Directors Association conventions. She has served as a clinician and guest conductor throughout the Midwest. Mrs. Peterson also serves as the Northfield Youth Choirs Artistic Director.

**Ryan Connolly, Conductor of Northfield Youth Choirs**

Ryan Connolly, a graduate of St. Olaf College, is in his first year of teaching in the Northfield Public Schools and the Northfield Youth Choirs. He previously taught in St. Charles, Minnesota, and is associated with the South Eastern Minnesota Honors Choir program in Rochester, Minnesota. An accomplished keyboard artist, Mr. Connolly brings an energetic and devoted love of fine music to the program.

**Alfredo Rolando Ortiz, Harpist and Workshop Presenter**

Internationally acclaimed by the critics, composer, lecturer, author and recording artist, Alfredo Rolando Ortiz, considers his "most important concert" *playing harp in the delivery room* during the birth of his second daughter on New Year's Eve, 1980.

Alfredo was born in Cuba in 1946. In 1958, he emigrated to Venezuela, and in 1961, he began studying the Venezuelan folk harp with a friend from school. A year later he became a pupil of Alberto Romero on the Paraguayan harp. In 1964, he began medical studies in Medellín, Colombia, began performing professionally and recorded his first album. Music supported his medical studies until graduation in 1970, but since 1978, his life has been dedicated only to music.

With a multicultural repertoire that covers folk, classical and popular music of many countries, Dr. Ortiz has performed for audiences of all ages and backgrounds. He has recorded over thirty albums and is the winner of a Gold Record in South America. He has lectured on a variety of subjects at universities, colleges and schools, is the author of several books and articles, and his compositions have been performed and recorded by classical and folk harpists in many countries.

His acclaimed *South American Suite for Harp and Orchestra* premiered March 3, 1996. Dr. Ortiz was invited to perform his Suite at the World Harp Congress in Prague, Czech Republic, in 1999, having as audience over one thousand classical harpists from around the world. Among his concerts and recitals are:

Opening Concert of the First World Harp Congress, Holland, 1983; Third World Harp Congress, Vienna, Austria, 1987; Rochas Festival of the Harp, Paraguay, 1988; Edinburgh Harp Festival, Scotland, 1987 & 1991; World Harp Festival, Belfast, Northern Ireland, 1992; Festival de la Cultura "Xalapa 92," Mexico; Harpfest International, 1997; Soka International Harp Festival, Japan, 1990, 1994, & 1998; International Folk Harp Conference, 1984, 1986, 1988, 1992, 1994 and 2000; and Latin American Harps Encounter, Venezuela, 1998, and Mexico, 2000.

#### **ShruDeLi Ownbey, Panelist**

ShruDeLi Ownbey attended Curtis Institute and holds a BA and MA from the University of Utah. She is Artistic Director of Lyon & Healy West. Ms. Ownbey is a Harp Adjunct Assistant Professor at the University of Utah and played principal harp in the Honolulu and the Utah Symphony for over 30 years. She is also Coordinator of the BYU harp program. In her private studio she begins teaching three year old students through the Suzuki/Mother-tongue Method and teaches at Suzuki Institutes throughout the United States. ShruDeLi is the organizer of the International Harp Concert Series held at Libby Gardner Hall and funded by the Victor Salvi Foundation, Inc. with the cooperation of the Utah Chapter of the American Harp Society.

#### **Dr. Anthony S. Papalia, Workshop Presenter**

Tony Papalia is Director of Counseling Emeritus at the State University of New York College at Cortland, New York. Prior to his retirement, Papalia directed the Student Development Center at Cortland, which included counseling, career service, and the health service. As an adjunct Associate Professor of Education he has taught counseling courses on the undergraduate and graduate level. He currently serves as a human resource consultant to the Saalsbury Fire Company in Preble, New York, and the Buckbee Mears Corporation in Cortland. Papalia serves as an accreditation site visitor for the International Association of Counseling Services, an agency that accredits college and university counseling services in the United States and Canada.

Papalia is married to harpist, Ruth Wickersham Papalia, and they are the parents of four daughters.

#### **Ray Pool, Harpist**

Ray Pool is the author of various writings on harmony for both lever and pedal harp. Other publications include numerous collections of solos of popular repertoire, traditional tunes and seasonal favorites for lever harp, pedal harp and multiple pedal harps. He tours the United States presenting workshops for chapters of harp societies, university programs, music stores, teachers with large private studios and national conferences. He has also been very active in the Lyon & Healy Jazz and Pop Harpfest.

A resident of New York City, he is currently in his sixteenth season at The Waldorf-Astoria Hotel where he appears weekly in Peacock Alley Restaurant.

For more information, please visit his web site at [www.raypool.com](http://www.raypool.com).

**Dorothy Remsen, Panelist**

Dorothy Remsen has been a member of the American Harp Society since its formation and was a charter member of the Los Angeles Chapter. She served as Chapter President, Western Regional Director, and National Secretary. In 1974, she was appointed as the Society's Executive Secretary, a position from which she retired at the end of June, 2001.

A graduate of the Eastman School of Music and a professional harpist since the age of 16, her career included a broad range of musical activity. Early on she played First Harp with the National, Buffalo and Minneapolis Symphony Orchestras. Moving to Los Angeles in 1951, she was First Harp with the Greek Theater Orchestra, the Los Angeles Chamber Orchestra, the Los Angeles Opera, the Glendale Symphony, and was a member of the Los Angeles Philharmonic and Hollywood Bowl Orchestras. Beginning in 1952, her main activity was in motion picture orchestras, although she also played a variety of opera, ballet, and chamber performances until her retirement in 1993.

**Elizabeth Richter, Panelist**

Elizabeth Richter, Professor of Harp at Ball State University School of Music, has enjoyed a successful career both as performer and teacher. Formerly Principal Harpist with the Kansas City Philharmonic and the Kansas City Lyric Opera, she has performed with many other orchestras, including the Indianapolis Symphony and the Chautauqua Symphony, and with such distinguished conductors as Sir Colin Davis, Maurice Abravanel, Gerard Schwarz, and Raymond Leppard. In 1995, she performed a duet encore with violinist Pinchas Zukerman, following the latter's performance of Bartok's *Violin Concerto No. 2* with the Indianapolis Symphony Orchestra. Also an enthusiastic player of chamber music, she was a founding member of the Aeolian Trio, the resident flute, viola and harp trio of Ball State University, from 1983-1993. She has played with many other ensembles, including performances at the Indianapolis Museum of Art Chamber Series, the Boston University Faculty Chamber Music Series, and the Sebago-Long Lake Chamber Music Festival in Bridgton, Maine. Ms. Richter has appeared in recital in the United States and Europe, and has been heard several times on National Public Radio's *Performance Today*. She has performed at regional and national conferences of the American Harp Society, and in 1986, was the winner of an Individual Artist Fellowship from the Indiana Arts Commission. She is currently serving as First Vice-President of the American Harp Society, and is the director of the Society's Concert Artist Program. She is a member of the Board of Directors of the American Harp Society Foundation.

Ms. Richter received a diploma in piano from the Eastman School of Music Preparatory Department, continued her musical studies at Oberlin College, and earned Bachelor and Master of Music degrees from Boston University School of Arts, where she was a student of Lucile Lawrence. She pursued further musical studies at the Tanglewood Music Festival, the Music Academy of the West, and the Salzedo Harp School in Camden, Maine. Prior to her appointment to Ball State University in 1982, Ms. Richter served on the faculty of the University of Missouri-Kansas City. She has conducted master classes at Tanglewood, and at other universities, and has served as a judge at regional and national harp competitions. Festivals which she has organized include the 1985 Salzedo Centennial Harp Festival at Ball State University and the 1997 Lucile Lawrence 90<sup>th</sup> Birthday Tribute. She has published articles in the *American Harp Journal* and the *American Harp Society Teacher's Forum* and her edition of Salzedo's previously unpublished work for harp and orchestra, *The Enchanted Isle*, appeared in 1994. Many of her students have been prize-winners in local, regional and national competitions, and in May, 2001, she received the Ball State University College of Fine Arts Dean's Teaching Award, given "in recognition of her superior teaching and dedication to student development".

**Ellen Ritscher, Panelist**

Ellen Ritscher is one of the foremost young performers and teachers of harp today. Noted for her dynamic performances and musical interpretations, Ms. Ritscher impresses audiences with her flair and command of her instrument. One critic described Ritscher's personality as "...strong, vivacious and independent..." Ritscher has performed as soloist and in recitals throughout the United States and has made solo appearances in Japan, Mexico, Canada and Bermuda. For three years, Ritscher was a featured soloist on the Concert Artist Roster of the American Harp Society (AHS) and has been an invited performer at three national AHS conferences. In 1990, she presented her highly successful New

York debut recital by Musician's Club of New York and was a featured guest on Robert Sherman's "The Listening Room," a classical music program on WQXR-AM. She is currently on the management roster of CHL Artists of Beverly Hills, California.

In addition to her solo career, Ritscher regularly performs with the Dallas Symphony and has recorded extensively with the Turtle Creek Chorale. She is former co-principal harpist of the Fort Worth Symphony Orchestra, and is currently principal harpist for the Dallas Wind Symphony. She has toured with orchestras accompanying the tenor soloist, Andrea Bocelli and singer Diana Ross. Ritscher has performed many times in Europe; most recently with the Dallas Symphony Orchestra for their fall 2001 tour to Sweden, England, Switzerland and Germany.

Ms. Ritscher is managing editor and a frequent contributor for *The Harp Column* magazine. She has also been published in the *American String Teachers Association Journal*, and her article, *Building Confidence: The Key to Success!* was republished for the *American String Teachers Journal* in a special pamphlet celebrating the best articles of the last ten years. She is an active member of the American Harp Society and serves on the Salzedo Centennial Committee. In addition, she is currently president of the American Harp Society's Dallas chapter.

Associate professor of harp at the University of North Texas, Ritscher has been on the faculty since 1986. During July she teaches and performs at the Rocky Mountain Summer Conservatory in Steamboat Springs, Colorado. She has given numerous master classes, including at the Tanglewood Music Institute, Boston University and the University of Northern Colorado. Upon graduation from Boston University in 1986, where she studied under Lucile Lawrence, Ms. Ritscher received a generous grant of \$10,000 from the Kahn Career Entry Fund, the only harpist in the university's history to receive this prestigious award.

#### **Linda Wood Rollo, Panelist**

Linda Wood Rollo was Assistant Professor of Music and Director of the Pre-College Harp Department at Indiana University in Bloomington from 1981 to 1991. She currently resides in Saratoga, California, where she teaches privately. Linda is a member of the Board of Directors of the American Harp Society, the World Harp Congress, and the USA International Harp Competition. She served as Editor of the *World Harp Congress Review* from 1984 to 2002. She has published over 15 volumes of music and teaching materials for the harp.

#### **Lucy Scandrett, Workshop Presenter**

Lucy Scandrett is Principal Harpist for the Pittsburgh Ballet Orchestra, the Civic Light Opera Orchestra, the McKeesport Symphony Orchestra, the Pittsburgh New Music Ensemble, and Gateway to the Arts. She is a native of Charlotte, North Carolina, where she began the study of the harp at the age of three with her mother, Elizabeth Clark. She began her professional career at age 16 and has a degree in Harp Performance from the Oberlin College Conservatory of Music where she studied with Lucy Lewis. She received a Master of Music degree in Musicology from Converse College in Spartanburg, South Carolina where she was a teaching assistant and performer. Lucy also studied privately with Lucile Lawrence and Alice Chalifoux. She has recorded contemporary music for CRI records. Lucy teaches harp privately and at the College and Pre-college divisions at Chatham College and at the Music & Arts Day Camp, as well as Seton Hill College and Indiana University of PA.

Lucy is presently serving her second term as President of the American Harp Society. Her involvement with the AHS began in 1978 when she organized a chapter of the American Harp Society in Pittsburgh. In 1987, she was the Chairman for the AHS National Conference, which was held at Chatham College. She served two terms as the Mid-Atlantic Regional Director (1989-1995) and was Regional Coordinator for the AHS in 1994-1995. Lucy was elected a Director-at-large in 1996 and First Vice-President. As President she serves on many committees, which include the AHJ and Teachers Forum Editorial Board and Conference Handbook and is Chairman of the Video Series 2000 Project and the AHS Summer Institute.

Lucy often performs with her husband, Jack, Professor of horn, theory and music technology at Indiana University of PA. She also is the Director of the Pittsburgh Harp Ensemble.

#### **Jennine Speier, Workshop Presenter**

Dr. Speier is a board-certified Physiatrist or physician who specializes in Physical Medicine and Rehabilitation. She received her undergraduate training at Syracuse University, a Master's degree at Cornell University in Ithaca New York and her Medical Doctor's degree and residency training from the University of Minnesota Medical School. She has been at Sister Kenny Institute, in Minneapolis, since 1984, and has been the Medical Director of the Institute since 1994. She is also in charge of the Instrumental Artists - Performing Arts Medical Clinic at Sister Kenny Institute. She worked with Janet Horvath to develop the "Playing Hurt" conferences on Medical Problems of Musicians in the late 1980's and early 1990's. She is a member of the Performing Arts Medical Association as well as the Academy of Physical Medicine and Rehabilitation. Dr. Speier is trained as a pianist and enjoys classical and folk music.

Dr. Speier is especially concerned that young musicians learn appropriate warm-up, practice and health fitness habits to cope with future stressful demands in order to have a long, healthy lifetime of music involvement. She deals with repetitive use syndrome, dystonia, carpal tunnel syndrome, tendonitis, neck and back injuries, shoulder and hand problems. She uses advanced computer based technology including virtual reality and enhanced biofeedback in rehabilitation.

### **Monika Stadler, Harpist**

After completing a rigorous study of classical concert performance at Vienna's University of Music and Performing Art (Diploma with Highest Honors, 1990), Monika Stadler began her study of jazz harp. A series of scholarship awards enabled her to study in the USA with acclaimed jazz harpist, Deborah Henson-Conant, jazz bassist, David Clark, and cellist, David Darling.

Ms. Stadler's performing career has followed a similar course, beginning with positions in the Vienna Symphonic Orchestra, Vienna National Opera Orchestra and the Austrian Broadcasting Orchestra. She was selected to perform at the Third World Harp Congress in Vienna, 1989, as part of the focus on youth competition, and has won several other honors, including two second prizes at jazz harp festivals in the USA. Jazz performances to Ms. Stadler's credit include both TV and live appearances with Deborah Henson-Conant, and numerous solo and collaborative theater and club performances in both Austria and the USA.

She performed at the Sixth World Harp Congress in Seattle, 1996, at the Seventh World Harp Congress in Prague, 1999, and at the Fourth European Harp Symposium in Italy, 1998.

Currently, Monika Stadler lives in Vienna, and is touring through Europe, the USA, Japan and Austria teaching workshops, and as a soloist or with a percussionist, performing mostly her own compositions which are recorded on her four CDs. A program beyond cliches, she performs compositions and improvisations, which are rooted in classical, Latin jazz, world and folk music.

Her CDs are: *I-Ma-Mai/Song for the Earth, On the Water, Another World, and Two Ways.*

*"With my music I would like to create a counterbalance to our hectic, matter of fact techno world that is alienated from nature. I invite you to enter another world and relax. My music has its source in the so-called female principle, the connectedness with nature, the rhythms of life, the experience of inner and outer moods and in silence."* Monika Stadler

### **Andrea Stern, Harpist**

Andrea Stern, Principal Harpist with the Minnesota Opera, is also active as a soloist, recitalist and recording artist. After studies at Cleveland Institute of Music and New England Conservatory, she played for three years with the Maracaibo Symphony in Venezuela. Andrea has also given concerts around the world as a featured performer on cruise ships.

### **Ann Mason Stockton, Panelist**

Ann Stockton is a native of California. She studied harp with Alfred Kastner, and is a graduate of the University of California at Los Angeles where she studied composition with Arnold Schoenberg. Ms. Stockton is a former member of the Los Angeles Philharmonic Orchestra under Otto Klemperer and the Los Angeles Chamber Orchestra under Neville Marriner. She is a solo recording harpist for Angel, Capitol, Crystal and Avant Records, as well as a freelance recording harpist for motion pictures and television.

Ms. Stockton is a past adjudicator for the USA International Harp Competition, International Harp Contest in Israel, Soka International Harp Competition and International Harp Contest Ludovico. Ms. Stockton is a member of the Founding Committee, past Chairman of the Board and currently Chairman Emeritus of the World Harp Congress.

**Bridgett Stuckey**, Director of Adult Aficionados

Bridgett Stuckey studied harp with renowned teachers Alice Chalifoux at the Cleveland Institute of Music, and with Lilian Phillips at Ball State University, where she completed her bachelor's degree. Stuckey was Principal Harpist of the Fort Wayne Philharmonic and Michigan Opera, as well as the Blue Lake Festival in Muskegon Michigan.

In 1972 she was a finalist in the advanced division of the American Harp Society National Competition. Since moving to Minnesota in 1987, Stuckey has performed with the Minnesota Orchestra, the Minnesota Opera, the Schubert Club, the American Composers Forum, the Fargo-Moorhead Symphony, the North Star Opera, Singing Wilderness Festival, and the Westminster Recital Series. She was a Minnesota Arts Board roster artist for many years. Stuckey has performed and toured with the Saint Paul Chamber Orchestra since 1993, and has recorded with them on the Teldec and Virgin Classics labels. Her additional recordings include *The Art of Arlene Auger*, winner of a Grammy Award in 1994, and Mahler's *Das Lied von der Erde* with the Minnesota Orchestra. She has participated in premiere performances of works by Aaron Kernis, Stephen Paulus, Libby Larson, Peter Schickele and Einojuhani Rautavaara. A frequent recitalist and teacher, Stuckey is on the faculty of the MacPhail Center for the Arts, the College of St. Catherine, the University of St. Thomas and Macalester College.

**Carl Swanson**, Workshop Presenter

Carl Swanson is well known to harpists in the United States as a harp technician, rebuilder, and manufacturer of pedal and lever harps. In addition he also has a Bachelor's and Master's degree in Harp Performance from Hartt College of Music and the New England Conservatory. In addition, he studied for three years with Pierre Jamet in Paris. Carl was a co-founder of Boston Editions, and published his transcription of three movements from the *Children's Corner Suite* of Claude Debussy with that company. More recently, his edition of Faure's *Une Chatelaine en sa tour* has been published by International Music. Carl has written numerous articles for the *Journal* of the American Harp Society, as well as the *Harp Column*. After a hiatus of many years, Carl is once again performing and teaching.

**Annabelle Irene Taubl**, Harpist

Annabelle Taubl, was first introduced to the harp at the age of 4 when she saw a harpist in an orchestra on television, and she immediately knew that this was the instrument she would play. She began harp lessons at age 5 with Stephanie Curcio of Stratham, New Hampshire, and has astounded many an audience with her natural technique and musicality. At age 10, Annabelle made her solo debut performing Mozart's *Concerto for Flute and Harp* with the Northeast Youth Symphony Orchestra. A year later she entered the pre-college program at Juilliard and began to study with Nancy Allen while continuing studies with her original teacher. With this combination of teachers, Annabelle has enjoyed great success. In June of 2001, she was awarded First Prize in the Young Professional Division of the American Harp Society's National Competitions. She was designated the American Harp Society Concert Artist and will tour the United States for the next two years giving recitals. Her other awards include the Distinguished Achievement Award for the Juilliard Pre-College, First Prize in the Juilliard Pre-College Open Concerto Competition and First Prize in the Prix Renié National Competition. She had her Carnegie Hall debut in December, 2000, with the New York String Orchestra, under the direction of Jaime Laredo. Annabelle has been asked to represent the United States at the 2002 World Harp Congress in Switzerland.

Aside from music, Annie has one passion....baseball. She is an avid Boston Red Sox fan and loves to play in the back yard with her brothers. Her dream is to play the National Anthem at Fenway Park! Annabelle and her six brothers and sisters reside in Derry, New Hampshire.

**Louise Trotter**, Panelist

Louise Trotter is a nationally-recognized performer, workshop leader and panelist at harp conferences. A native Texan, Louise had classical training since early childhood in piano and pedal harp. She attended Texas Women's University, playing in its symphony orchestra, and later took advanced instruction under Mildred Dilling in New York City. She was harpist with the Beaumont and Baytown Symphony Orchestras, and accompanied theatrical, chamber and choral groups. In Houston, Louise is active performing, recording and writing. She has completed nine albums (one using lever harp exclusively) and many publications under her own company, Harpventures, or with Afghan Press, Lyon & Healy, and FC Publishing. When performing, she often uses both pedal and lever harps, and enjoys promoting American folk and country western-style music. She is active in the San Jacinto Chapter of the American Harp Society, and serves as Regional Director of the Southwest Region.

**Catherine Van Hoesen, Violinist**

Catherine Van Hoesen has been a member of the San Francisco Symphony Orchestra since 1980. She holds Bachelor's and Master's degrees in Music from Juilliard and the Eastman School of Music, respectively. She has performed with the Rochester Philharmonic, the National Orchestral Association, the California Symphony, the Colorado Philharmonic, Music Academy of the West, and Filharmonia de Las Americas. Catherine Van Hoesen has been a soloist with orchestras including the Sun Valley Summer Symphony, the Lake Placid Sinfonietta, the San Francisco Symphony, the Rochester Philharmonic, and the Baltimore Symphony. She plays a Nicholas Gagliano violin.

**Gretchen Van Hoesen, Harpist**

Gretchen Van Hoesen, Principal Harpist of the Pittsburgh Symphony Orchestra since 1977, holds the Virginia Campbell Endowed Chair. As a concerto soloist she has appeared with the orchestra on numerous occasions both on the subscription series and on tour and has played the gamut of the harp repertoire throughout the United States with conductors André Previn, Sergiu Comissiona, James Conlon, Zdenek Macal and Lorin Maazel. She has concertized with flutists James Galway, Jean-Pierre Rampal, and Bernard Goldberg. Miss Van Hoesen gave the New York premiere of the Alberto Ginastera *Harp Concerto* in 1976 and the U.S. premiere of *Suite Concertante* for solo harp and orchestra by Manuel Moreno-Buendia in 1990. In February 2001 she performed the Gliere *Concerto* on the Pittsburgh Symphony subscription series, Pinchas Zukerman conducting. As a recitalist Miss Van Hoesen has performed in New York, Pittsburgh, Boston, Rochester, Washington D.C. and San Antonio, as well as Taiwan, Italy and Germany.

In addition to holding the principal harp chair of the Pittsburgh Symphony, Gretchen Van Hoesen has played principal harp in the National Orchestral Association (NY), the Spoleto (Italy) Festival Orchestra, the Greenwich (CT) Philharmonia, the Jeunesses Musicales Orchestra (Germany), as well as the New York Lyric Opera, the New York City Ballet, the Virginia Opera, the Lake Placid Sinfonietta and the Sun Valley Summer Symphony. Miss Van Hoesen was chosen as a member of the Super World Orchestra 2000 in Japan, made up of key orchestra players from around the world. She has recorded on the Caedmon, CRI and Soli Deo Gloria labels. *Pavanes, Pastorales, and Serenades for Oboe and Harp*, a CD for Boston records, was released in December 1998. This recording, made with Miss Van Hoesen's husband, oboist James Gorton, has garnered critical raves from coast to coast. A CD of three romantic harp concerti with Gretchen Van Hoesen, conductor Rossen Milanov, and the New Symphony Orchestra of Sofia, Bulgaria will be available soon.

Miss Van Hoesen graduated from the Juilliard School of Music earning both Bachelor of Music and Master of Music degrees in harp as a scholarship student of Marcel Grandjany. She is also a graduate of the Eastman School of Music Preparatory Department with highest honors in piano and harp studying with Eileen Malone. She further studied with Susann McDonald, Jane Weidensaul and Gloria Agostini. Gretchen Van Hoesen has served as a judge for many National Competitions of the American Harp Society, is a faculty member at Carnegie Mellon and Duquesne Universities, and teaches harp privately.

**Anna Vazquez, Workshop Presenter**

Anna Vazquez has a Bachelor of Music degree from Boston University, a Master of Music degree from Indiana University, and a Doctor of Musical Arts from the University of Minnesota. Anna has a diverse professional life ranging from performing as a cellist with Lorie Line and her Pop Chamber Orchestra,

to directing the Angelli Celli Studio and Cello Choir, to teaching yoga and providing guidance to individuals and groups as a performance coach. Anna has developed the *Performance Flow Training*, combining brain wave training with many tools for strengthening concentration, creativity and tapping into the elusive muse of music.

**Dale Warland**, Founder and Music Director of the Dale Warland Singers

The 2001-2002 season celebrates founder Dale Warland's twenty nine years of glorious music-making as music director of the Dale Warland Singers. Through his musicianship and attention to detail, Dale Warland has built one of the finest choral ensembles in the United States.

In addition to his active schedule with the Singers, Dale Warland is in demand as a guest conductor, lecturer, composer, and clinician. He has conducted the Swedish Radio Choir, the Colorado Symphony, the Danish National Radio Choir, the St. Paul Chamber Orchestra, and Israel's Cameran Singers. Most recently, Warland has guest conducted the Grant Park Music Festival, the Mormon Tabernacle Choir and the Estonian Philharmonic Chamber Choir.

**Dale Warland Singers**

Now celebrating its thirtieth anniversary season of concerts, tours, radio broadcasts and critically acclaimed recordings, the Dale Warland Singers is recognized as one of the world's foremost *a cappella* choral ensembles. The forty voice professional choir is based in Minneapolis/St. Paul. The Dale Warland Singers has earned a reputation for its commitment to commissioning and performing new choral music. The ensemble has kept the choral genre fresh and alive by commissioning works from Dominick Argento, Stephen Paulus, Libby Larsen, Carol Barnett, George Shearing, Peter Schickele, Bernard Rands, Emma Lou Diemer, Alice Parker, Janika Vandervelde, Augusta Read Thomas, Aaron J. Kernis, and Frank Ferko among others. The Dale Warland Singers' Choral Ventures™ Program solicits works from emerging composers, and through this program, over \$100,000 in commissions has been awarded to forty-eight talented musicians.

In 1992, the Dale Warland Singers became the first-ever recipient of the Margaret Hillis Achievement Award for Choral Excellence. The organization shares this honor only with Chanticleer and the Vancouver Chamber Choir among professional choirs. The group's extraordinary efforts on behalf of composers and new music resulted in ASCAP Awards for Adventurous Programming in 1992, 1993, 1996, and 1999.

In addition to a subscription season in the Twin Cities, the Dale Warland Singers tours throughout the United States and abroad. In 1990, the ensemble traveled to Stockholm and Helsinki to represent North America at the Second World Symposium on Choral Music. During the 1999-2000 concert season, the group toured the Southeastern United States. It has appeared on Garrison Keillor's original *A Prairie Home Companion* and has been featured on Public Radio International's *St. Paul Sunday*. The annual *Echoes of Christmas* and *Cathedral Classics* broadcasts reach listeners nationwide. The *First Art* and *Performance Today* often feature the Dale Warland Singers. This season the Dale Warland Singers will make their debut at Ravinia Festival (Chicago) and perform at the Sixth World Symposium on Choral Music, held in the Twin Cities in August 2002.

The Dale Warland Singers also perform in collaboration with other Twin Cities arts organizations such as the St. Paul Chamber Orchestra, the Minnesota Orchestra and the James Sewell Ballet. For many of these collaborations, the ensemble joins with volunteer singers from around the area to form the Warland Symphonic Chorus. The Symphonic Chorus has worked under the batons of the late Robert Shaw, Hugh Wolff, Edo de Waart, Leonard Slatkin, Bobby McFerrin, David Zinman and Roger Norrington.

The Dale Warland Singers record on the American Choral Catalog label, and the choir released a new recording on this label during the 1999-2000 season. Featuring Leonard Bernstein's *Chichester Psalms* and Benjamin Britten's *Rejoice in the Lamb*, it joins some 20 other Dale Warland Singers recordings including *Blue Wheat*, a collection of American folk music. The *Seattle Times* calls *Blue Wheat*, "the loveliest choral disc to emerge in a long time ... sung by what is probably America's best chorus." Also among the Singers' lauded releases is *December Stillness*, which *BBC Music Magazine* gave its highest rating for performance and sound, calling it "... splendid, melting stuff." The South Jersey's *Courier-Post* called the 1994 release of *Cathedral Classics*, "an unmatched musical experience," and the

*Oregonian* stated simply, “peerless.” Earlier recordings by the Singers include, *Fancie, A Rose in Winter, Echoes, Vols. I and II, Carols for Christmas, Choral Currents*, as well as twelve others.

**Elizabeth Wooster, Harpist**

Elizabeth Wooster joined the Grand Rapids Symphony as Principal Harpist in September 2000 and has twice appeared as soloist including a much talked-about performance with jazz harpist Deborah Henson-Conant. Prior to this appointment, Ms. Wooster held the position of Principal Harp with the Singapore Symphony Orchestra where she was the featured soloist in the *Flute and Harp Concerto* of Mozart, and Debussy’s *Danses sacrée et profane*. During her two year appointment, she recorded several symphonic works including Tchaikovsky’s *Nutcracker*, and *Sleeping Beauty* ballets. She has participated in several international music festivals including the Pacific Music Festival, the National Repertory Orchestra, the Tanglewood Music Festival and the Seventh World Harp Congress in Prague, Czech Republic. In August 2000, Ms. Wooster performed at the Tanglewood Music Festival in a distinguished alumni concert during their acclaimed Festival of Contemporary Music.

Upcoming engagements include a two-harp recital at the American Harp Society conference, the Eighth World Harp Congress in Geneva, Switzerland, and concerts with Duo Derazey, a violin and harp duo based out of Grand Rapids, Michigan.

Her principal teachers include Alice Chalifoux, former Principal Harpist of the Cleveland Orchestra, and Susan Dederich-Pejovich, Principal Harp of the Dallas Symphony. Additional teachers include Lisa Wellbaum of the Cleveland Orchestra, Ann Hobson Pilot of the Boston Symphony Orchestra and Lynn Wainwright Palmer, former Principal Harpist of the Philadelphia Orchestra. Ms. Wooster holds degrees from Southern Methodist University and the Cleveland Institute of Music.

**Patricia McNulty Wooster, Harpist**

Patricia McNulty Wooster has enjoyed a long career as a performer and teacher, primarily in the Puget Sound region. She has served as principal harp and soloist with several orchestras in the Pacific Northwest and Washington, D.C. areas. Her small ensemble credits include a harp duo and a harp/flute duo. Now active in the Seattle/Tacoma performing arts community, Pat founded and directs the harp training program for the Tacoma Youth Symphony (TYS) and conducts the TYS Harp Ensemble. In addition to her private studio students, she teaches harp at the University of Puget Sound and at Pacific Lutheran University. She is Principal Harp for the Tacoma Symphony Orchestra and the Northwest Sinfonietta.

An active leader in both national and international harp organizations, Ms. Wooster is a past President of the American Harp Society and currently serves as Chairman of the Board of the World Harp Congress. She has performed at AHS National Conferences, presented workshops at AHS and ASTA conferences, and served as a judge for AHS National Competitions. Her current AHS offices are: Chairman of the Salzedo Centennial Fund, and liaison to ASTA. Patricia holds degrees in music and education and also was privileged to receive postgraduate instruction from Lynne Palmer in Seattle. This concert marks Pat’s first public harp duo collaboration with her daughter, Elizabeth.

**Ann Yeung, Workshop Presenter**

Ann Yeung is known for her bold and personal interpretations as well as her commitment to the promotion and pedagogy of the harp. She has won many competitions, including winning first prize in the two highest divisions of the American Harp Society's National Competition at the age of seventeen, and top prizes in the Seventh Nippon International Harp Competition and the Second Lily Laskine International Harp Competition. She has performed extensively throughout the United States and abroad, including numerous world premieres. She will premiere a new work by Stephen Andrew Taylor for two harps and computer at the 2002 Eighth World Harp Congress in Geneva, Switzerland. Dedicated to the expansion of the harp's repertoire, she premiered her transcription of the *Goldberg Variations* at Carnegie Hall as a winner of Artists International. She is active as a concert and recording artist, teacher, author, and clinician. She received her Doctor of Music, Artist Diploma and Bachelor's degree with highest distinction and honor as an Arthur R. Metz scholar from Indiana University where she studied with Susann McDonald. She currently heads the harp program at the University of Illinois at Urbana-Champaign.

**Dan Yu, Harpist**

Dan Yu won the 2001 USA International Competition, which was held in Bloomington, Indiana, where she is currently an Artist Diploma student at Indiana University. Her prize included a new harp, a debut CD, a cash award, and recitals in New York, London, Paris, and in Japan in Fukui and Tokyo. In the competition finals, three harpists performed the Alberto Ginastera *Concerto* with the Indiana University Festival Orchestra. David Horn said in the Bloomington *Herald-Times* that Dan Yu emerged from a field of 37 accomplished musicians “like an angel plucking music from heaven.” The competition press release said that Ms. Yu’s performance was also the favorite of the standing-room-only audience.



## Exhibitors

### Exhibitors of American Harp Society 35<sup>th</sup> National Conference

- Booth 1:** Alfredo Rolando Ortiz, P.O. Box 911 / Corona, CA. 92878-0911.  
**Booth 2:** American Harp Society  
**Booth 15:** Concert Design, P.O. Box 125 / Port Franks, Ontario NOM 2L0 Canada  
**Booth 27:** Creative Cookie, 2030 W. Sunnyside Ave. / Chicago, IL 60625  
**Booth 11:** David Kortier, 1804 E. 3<sup>rd</sup> St. / Duluth, MN 55812  
**Booth 13:** Dusty Strings, 3406 Fremont Ave. N. / Seattle, WA 98103  
**Booth 32:** Four Seasons Harp Covers, 4127 Carriage Ct. / Lafayette, CO 80026  
**Booth 29:** George B. Bailey Agency, 18 Tompkins St. / Cortland, NY 13045  
**Booth 31:** Gerald Goodman, 230 East 79<sup>th</sup> Street / New York, NY 10021  
**Booth 33:** The Harp Column, 2101 Brandywine Street Suite 200B / Philadelphia, PA 19130  
**Booth 8:** The Harp Connection, P.O. Box 4488 / Salem, MA 01970  
**Booth 20:** Harps Unlimited International, 21 High Field Drive / Burlington, CT 06013-1510  
**Booth 24:** Heartland Harps and Music, N7563 County Road CC / Spring Valley, WI 54767  
**Booth 10:** Hobgoblin / Stoney End, 920 State Hwy. 19 / Red Wing, MN 55066  
**Booth 4:** Hoffman Harp Gallery, 12612 W. 82<sup>nd</sup> Terrace / Lenexa, KS 66215  
**Booth 9:** International Music Service, 1841 Broadway Suite 1103 / New York, NY 10023  
**Booth 35:** K2 Products, 11498 W. Farm Road 48 / Walnut Grove, MO 65770  
**Booth 5:** Kolacny Music / Harps Nouveau, 1900 S. Broadway / Denver, CO 80210  
**Booth 6:** Lyon & Healy, 168 N. Ogden Ave. / Chicago, IL 60602  
**Booth 26:** Lyon & Healy West, 1037 E. South Temple / Salt Lake City, Utah 84102  
**Booth 19:** Pat O'Loughlin, 300 E. Willow St. / Stillwater, MN 55082  
**Booth 21:** Pacific Harps, 717 Cynthia St. / Alhambra, CA 91801  
**Booth 28:** Pax Publishing, 424 South 5<sup>th</sup> East / Rexburg, Idaho 83440  
**Booth 30:** Safari Publications, 646 Marlin Court / Redwood Shores, CA 94065  
**Booth 17:** Seaside Press, 9421 S. Ocean Drive #83 / Jensen Beach, FL 34957  
**Booth 16:** Sylvia Woods Harp Center, 915 N. Glendale Ave. / Glendale, CA 91206  
**Booth 14:** S.C.P. Stephanie Curcio Publications, 43 Depot Road / Stratham, NH 03885  
**Booth 12:** Thormahlen Harps, 1876 SW Brooklane / Corvallis, OR 97333  
**Booth 25:** Vanderbilt Music, P.O. Box 456 / Bloomington, IN 47402  
**Booth 7:** Virginia Harp Center, 1125 Alverser Drive / Midlothian, Virginia 23113  
**Booth 3:** W & W Musical Instruments / Venus Harps, 3868 W. Grand / Chicago, IL 60651  
**Booth 18:** William Rees Instruments, 222 Main Street / Rising Sun, IN 47040

## Map of Exhibit Hall

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