

38th National Conference of the American Harp Society • June 23-26

Celebrating the Whole Harpist



American Harp Society

2008

METRO DETROIT

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NATIONAL CONFERENCE in
Michigan, June 23-26, 2008



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American Harp Society
2008
METRO DETROIT

WELCOME



STATE OF MICHIGAN
OFFICE OF THE GOVERNOR
LANSING

JENNIFER M. GRANHOLM
GOVERNOR

JOHN D. CHERRY, JR.
LT. GOVERNOR

June 23, 2008

Dear Friends:

It is my privilege to welcome you to Detroit for the 38th National Conference of the American Harp Society.

It is truly a pleasure to commend the work of this organization. Your dedication to music appreciation and participation in the performing arts are wonderful contributions to our state. The advancement of musical talent throughout Michigan and the country is a magnificent mission, and I am proud of the contributions the American Harp Society offers to this worthwhile effort.

Again, welcome. Please accept my appreciation for your talents and my very best wishes for a successful and enjoyable conference.

Sincerely yours

A handwritten signature in black ink, appearing to read "Jennifer M. Granholm".

Jennifer M. Granholm
Governor



CITY OF DEARBORN

Home Town of Henry Ford

MAYOR JOHN B. "JACK" O'REILLY, JR.

June 1, 2008

The American Harp Society

Dear Friends:

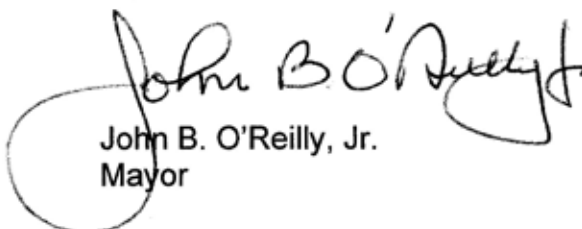
As Mayor of the great City of Dearborn, and personally, it is my special pleasure to extend greetings to the American Harp Society while conducting your 38th National Conference at the Hyatt Regency Hotel in Dearborn.

We are confident that you will find our city, with its proud tradition of proven hospitality and excellent facilities, to be a perfect setting for such a prestigious event.

During your visit, we hope that you will find time from your busy schedule to enjoy such nationally known Dearborn attractions as The Henry Ford & Greenfield Village, Henry & Clara Ford's Fair Lane Mansion, Automotive Hall of Fame, Ford Community & Performing Arts Center, the IMAX Theatre and the Arab American National Museum.

Thank you for choosing Dearborn as your conference site. It is our wish that you have the opportunity to discover first hand why our community is regarded as an ideal place to visit as well as a great place in which to live, I remain

Sincerely,


John B. O'Reilly, Jr.
Mayor

WELCOME



As President of the American Harp Society, it is my pleasure to welcome you to the 38th AHS National Conference at the world-class Hyatt Regency, Dearborn, MI. “Celebrating the Whole Harpist” is the focus of this fantastic conference June 23-26, 2008. The AHS National Chair Christa Grix and her talented and dedicated committee have worked tirelessly to present an inspiring and varied conference program of American and internationally renowned harpists and chamber musicians.

The collaboration with the Great Lakes Chamber Music Festival offers us an opportunity to hear new repertoire and highlights the depth and excellence of the artistic community in the Metro Detroit area. The Opening Jazz Concert in the Anderson Theatre in The Henry Ford with a Chocolate Reception in the Museum features an historic Detroit location recognized as one of the places to visit in the USA with jazz artists Edmar Castaneda, Park Stickney and Calvin Stokes. Other Detroit cultural and artistic places are offered during the conference culminating in the final day with Isabelle Moretti’s Recital in a beautiful church and a banquet in Lovett Hall.

MISSION:

Our aim is to promote and foster the appreciation of the harp as a musical instrument, to encourage the composition of music for the harp and to improve the quality of performance of harpists.

Our conference begins with inspiring recitals by winners of the Anne Adams Awards and our AHS Concert Artist Sadie Turner. The celebration continues throughout the conference with programs and workshops in the day in the areas of creativity and improvisation as well as the health and wellness theme. Master Classes with Judy Loman and Isabelle Moretti, Alice Chalifoux’s 100th birthday celebration and the Tribute to Lucile Lawrence are among the incredible offerings of this American Harp Society conference.

Congratulations to all involved in making this a fabulous Celebration of the Harp and the Harpist and to all attending this AHS conference for an inspirational and memorable time together! We are deeply grateful to National Chair Christa Grix and her committee. I hope that this conference will be a refreshing and exhilarating celebration for everyone – truly a Celebration of the Harp, the Harpist and the AHS!

Warmly,

Lucy





Dear Colleagues:

Welcome to Metro Detroit!

On behalf of the Metro Detroit host committee, let me say how pleased we are to have you join us for this exciting, motivating week celebrating the harp, and nurturing the harpist.

Our host committee has spent three years meeting at least monthly, and often weekly, to insure that the time you spend with us is comfortable, enjoyable, inspiring and fun. We want you to leave our area surprised and delighted by all the unsung treasures Detroit and its environs have to offer you, and uplifted by the glorious music you are about to hear.

While you are with us, we hope that you will take the time to enjoy the many amenities this conference offers – take the free shuttle to Henry and Clara Ford’s Estate, and stroll through their rose garden, begin your day with a yoga class and share ideas at the book club discussion, have your posture at the harp evaluated by a certified physical therapist, or marvel at American ingenuity at the Henry Ford Museum.

Whatever you may desire from an American Harp Society conference, we expect that you will find it here at the 38th National Conference in Metro Detroit.

We warmly welcome you to our city, and please return to visit us again soon!

With best wishes,

Christa Grix
Chair

American Harp Society 38th National Conference

MISSION:

The mission of the 2008 American Harp Society National Conference is to inspire, invigorate, challenge and refresh harpists as they aspire to reach their full potential, by presenting concerts, workshops, and recreational events that promote the mind-body-music connection, and encourage creativity and learning.

THE AMERICAN HARP SOCIETY

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SPECIAL THANKS

We extend our sincere thanks to our colleagues, who have so generously given of their time and talents to insure the success of this conference.

LOCAL COMMITTEE

Kerstin Allvin	Sponsorship Chair
Jan Bishop	Registration Chair
Lauralee Campbell	Anne Adams Liaison
Lydia Cleaver	Harp Pen
Maurice Draughn	Harp Pen Chair
Ellen Grafius	Harp Procurement
Denise Grupp-Verbon	Website Liaison
Chilali Hugo	Harp Pen
Joyce Lamon	Flowers
Anita Leschied	Harps Across the Water Chair
Patricia Masri-Fletcher	Exhibits Chair
Ruth Myers	Program Chair
Colette Rizik	Logistical Advisor
Patricia Terry-Ross	Transportation Chair
John Wickey	E-commerce Programmer
Christa Grix	Conference Chair

We extend our special thanks to Lynne Aspnes, whose vision in the initial stages of the planning process planted the seeds for the current conference.

NATIONAL COMMITTEE

Jan Bishop	National Conference Coordinator
David Kolacny	National Exhibits Chair

VOLUNTEERS

Leanne Allvin	Jeanne Durham	Jackie Martin-Downs
Paul Allvin	Linda Grieser	Misty McDowell
Wendy Barlow	Jeanne Gutierrez	Cherrie Mooney
John Bernard	James Hartway	Gretchen Oppermann
Jomay Bomber	Cathy Heise	Kate Oppermann
Kristin Bowen	Shirley Jackson	Lorie Petersen
Carter Brown	Lauren Karas	Frank Ross
De Buenger	Nancy Karas	Jack Scandrett
Denise Buenger	Linda Kent	Michelle Shrewsbury
Steve Chiang	Terri Kohler	Susan Tesorero
Madison Chuhran	Nancy Lendrim	Sheila Umbs
Catherine Culkin	Brendan Mullen	Josh Walker
Judy Culkin	Michael Mullen	Eric Watson
Marilyn Dawson	Andrea Marble	June Zydek
	Lynn Marble	

YOUNG ADULT VOLUNTEERS

Suzie Ballam	Brittany DeYoung	Laura Palmieri
Charissa Barger	Diana Elliott	Sage Po
Dani Bash	Sarah Kloewer	Lori Robinson
Grace Bauson	Allegra Lilly	Julia Robison
Sarah Bomber	Sarah Oliver Lint	Patricia Anna Tilton
Anne Marie Brege	Kate Loughrey	Mikaela Umbs
Christina Brier	Rachel Miller	Charles Walker
Emily Corey	Alizabeth Nowland	Erica Watson
Lynette Desjarlais	Devon Oser	Eleanor Wong

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Faith Carman

Yolanda Kondonassis

Elzbieta Szmyt

Kathy Chanik

Debi MacKay

Patricia Wooster

Marilyn Dawson

Alyssa Nicol

Rivka Yerushalmi

Anna Lucia DeLoi

Laura Porter



Back row, l. to r.: Colette Rizik, Joyce Lamon, Chilali Hugo, Maurice Draughn, Patricia Masri-Fletcher, Ruth Myers. Front row, l. to r.: Patricia Terry-Ross, Frank Ross, Christa Grix, Kerstin Allvin, Jan Bishop. Not pictured: Lauralee Campbell, Lydia Cleaver, Ellen Grafius, Denise Grupp-Verbon, Anita Leschied, John Wickey. Photo by Stephen Mihalik.



*Metro Detroit Executive Committee
Back row, l. to r.: Jan Bishop, Ruth Myers, Kerstin Allvin, Patricia Masri-Fletcher. Front row, l. to r.: Patricia Terry-Ross, Christa Grix. Photo by Stephen Mihalik.*

THE HARP IN SOUTHEAST MICHIGAN

MONDAY, JUNE 23 – WEDNESDAY, JUNE 25

Regency Rooms G-I

The Harpists' Hall of Fame Exhibit *A Profile of the Harp in Southeast Michigan*

Dorothy Ashby grew up around music in Detroit where her father often brought home fellow jazz musicians. She attended Cass Technical High School in Detroit, where she studied the harp under the legendary Velma Froude. After graduating from Wayne State University, she began playing the harp in the jazz scene in Detroit. Critic Scott Yanow writes, "There have been very few jazz harpists in history and Dorothy Ashby was one of the greats...There had been jazz harpists prior to Ashby, but no one else had adapted the harp to jazz so successfully nor had integrated into such a broad array of musical styles. Her influence certainly opened doors for later jazz harpists." In the late 1960's, Dorothy and her husband John moved to California where Dorothy broke into the studio recording system. One of her more noteworthy performances in contemporary popular music was playing the harp on the song *If It's Magic* on Stevie Wonder's 1976 album *Songs in the Key of Life*.

Dorothy Ashby was but one of many celebrated harpists trained at **Cass Technical High School**, the nation's oldest and most celebrated high school harp program, and the model for many current high school harp programs throughout the country.

Daily harp instruction began at Cass Tech in 1925 through the efforts and vision of Mr. Clarence Byrn who was head of the music department. The school purchased five pedal harps and made them available to students who had studied piano.

Velma Froude entered the school in 1926 and became a harpist under the tutelage of Laurietta Kink. However, when Kink became ill, Byrn asked Froude, the most advanced student, to become the teacher. Eventually, interest grew and harp instruction was offered to evening school students as well. Currently, the school owns nine pedal harps and boasts of having more than thirty students daily.

Besides Dorothy Ashby, other harpists who studied at Cass include Harvi Griffin, Arcola Clark, Onita Sanders and Nadia Marks. Lydia Cleaver, Maurice Draughn, Ellen Grafius, Patricia Terry-Ross and John Wickey, all members of the host committee, graduated from Cass Tech. Conference Chair Christa Grix studied privately with Velma Froude following her retirement from Cass, and was Velma's last student.

In 1976, when Velma Froude retired from teaching, she personally chose Patricia Terry-Ross to succeed her. Pat taught at Cass for 31 years, and continued its tradition of excellence in harp teaching and performing, receiving national recognition for her work. Pat retired in 2007, but also hand-chose her successor, Lydia Cleaver, who undoubtedly will preserve the Cass Tech traditions and reputation for the next generation.

Mary Bartlett is one of Michigan's most noted harpists, arrangers, composers and teachers. She studied with Carlos Salzedo and is herself the teacher of many renowned musicians, including her daughter, Jacquelyn Bartlett,



Dorothy Ashby



Mary Bartlett

THE HARP IN SOUTHEAST MICHIGAN

performing in this conference. Among her many accomplishments are recording with Motown and touring with the Detroit Symphony Orchestra. Mary continues to be in demand as a freelance harpist.

Lauralee Campbell is retiring from Michigan State University College of Music after more than 30 years as its Instructor of Harp. A student of Eileen Malone at the Eastman School of Music, she has also studied with Marcel Grandjany and Renata Scheffel-Stein. Lauralee has performed with many of Michigan's orchestras, and is an active recitalist. Lauralee's students include conference performer Sylvia Norris and presenter Kelly Yoakam. Patricia Masri-Fletcher, Principal Harpist with the Detroit Symphony Orchestra, succeeds Lauralee at Michigan State, beginning fall of 2008.

Other harpists who have held the post of Principal Harp with the Detroit Symphony include Eddie Druzinsky, 1952-57, and most significantly **Elyse (Liz) Ilku**, who held that position for nearly thirty years following Eddie. Liz grew up in Webster City, Iowa, where she was introduced to the harp. At the suggestion of her harp teacher, she auditioned for Carlos Salzedo at age nineteen, and he immediately offered her a scholarship to the Curtis Institute of Music. Upon arriving in Philadelphia, she was taken into the newly formed Angelaire's Harp Quintet and performed with that ensemble under Columbia Management for four years, leaving the Angelaire's to begin her symphonic career. Liz's students include committee members Kerstin Allvin (instructor of harp at Oakland University) and Anita Leschied, as well as Jane Rosenson and Susan Mazer. In addition to her post with the Detroit Symphony, Liz also taught at Wayne State University and the University of Michigan.

Other highly respected harpists who have taught at the University of Michigan include Edward Druzinsky, Lynne Wainwright Palmer, Ruth Dean Clark, Jane Rosenson, Judy Loman, Nancy Allen and Lynne Aspnes, who directed the harp program there for twenty-three years, and built it into one of the largest college-degreed programs in the nation. Committee member Chilali Hugo is a graduate of that program, as are Bridget Kibbey and Amy Ley. Lynne Aspnes will be succeeded at the University of Michigan in the fall of 2008 by Joan Raeburn Holland.

Just down the road from the University of Michigan is Eastern Michigan University, home to yet another vibrant harp program under the direction of Program Chair Ruth Myers for over twenty years. Ruth has been recognized throughout the state for her harp-teaching. Conference performer Allegra Lilly is a student of Ruth's.

This region has a distinguished history of excellence at the harp. Please visit the Harpists' Hall Of Fame to learn more about it.



Lauralee Campbell



Liz Ilku

AHS FOUNDATION AWARDS AUDITIONS 2008

Anne Adams Awards Auditions

Sunday, June 22, 2008

9:00 AM – 5:00 PM

De Soto Room

Hyatt Regency Hotel

Dearborn, MI

Established in 1990 by Burton Adams honoring his wife, Anne Adams, this fund makes it possible to present three awards of \$2,000 each for fulltime study of harp at a college or university. The awards are enhanced by Lyon & Healy with a \$500 gift certificate and a specially designed award for each winner. There is a permanent plaque in the Lyon & Healy showroom engraved with the winners' names.

REQUIRED REPERTOIRE

Sarabanda e Toccata....Nino Rota

Fantaisie sur un theme de Haydn...Marcel Grandjany

Orchestral Excerpt:

Tzigane (cadenza)...Maurice Ravel

JUDGES

Elizabeth Huntley

Emily Mitchell

Dan Sturm

CREW

Patricia Adams Harris, Sally Maxwell, Elizabeth Richter

Administrators, AHS Foundation

Kelly Ott, Crew Chief

Lauralee Campbell, Auditions Liaison Chair

National Crew: Kate Petak, Michelle Heuer, Holly Casselman

Local Crew: Mary Vincent, Cary Vincent, Yoojin Jung

Jason Azem, Technician

Winners' Concert

Monday, June 23, 2008

1:00 p.m. in Great Lakes A

PRE-CONFERENCE ACTIVITIES

SATURDAY, JUNE 21

4:00 pm – 10:30 pm	Executive Committee Meeting	Regency J-K
7:00 pm	Anne Adams Awards Drawing	DeSoto

SUNDAY, JUNE 22

8:00 am – 5:00 pm	Anne Adams Awards Auditions	DeSoto
9:00 am – 12:00 pm	Executive Committee Meeting	Rolls Royce Suite
12:30 pm – 5:00 pm	Registration and Hospitality Open	Lobby
1:00 pm – 2:00 pm	Strategic Planning Committee Meeting	Rolls Royce Suite
2:00 pm – 3:00 pm	Regional Directors Meeting	Rolls Royce Suite
3:00 pm – 4:00 pm	Presidential Advisors Meeting	Rolls Royce Suite
4:00 pm – 5:00 pm	Group Coordinators Meeting	Rolls Royce Suite
7:00 pm – 10:00 pm	AHS Board of Directors Meeting	Rolls Royce Suite
7:00 pm – 10:00 pm	AHS Foundation Board of Directors Meeting	Franklin

MONDAY, JUNE 23

8:00 am – 12:00 pm	Exhibits and Harpists Hall of Fame set-up	Great Lakes Center
9:00 am – 6:00 pm	Registration and Hospitality Open	Lobby
9:00 am – 12:00 pm	Board of Directors Meeting	Regency J-K
11:30 am – 1:00 pm	Bistro Open	2nd Floor Atrium

“MUSIC EXALTS
EACH JOY, ALLAYS
EACH GRIEF, EXPELLS
DISEASES, SOFTENS
EVERY PAIN,
SUBDUES THE RAGE
OF POISON, AND
THE PLAGUE, AND
HENCE THE WISE
OF ANCIENT DAYS
ADOR'D ONE POWER
OF PHYSIC, MELODY,
AND SONG.”

– *John Armstrong from
The Art of Preserving
Health (1744)*

MONDAY, JUNE 23

"WHEN I APPROACH A CHILD, HE INSPIRES IN ME TWO SENTIMENTS: TENDERNESS FOR WHAT HE IS, AND RESPECT FOR WHAT HE MAY BECOME."

—Louis Pasteur

MONDAY, JUNE 23

12:00 pm – 6:00 pm	Exhibits Open	Great Lakes B-F
12:00 pm – 6:00 pm	Harpist's Hall of Fame Open	Regency G-I
1:00 pm	Anne Adams Awards Recital <i>Reception immediately following, sponsored by Lyra Music Company</i>	Great Lakes A
2:30 pm – 3:30 pm	Annual Meeting	Great Lakes A
4:00 pm	AHS Concert Artist Sadie Turner Recital	Great Lakes A
4:30 pm – 6:30 pm	Bistro Open	2nd Floor Atrium
5:00 pm – 6:00 pm	Seating of the New Board	Regency J-K
6:40 pm	Busses begin shuttle to the Henry Ford	Hyatt Main Entrance
8:00 pm	Opening Night Jazz Concert <i>Pre-concert music provided by the Cass Technical High School Reunion Ensemble</i> <i>Lydia Cleaver and John Wickey, directors</i> <i>A Chocolate Dessert Reception immediately follows the concert, sponsored in part by Anderson Insurance Group</i>	The Henry Ford
10:45 pm – 12:15 am	Busses shuttle to the Hyatt/DoubleTree Hotels	

GENERAL INFORMATION

American Harp Society Concert Artist Recital ***Sadie Turner, AHS Concert Artist***

PROGRAM

Piece en Sol	J.S. Bach (1685-1750) <i>transcribed by Henriette Renié</i>
Sonata	Nicolas Flagello (1928-1994)
Five Preludes	Carlos Salzedo (1885-1961)
<i>No. 1. Quietude</i>	
<i>No. 2. Iridescence</i>	
<i>No. 3. Introspection</i>	
<i>No. 4. Whirlwind</i>	
Ballade, Op. 28	Carlos Salzedo

MONDAY, JUNE 23

8:00 pm

The Henry Ford
Anderson Theatre

Opening Night Gala

Pre-concert music provided by
The Cass Technical High School Reunion Ensemble

Lydia Cleaver and John Wickey, directors

*Anne Brege, Lydia Cleaver, Maurice Draughn, Rizpah Lowe, Lori Robinson, Erica Watson,
John Wickey*

PROGRAM

Welcome

Christa Grix, 38th National Conference Chair

Keynote Speaker

Glenn Kurtz

Calvin Stokes Trio

Program to be announced

Calvin Stokes, harp

Walter Barnes, bass

Rob Hubbard, Jr., drums

Keith McKelly, saxes

BRIEF PAUSE

Park Stickney, harp

Program to be announced

BRIEF PAUSE

AHS Lifetime Achievement Awards

Presented in recognition of a lifetime of service to the AHS

Felice Pomeranz, presenter

Edmar Castaneda Trio

Program to be announced

*Edmar Castaneda, harp

Marshall Gilkes, trombone

Dave Silliman, drums and percussion

A Chocolate Dessert Reception, sponsored in part by the Anderson Insurance Group, will immediately follow this evening's concert. Post-concert music provided by Rizpah.

**Mr. Castaneda's performance is sponsored by Virginia and Atlanta Harp Centers.*

"WHEN I WRITE
MUSIC, I DON'T ASK
PEOPLE TO TELL ME
WHAT THEY WANT TO
HEAR. THEY DON'T
REALLY KNOW WHAT
MOVES THEM UNTIL
IT MOVES THEM."

—Miles Davis

TUESDAY, JUNE 24

TUESDAY, JUNE 24

7:30 am – 8:30 am

Karma Yoga I

Pilates

Walking

Tai Chi

7:45 am – 8:45 am

8:00 am- 9:30 am

11:30 am – 1:30 pm

4:30 pm – 6:30 pm

9:00 am – 5:00 pm

9:00 am – 5:00 pm

9:00 am – 6:00 pm

10:00 am – 2:00 pm

11:00 am – 2:00 pm

12:00 pm – 2:00 pm

6:00 pm

6:20 pm

WORKSHOPS

9:00 am – 10:00 am

GENERAL INFORMATION

GET MOVING!

Katherine Lucas

Romina Profeta

Christa Grix

Kelly Yoakam

Executive Committee Meeting

Bistro Open

Bistro Open

Bistro Open

Registration and Hospitality Open

Harpists Hall of Fame Open

Exhibits Open

Detroit Medical Center

Ergonomic Stations Open

Shuttle to Henry Ford Estate,

Fairlane Mall

Executive Luncheon

Busses load for Seligman Theatre

Busses depart for Seligman Theatre

Regency J-K

Regency D

Hyatt Main Entrance

Regency E-F

Cord

2nd Floor Atrium

Lobby

Regency G-I

Great Lakes B-F

Regency C-D Hallway

Hyatt Main Entrance

Guilio & Sons

Hyatt Main Entrance

Regency B-C

Great Lakes A

Regency J-K

Regency E-F

Stearns-Knight

“WITH MUSIC, THE SPIRIT, THE HEART, AND THE MIND BECOME TRULY ENGAGED; AND EDUCATION OF THE HUMAN SOUL IS FINALLY ACHIEVED.”

– *Patricia Lebovich*

Alexander Technique and the Harp Session I

Linda-Rose Hembreiker, harpist, MM, DMA

Phyllis Richmond, MA, Certified

Alexander Technique Practitioner

Improvisation for the Classical Harpist

Susan Mazer and Dallas Smith

Sibelius Music Software and the MIDI Harp Sessions I and II

Bobbie Thornton and Martha Gallagher

Conscious and Creative Practicing for Professionals and Students

Jessica Siegel

Young Adult Aficionados

Bridget Kibbey, director

10:30 am – 12:00 pm	Book Club – <i>Practicing: A Musician's Return to Music</i> <i>Glenn Kurtz, author and presenter</i>	Great Lakes A
10:15 am – 11:45 am	Alexander Technique and the Harp Session II <i>Linda-Rose Hembreiker, Harpist, MM, DMA</i> <i>Phyllis Richmond, MA, Certified</i> <i>Alexander Technique Practitioner</i>	Regency B-C
10:30 am – 11:30 am	Feldenkrais Method <i>Joan Clarahán</i>	Franklin
12:30 pm – 1:45 pm	Australian Bush Flower Essences Session I <i>Ian White</i>	Regency J-K
12:30 pm – 1:30 pm	Breath and Mindfulness <i>Nancy McCaochan</i>	Regency E-F
1:30 pm – 2:30 pm	Karma Yoga II <i>Nancy McCaochan</i>	Regency E-F
3:30 pm – 4:45 pm	Australian Bush Flower Essences Session II <i>Ian White</i>	Regency J-K
4:00 pm – 5:00 pm	Remembering Lucile Lawrence <i>Elizabeth Richter, moderator</i>	Great Lakes A
4:00 pm – 5:30 pm	Adult Aficionados <i>Anita Leschied, director</i>	Stearns-Knight
CONCERTS		
2:00 pm	Kathleen Bride and Elzbieta Szmyt Recital <i>A reception sponsored by</i> <i>Salvi Harps will immediately</i> <i>follow this program in Regency B-C</i>	Great Lakes A
7:30 pm	Collaborative Concert with the Great Lakes Chamber Music Festival <i>Pre-concert music provided by</i> <i>Detroit Metropolitan Harp Ensemble</i> <i>Ruth Myers, director</i>	Seligman Performing Arts Center

“TAKE A HARP,
GO AROUND
THE CITY, O
FORGOTTEN
PROSTITUTE. DO
YOUR BEST AT
PLAYING ON THE
STRINGS: MAKE
YOUR SONGS
MANY IN ORDER
THAT YOU MAY BE
REMEMBERED.”

– *Isaiah 23:16*
(*New World Translation*)

TUESDAY, JUNE 24

WORKSHOP SESSIONS

Adult Aficionados – Led by Anita Leschied, this workshop gives adult harpists an opportunity to play together in an ensemble. Advance registration required, participants only may attend. 4:00 – 5:30 pm, Stearns-Knight.

Alexander Technique and the Harp, Sessions I and II -Led by Linda-Rose Hembreiker and Phyllis Richmond, the Alexander Technique teaches you how to change habits of poor body use, reduce tension and effort, improve posture, and develop coordination and breathing through intentional thinking. This hands-on workshop will introduce the principles of the Alexander Technique and their application to the harp. Session II explores the use of Alexander Technique to develop healthy playing habits rooted in established harp methods. Session I: 9:00 – 10:00 am, Session II: 10:15 – 11:45 am. Both sessions are in Regency B-C.

Australian Bush Flower Essences, Sessions I and II - The Bush Essences address the unique new needs of society today in the 21st century. They are totally safe, easy to use and are powerful catalysts to unlock your full potential, resolve negative emotional states and bring about emotional balance. This Bush Essences workshop, led by Ian White, can greatly increase the quality of life for you and those around you. Session I will focus on using the Bush Essences to enhance general practice and teaching. Session II will focus on using the Bush Essences to enhance audition and concert performance. Session I: 12:30 – 1:45 pm, Session II: 3:30 – 4:45 pm. Both sessions are in Regency J-K.

Book Club discussion with Glenn Kurtz on *Practicing: A Musician's Return to Music* - The Detroit Host Committee is pleased and proud to present our Keynote Speaker, Glenn Kurtz, in a thought-provoking and insightful look at our lives as musicians, and how practicing—the rigor, attention, and commitment it requires—becomes its own reward, an almost spiritual experience that redefines the meaning of “success.” Mr. Kurtz is pleased to sign your copy of his book, available for sale at the Michigan Harp Center booth in the Exhibit Hall. 10:30 am – 12:00 pm, Great Lakes A.

Breath and Mindfulness - Through guided meditation, breathing, and postures, experience our mind's ability to slow our thoughts down and concentrate. This workshop gives an important guide to practicing, performing and to reducing stress in our everyday lives. 12:30 – 1:30 pm, Regency E-F.

Conscious and Creative Practicing for Professionals and Students - Led by Jessica Siegel, this workshop will show how creative practice techniques through conscious use of the mind/body connection can empower the harpist to overcome resistance, frustration and boredom. The workshop includes a brainstorming session on creating a positive learning environment through the mind/body connection. 9:30 – 10:30 am, Regency E-F.

Feldenkrais Method – Taught by Joan Clarahan, the Feldenkrais Method is an educational system that expands and refines self-awareness through movement. It is designed for those who wish to improve their movement repertoire (dancers, musicians, artists), reduce pain or gain general well-being and personal development. Bring a mat and your guest room bath towel. A few extra mats will be available for rental for a nominal fee. 10:30 – 11:30 am, Franklin

Improvisation for the Classical Harpist - To the classically-trained musician whose performance is based on the printed score, improvisation is cloaked with mystery, as if it were magic. Well, in truth, it is. Improvisation is as magical as creativity itself, for the muse of musical ideas is unique to each individual and is limited only by the technical skills of the player. Led by Susan Mazer and Dallas Smith, this workshop will provide a structured method by which participants will learn how to improvise on a daily basis and use it as a means of improving overall performance skills. 9:00 – 10:00 am, Great Lakes A.

Karma Yoga I and II - All levels are welcome to experience yoga poses that will help ease stiffness and cultivate balance in the body, and in life through a challenging

“LIFE
WITHOUT
MUSIC WOULD
BE A MISTAKE”
– Friedrich Nietzsche

flow of breath and movement set to the healing vibrational tones of music. In Karma Yoga II, students will be guided through a slightly more challenging practice, encouraging further depth into poses and breathing. Dress in comfortable clothes for ease of movement. Bring your own mat, if you have one. Some mats will be available for a nominal rental fee. Karma Yoga I: 7:30 – 8:30 am, Regency J-K. Karma Yoga II: 1:30 – 2:30 pm, Regency E-F.

Pilates - The central aim of Pilates is to create a fusion of mind and body, so that the body will move instinctively with economy, grace, and balance. This Pilates class will be taught by Detroit Medical Center Rehabilitation Institute of Michigan's physical therapist, Romina Profeta, and will include a discussion of the Pilates principals as well as hands-on exercises. 7:30 – 8:30 am, Regency D.

Remembering Lucile Lawrence - Former students of Lucile Lawrence, first president of the American Harp Society and one of the 20th century's most renowned harpists, will discuss her teaching methods, performing career and contributions to the harp world. Elizabeth Richter will lead this audio/video presentation that includes rare footage of Miss Lawrence performing on television and teaching students. Please see Lucile Lawrence, page 24 4:00 – 5:00 pm, Great Lakes A.

Sibelius Music Software and the MIDI Harp, Sessions I and II - Led by Sibelius' own Bobbie Thornton and focusing on the harp, this session will show how Sibelius software can save time, is professional-looking and even features a musically-sensitive playback mode. If you have a laptop, bring it to Session I and download the tutorial from www.sibelius.com, or just show up and discover the latest way to preserve your valuable music, make arrangements and compose the easy way. In Session II, Martha Gallagher will explore the exciting possibilities offered by MIDI harps in both scoring and performance. A hands-on demonstration will include scoring works using Sibelius software. Session I: 9:30 – 10:30 am, Session II: 10:30 – 11:30 am. Both sessions are in Regency J-K.

Tai Chi - Led by Kelly Yoakam, Tai Chi Chuan is an internal Chinese martial art often practiced with the aim of promoting health and longevity. Tai Chi's training forms are well known as the slow motion routines that groups of people practice together every morning in parks around the world. Practicing Tai Chi in correct form, trains the body to move at all times with good posture and economy of movement. 7:30 – 8:30 am, Regency E-F.

Walking – Research has shown that a half an hour walk each day can help people lose weight, reduce their waist measurement, reduce stress, and nurture the creative process. 7:30 – 8:30 am, Hyatt Main Entrance, rain or shine.

The Whole Harpist Ergonomic Evaluation Stations – The Rehabilitation Institute of Michigan and the Detroit Medical Center/Wayne State University will have three stations set up in Regency Hallway C-D to evaluate and recommend ways in which you might better sit at the harp to maximize concentration, strength, endurance, muscular fluidity and protect against injury. After Dawn Gilbert and her team of highly qualified and experienced OMPT's evaluate your position at the harp in the stations, they will take you through a series of strength and flexibility screenings to see where your strengths and weaknesses lie. You will receive a detailed account and evaluation, along with recommendations for various ways to improve positioning, alleviate pain and discomfort at the instrument. Reserve a time by signing up on the board by the conference registration table in the lobby. Just look for the DMC, Rehabilitation Institute of Michigan sign and banner. This evaluation is free to all conference attendees. 10:00 am – 2:00 pm, Regency Hallway C-D.

Young Adult Aficionados – For harpists ages 12 – 18, advance registration required, participants only may attend. This workshop, led by Bridget Kibbey, gives young adult harpists an opportunity to play together in a harp ensemble. 10:00 am – 12:00 pm, Stearns-Knight.

"THE POWER OF
MUSIC AS A
HEALING FORCE
IS THAT THROUGH
IT WE MAY RE-
EXPERIENCE THE
FLUIDITY OF THE
WORLD IN WHICH WE
LIVE."

-Randall McClellan

TUESDAY, JUNE 24

TUESDAY, JUNE 24

2:00 pm
Great Lakes A

Kathleen Bride, harp
Elzbieta Szmyt, harp
In Recital

PROGRAM

Rhapsodie, Op. 10	Marcel Grandjany (1891-1975)
Lute Dances from <i>Le Trésor d'Orphée</i>	Anthoine Francisque (ca. 1575-1605)
<i>Courante</i>	
<i>Pavane</i>	
<i>Bransles</i>	
<i>(Free transcriptions by Marcel Grandjany and Jane B. Weidensaul)</i>	
Chanson de Pêcheux, Op.24	Albert Zabel (1834-1910)
La Source, Op. 23	Albert Zabel
Kathleen Bride, harp	<i>edited by Marcel Grandjany</i>
Aria in Classic Style for Three Harps	Marcel Grandjany
Alexandra Perdew, harp	
Elzbieta Szmyt, harp	
Kathleen Bride, harp	
Ground	William Croft (1678-1727)
Sonatina for Harp (1938)	Alberto Ginastera (1916-1983)
<i>Preludio</i>	
<i>Aria</i>	
<i>Toccata</i>	
Consolation No.3	Franz Liszt (1811-1886)
	<i>trans. Henriette Renié</i>
Danse Orientale and Toccata	Aram Khachaturian (1903-1978)
The Moldau	Bedrich Smetana (1824-1884)
	<i>trans. Hans Trnecek</i>
Elzbieta Szmyt, harp	

A reception in Regency B-C, sponsored by Salvi Harps will immediately follow this program.

"ART IS NOT APART. IT IS A CONTINUUM WITHIN WHICH ALL PARTICIPATE; WE ALL FUNCTION IN ART, AND ENGAGE IN THE ACTION OF ARTISTS EVERY DAY."

*– Eric Booth
from The Everyday
Work of Art*

TUESDAY, JUNE 24

PROGRAM NOTES

William Croft *Ground*

William Croft was an English organist, composer, and chorister in the Chapel Royal where he was a student of John Blow. After Blow's death in 1708, Croft became the organist of Westminster Abbey. Most of his important works are contained in a 1724 collection entitled "*Musica Sacra*" - a collection of church music. Croft's *Ground* is to be found in the collection of his keyboard suites. The performed edition was transcribed for harp by David Watkins and can be found in his *Anthology of English Music*.

Alberto Ginastera *Sonatina for Harp*

Ginastera was an Argentine composer who graduated with the highest honors from the National Conservatory of Buenos Aires in 1938. Even before graduating, he attracted widespread attention with his ballet score *Panambi* (1936), later following up with *Estancia* (1941). In 1938, he wrote *Sonatina for Harp* which won a "Premio Municipal de Musica" in 1939. The work is dedicated to a harp teacher in Argentina, Augusto Sebastiani. Though the piece comes from his student years, it already has traits of his style that incorporated nationalistic influences in its rhythm, melodies and harmony. The first movement presents a melody in a perpetuum mobile, with various tonal inflections. The second movement, *Aria*, is a lullaby with a melody written using a pentatonic scale. The third movement is *Toccata*, a fast frantic dance which is the climax of the piece.

Franz Liszt *Consolation No. 3*

Franz Liszt was the greatly celebrated Hungarian composer and one of the most famous piano virtuosos of the nineteenth century. His ability on the piano was legendary, as was his showmanship in performance. He composed numerous works for orchestra, including many programmatic symphonic poems, and wrote an even larger number of works for solo piano. *Consolation No. 3* is one of those works. It was transcribed for the harp by Henriette Renié (1875-1956), the great harp virtuoso, composer and teacher.

Aram Khachaturian *Danse Orientale and Toccata*

Of Armenian descent, Aram Khachaturian was born in Tiflis and studied at the Gnessin Music School in Moscow and the Moscow Conservatory. He became one of the most renowned Russian composers of the twentieth century, both in Russia and abroad. Many of his compositions were in the tradition of Russian Orientalism and utilized the modal harmonies of the Caucasus region. His compositions also include two short pieces for solo harp. *Oriental Dance* is rhythmic yet plaintive dance in which the harp imitates the percussive sound of the oriental instrument "Doira" by tapping on the sound board. The *Toccata* was written for piano or harp. Its chromaticism presents an extreme technical challenge for the harpist, yet the piece shows an exemplary melding of the traditionally highly rhythmic toccata form with Russian modalities.

Bedrich Smetana *The Moldau*

Smetana wrote numerous orchestral pieces that formed the cycle of symphonic poems entitled *Má Vlast* ('My fatherland'), including the evocative and stirring *Vltava* (Moldau), a picture of the river that flows through Prague. It is a musical monument to his Czech fatherland and to this day, it has remained the country's unofficial national anthem. Hans Trnec adapted this elaborated symphonic piece for the harp.

"MUSIC SETS
UP A CERTAIN
VIBRATION WHICH
UNQUESTIONABLY
RESULTS IN A
PHYSICAL REACTION.
EVENTUALLY, THE
PROPER VIBRATION
FOR EVERY PERSON
WILL BE FOUND AND
UTILIZED."

– George Gershwin

TUESDAY, JUNE 24

TUESDAY, JUNE 24

Seligman Performing Arts Center

7:30 pm

**The American Harp Society
In Collaboration With
The Great Lakes Chamber Music Festival**

Pre-concert music provided by
The Detroit Metropolitan Harp Ensemble

Ruth Myers, director

Ceol Measgadh

A. Macdearmid

Oran non Eileen

The Silver Moon My Mistress Is

La Joyeuse

Rameau

Andante

Vivaldi

Neige

Damase

Triptic Dance

Beauchamp

*Megan Beck, Haley Belden, Madison Chuhuran, Lauren Georges, Celisa Gutierrez,
Lauren Karas, Taylor Kennedy, Emily Mobley, Katherine Oppermann, Lorie
Petersen, Ann Ropp, Hannah Sheehan, Corine Wee*

PROGRAM

Fantaisie pour violon et harpe, Op. 124

Camille Saint-Saëns (1835-1921)

Ida Kavafian, violin

Bridget Kibbey, harp

Quintette

Heitor Villa-Lobos (1887-1959)

Allegro non troppo

Lento

Allegro poco moderato

Philip Dikeman, flute

Nicolas Kendall, violin

Patricia Masri-Fletcher, harp

James VanValkenburg, viola

Sara Sant'Ambrogio, cello

"A QUIET
MIND ALLOWS
THE ARTIST TO
TAP INTO THE
WELLSPRING OF
DIVINE MUSIC
WITHIN. HAVING
EXPERIENCED
THAT STATE, ALL
OTHER GOALS SEEM
INSIGNIFICANT"

– *Kenny Werner*

El Dorado

Marjan Mozetich (1948-)

Jennifer Swartz, harp

Cecilia String Quartet

Sarah Nematallah and Min-Jeong Koh, violins, Caitlin Boyle, viola, Rebecca Wenham, cello

Hausmann String Quartet

Isaac Allen and Bram Goldstein, violins, Angela Choong, viola, Yuan Zhang, cello

INTERMISSION

Sonata for Harp and Piano In one Movement

Carlos Salzedo (1885-1961)

Yolanda Kondonassis, Harp

Jeremy Denk, Piano

Sonate pour Flute, Alto et Harpe

Claude Debussy (1862-1918)

Pastorale

Interlude

Final

Philip Dikeman, flute

James VanValkenburg, viola

Kerstin Allvin, harp

Theseus

R. Murray Schafer (1933-)

Judy Loman, harp

Amernet String Quartet

Misha Vitenson and Marcia Littlely, violins, Michael Klotz, viola, Javier Arias, cello

"IT DIDN'T SINK
IN UNTIL THE
DOCTOR LEFT, AND
I BEGAN TO REFLECT
ON THE MEANING OF
THE DECISION I HAD
MADE. RETIREMENT.
THIS MEANT
GOODBYE. GOODBYE
TO THE CLOSEST
COMPANION I EVER
HAD, A COMPANION
WHO'D GIVEN
ME THOUSANDS
OF HOURS OF
EXASPERATION,
BOTHERATION AND
PURE JOY-MY HARP."
– Harpo Marx

TUESDAY, JUNE 24

PROGRAM NOTES

Camille Saint-Saëns *Fantaisie pour violon et harpe, Op. 124*

As a young composer and pianist, Saint-Saëns was viewed as quite the innovator by the current French establishment. He chose to champion the works of Schumann and Wagner at a time when their writing was highly controversial. However, the *Fantaisie* for Violin and Harp is representative of Saint-Saëns' latest period (having completed the work at the age of 72). He now viewed the piano as too big for the desired aesthetic in his chamber writing, and hence turned to the harp for its more delicate sonorities and colors. The piece flows with whimsy between five sections, showcasing the virtuosity of both instruments, but with the understated elegance of 19th Century French Classicism.

Heitor Villa-Lobos *Quintette*

It is no underestimation to say that Heitor Villa-Lobos put Brazilian, and South American music as a whole, on the cultural map, through an output that he himself compared to the vastness and diversity of his own country. Yet the composer who traveled widely in Brazil and the Caribbean, absorbing ethnic idioms at first hand, also won immediate and lasting respect from many European musicians for his innovative and stylistically inclusive music. *Quintette* is among the composer's very last chamber works. Though it shows no sign of fatigue, it has not the typical ethnic quality of his earlier works. It opens with a moderately-paced movement that makes the most of the lush sonorities inherent in the ensemble. The middle movement has the distinct character of a nocturne, with harmonics in the strings and flecks of tone from other instruments evoking a calm, moonlit atmosphere. The finale opens with the greatest contrast, its lithe vigor drawing all five instruments into animated discussion, though a more relaxed melody soon emerges on cello. These themes are then freely combined, before the second returns on viola, and the first presently re-emerges to end the work with a spirited flourish.

Marjan Mozetich *El Dorado*

The concerto-like *El Dorado* was written for and premiered by Erica Goodman and New Music Concerts of Toronto in 1981 through the generous assistance of the Ontario Arts Council. Tonight's performance will be the premiere of the string quintet version with soloist Jennifer Swartz, who has performed this work innumerable times with Les Grands Ballets Canadiens and recently with L'Orchestre Symphonique de Longueuil.

This music is lush, melodic and richly romantic and, like much of Mozetich's works, takes its inspiration from past musical expressions. In glancing back over his musical shoulder the composer voices hope for the future. The traditional-sounding motifs are driven forward through the minimalist technique of pulsating patterns indirectly inspired by the music of Philip Glass. The work constantly propels onwards into various emotional states like a voyage over a sonic landscape. Thus the title, *El Dorado*, alludes to this voyage as a quest, a search for the mythical lost city of gold that has now come to mean an unattainable place of beauty, wealth and desire.

Carlos Salzedo *Sonata for Harp and Piano*

Salzedo was identified as a prodigy at an early age and was accepted for study at the Paris Conservatoire at the age of nine, winning first prize in both harp and piano upon graduation. At the invitation of Arturo Toscanini, Salzedo moved to New York City in 1909 and became first harpist with the Metropolitan Opera Orchestra. As a virtuoso performer and composer, Salzedo felt stifled by the confines of an orchestral job and longed for the freedom to explore his other musical interests. He resigned from his position

"IF IT VIBRATES, IT
CAN BE TUNED.
EVERYTHING IS
ENERGY – VIOLINS,
ANIMALS, PEOPLE,
POTATO CHIPS,
THOUGHTS,
FEELINGS, AND
EVENTS. THEY ALL
VIBRATE."

–Deena Zalkind Spear,
from Ears of the Angels

with the Metropolitan Opera in 1913, hoping to focus on his newly formed harp-flute-cello ensemble, Trio de Lutèce, and his composing. In the long and illustrious career that followed, Salzedo established an indisputable reputation as a great pioneer in the areas of harp innovation, technique, pedagogy, and composition.

Salzedo's *Sonata for Harp and Piano*, written in 1922, is an excellent example of Salzedo's initiative in propelling the harp into a new and contemporary realm of expectation. The work is distinguished by the use of modern harpistic effects such as the "xylophonic effect," the "whistle," the "timpanic" effect, and the "falling hail" effect, all of which Salzedo developed and popularized. The harp and the piano are presented as conversationalists, sometimes in agreement, sometimes not, but symbiotically linked - fused, even - in their treatment by Salzedo. One might wonder if his own love and mastery of both instruments led him to compose a piece in which at times, the harp and the piano act in great conflict with one another, and at other times, become almost one and the same. After the conversation cycles through numerous atmospheres, the work closes with quiet dignity, at peace in lean structure, harmony, and nuance.

(Copyright 2007, Yolanda Kondonassis/Telarc International)

Claude Debussy *Sonate pour Flute, Alto et Harpe*

One of the greatest French composers and one of the most important influences on 20th century music, Debussy is known as the Father of Musical Impressionism, the word that was first applied to a school of French painting that flourished from about 1860 to 1900. In music, composers use impressionistic techniques to evoke moods, sensuous impressions and effect states of mind through diffuse harmonies, blurred cadences and tone colors.

This trio was written in 1915, in Paris, the 2nd of three sonatas he wrote during the last years of his life, followed only by the violin and piano sonata. He originally intended to write six of these sonatas. It's also one of the first pieces ever written for this combination of instruments, thanks to the development of the double action harp about 20 years previously. It is considered by some today to be a "sunny" work, but one performance of the piece in a bourgeois house left the audience in tears. Debussy responded, "My dear, they cried so, that I wondered whether I should apologize." Even Debussy admitted that upon hearing it, he was not sure whether to laugh or cry at it. Although no scholar has delved into the work in reaction to these events, the comments leave one wondering whether there is more to the work concerning the First World War than we have previously thought.

R. Murray Schafer *Theseus*

A Canadian composer of interdisciplinary works that have been performed throughout the world, Mr. Schafer is also active as a writer. Mr. Schafer obtained a piano degree from the Royal College of Music in London then later taught himself journalism, languages, literature, music, and philosophy in Vienna and London, on a grant from the Canada Council for the Arts. He has received six honorary doctorates from universities in Argentina, Canada and France.

Theseus is a section of his theatrical "Patria" series, a well-constructed musical story depicting the myth of Theseus and the Minotaur. The 'programme' is surprisingly vivid and as easy to follow as the ball of twine that Ariadne gave Theseus to help him find his way back out of the labyrinth where he'd overcome the beast. Schafer's score is a richly textured tapestry, quilted with a variety of sound panels, interwoven by interesting discordant harmonies, boldly dramatic as it embodies a tale of weird, fearful mystery, conflict, triumph, celebration, and a return reality that turns out to be as weird as the labyrinth itself.

"IF THERE IS
ANY KINDNESS
I CAN SHOW,
OR ANY GOOD
THING I CAN DO TO
ANY FELLOW HUMAN
BEING, LET ME DO
IT NOW, AND NOT
DEFER OR NEGLECT
IT, AS I SHALL NOT
PASS THIS WAY
AGAIN."

– *William Penn*

Remembering Lucile Lawrence

Lucile Lawrence, first president of the American Harp Society, is widely recognized as one of the most influential harpists of the twentieth century. Continuing the family tradition in the fourth generation, she began studying the harp at the age of six. Completing high school at fifteen, she went to New York to continue her harp study with Carlos Salzedo, whom she had met at the age of eleven. Her career as a harp virtuoso was launched when, at eighteen, she made a tour of one hundred and twenty-three concerts in Australia and New Zealand. Returning to the United States, she toured extensively as premiere harpist of the Salzedo Harp Ensemble and as founder-director of the Lawrence Harp Quintette. She appeared as soloist with symphony orchestras and leading chamber music and choral groups and recorded for Columbia, Mercury and other independent recording labels, and was frequently heard on radio and television.

At twenty, Miss Lawrence was appointed associate harp instructor at the Curtis Institute of Music. She was affiliated with the Institute of Musical Arts in New York, held summer classes at the Denver College of Music, and organized the Philadelphia Musical Academy's harp department. She taught at Teachers' College, Columbia University, and the Longy School of Music in Boston, and was on the faculties of the Mannes College of Music and the Manhattan School of Music in New York, and Boston University. Miss Lawrence served as a judge at the International Harp Contest in Israel in the 1960s, 1970s and 1980s, and for several years was a member of the National Advisory Committee of the National Federation of Music Clubs. During the summers she directed the Harp Symposium for Boston University's Tanglewood Institute where she taught harpists who came from all over the world to study with her. Her many students hold important positions in orchestras and on the faculties of colleges and universities, and perform and teach throughout the United States and abroad, carrying on the legacy and tradition of this great artist and teacher.

In collaboration with Carlos Salzedo she wrote *Method for the Harp*, and *The Art of Modulation*. Her *Pathfinder to the Harp* and *ABC of Harp Playing*, as well as *Solos for the Harp Player* and many other publications are still in print and widely used. Her edition of the C.P.E. Bach *Sonata for the Harp* was selected for a harp competition in Russia. After Salzedo's death she supervised the publication of his *Second Concerto* for the Ditson Fund. A fervent champion of new music, she assisted and advised many composers in their compositions for the harp.

Miss Lawrence was always very aware of how difficult it is for young people to pay for lessons, harps, tuition and for the expenses involved in launching a professional career. She gave countless free lessons and assisted many students with scholarships, often without their knowledge. Virtually every former student can relate instances of Miss Lawrence's extraordinary generosity. In recognition of her selfless devotion to her students and to the harp, a Lucile Lawrence Fund has been established and will be used to provide scholarships to deserving students.

We hope you will consider honoring the memory of Lucile Lawrence, one of the great harpists of the twentieth century, by contributing to the Lucile Lawrence Fund of the American Harp Society Foundation. Donations are tax-deductible and may be sent to:

American Harp Society Foundation
Lucile Lawrence Fund
P. O. Box 24937
Eugene, OR 97402-0444



Lucile Lawrence

WEDNESDAY, JUNE 25 GENERAL INFORMATION

7:30 am – 8:30 am	GET MOVING!	
Karma Yoga I	<i>Katherine Lucas</i>	Regency A
Pilates	<i>Romina Profeta</i>	Regency J-K
Walking	<i>Christa Grix</i>	Hyatt Main Entrance
Tai Chi	<i>Kelly Yoakam</i>	Regency E-F
8:00 am - 9:30 am	Bistro Open	2nd floor Atrium
11:30 am – 1:00 pm	Bistro Open	
9:00 am – 5:00 pm	Registration and Hospitality Open	Lobby
9:00 am – 4:00 pm	Harpists Hall of Fame Open	Regency G-I
9:00 am – 4:00 pm	Exhibits Open	Great Lakes B-F
11:00 am – 3:00 pm	Detroit Medical Center Ergonomic Stations Open	Regency Hallway C-D
11:00 am – 2:00 pm	Shuttle to Henry Ford Estate, Fairlane Mall	Hyatt Main Entrance
5:00 pm – 6:30 pm	Vendor Dinner <i>Reservations Required.</i>	Marquis
7:30 pm – 10:30 pm	Moonlight Madness <i>Raffle Drawing at 8:55 pm</i>	Great Lakes B-F
9:30 pm	Harps Across the Water: A Tribute to Judy Loman <i>Reservations Required</i>	Rotunda Ballroom

WORKSHOPS

8:00 am – 9:30 am	Book Club - <i>The Courage To Teach: Exploring the Inner Landscape of a Teacher's Life by Parker J. Palmer</i> <i>Abigail Butler, moderator</i>	Bistro
9:00 am – 10:30 am	Young Adult Aficionados <i>Bridget Kibbey, Director</i>	Stearns-Knight
10:00 am – 11:15 am	Panel Discussion: Body Mechanics and Awareness at the Harp <i>Dawn Gilbert, Elizabeth Volpé Bligh, Erzsébet Gaál, Barbara Funk, Dr. Steven Karagaenes, D.O., Kerstin Allvin, moderator</i>	Regency B-C
10:45 am – 11:45 am	Alexander Technique Practice Session	Regency E-F
11:30 am – 1:00 pm	Physical Fitness for Superior Musical Performance <i>Erzsébet Gaál</i>	Regency B-C

“WHEN I
STAND BEFORE
GOD AT THE
END OF MY
LIFE, I WOULD
HOPE THAT I
WOULD NOT
HAVE A SINGLE BIT
OF TALENT LEFT,
AND COULD SAY,
‘I USED EVERYTHING
YOU GAVE ME.’”
—*Erma Bombeck*

WEDNESDAY, JUNE 25

12:00 pm – 1:30 pm Adult Aficionados Stearns-Knight
Anita Leschied, director

12:30 pm – 1:30 pm Breath and Mindfulness Regency A
Nick Hansinger

12:30 pm – 1:30 pm Feldenkrais Method Franklin
Joan Clarahan

3:30 pm – 4:30 pm Nutrition and Strength Training Regency B-C
 for the Performance of Your Life
Trisha Schwartz, Romina Profeta

3:30 pm – 4:30 pm A Collaboration for the Whole Great Lakes A
 Harpist -Performance and
 Presentation of New Works
Three of Harps:
Jan Bishop, Ruth Papalia, Lucy Scandrett

3:30 pm – 4:30 pm Improvisation Workshop Stearns-Knight
Patrice Fisher

4:45 – 5:45 pm Karma Yoga II Regency A
Karma Yoga Staff

MASTER CLASSES

9:00 am – 10:30 am Isabelle Moretti Master Class Great Lakes A

11:00 am – 12:30 pm Judy Loman Master Class Great Lakes A

CONCERTS

1:30 pm Michigan Artists and Composers Springwells Ballroom

5:00 pm Alice Chalifoux 100th Springwells Ballroom
 Birthday Tribute
*Pre-concert music provided by
 American Youth Harp Ensemble*

*A light dinner reception honoring Miss Chalifoux
 and sponsored by Lyon & Healy Harps will
 immediately follow this concert.* Great Lakes A

"MORE THAN
 ANYTHING ELSE,
 RHYTHM AND
 MELODY FIND
 THEIR WAY TO
 THE INMOST SOUL
 AND TAKE THE
 STRONGEST HOLD
 UPON IT."

– Plato

WEDNESDAY, JUNE 25

9:00 am

Great Lakes A

Isabelle Moretti
Master Class

Minstrel's Adieu to His Native Land	John Thomas
Melodie Moore	
Etude De Concert 'Au Matin'	Marcel Tournier
Sage Po	
Sonate	Paul Hindemith
Angela Schwarzkopf	
Piece en Sol	JS Bach
Allegra Lilly	

WEDNESDAY, JUNE 25

11:00 am

Great Lakes A

Judy Loman
Master Class

Impromptu-Caprice	Gabriel Pierné
Charles Overton	
Danses Sacrée et Profane	Claude Debussy
Emily Klein	
Partita	Marcel Grandjany
<i>Gigue</i>	
Rebekah Wallen	
Sonatine	Marcel Tournier
Sarah Oliver Lint	

"I AM A
TEACHER
AT HEART,
AND THERE
ARE MOMENTS
IN THE
CLASSROOM
WHEN I CAN
HARDLY HOLD
THE JOY. WHEN
MY STUDENTS
AND I DISCOVER
UNCHARTED
TERRITORY TO
EXPLORE, WHEN
THE PATHWAY OUT
OF A THICKET
OPENS UP BEFORE
US, WHEN OUR
EXPERIENCE IS
ILLUMINED BY THE
LIGHTNING-LIFE OF
THE MIND – THEN
TEACHING IS THE
FINEST WORK I
KNOW."

– *Parker J. Palmer*
from The Courage
to Teach

WEDNESDAY, JUNE 25

WORKSHOP SESSIONS

Adult Aficionados – See description p. 18. 12:00 – 1:30 pm, Stearns-Knight

Alexander Technique Practice Session – This is a practice session to follow up our Alexander workshop. Designed to teach you and lead you through Alexander motions and thoughts and to help you get rid of harmful tension in your body, you will get hands on application of the Alexander Technique with Phyllis Richmond, certified teacher. You need not have attended the previous workshop. 10:45 – 11:45 am, Regency E-F

Book Club discussion with Abigail Butler on *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*. In *The Courage to Teach*, Parker Palmer takes teachers on an inner journey toward reconnecting with their vocation and their students and rediscovering their passion for one of the most difficult and important human endeavors. “This book builds on a simple premise: good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher.” 8:00 – 9:30 am, Bistro

Breath and Mindfulness – See description p. 18. 12:30 – 1:30 pm, Regency A

A Collaboration for the Whole Harpist – Performance and Presentation of New Works - In this workshop The Three of Harps will perform two works written for them by Simon Proctor and discuss the process of a commission, working with a composer and publishing and recording the works. 3:30 – 4:30 pm, Great Lakes A

Feldenkrais Method – See description on p. 18. 12:30 – 1:30 pm, Franklin

Improvisation Workshop - This workshop is designed to help harpists improvise over a given chord progression, rhythm or melody. The workshop is intended to de-mystify the skill of improvisation, which can be learned just like any other musical technique. 3:30 – 4:30 pm, Stearns-Knight

Karma Yoga I and II – See descriptions on p. 19. Karma Yoga I: 7:30 – 8:30 am, Regency A. Karma Yoga II: 4:45-5:45 pm, Regency A

Nutrition and Strength Training for the Performance of Your Life - This workshop will prove to be the most valuable and most informative to your everyday way of life as a musician. With meal plans and exercise diagrams, learn how what we eat and how active we are effects your performance and what you can do to improve stamina, concentration and flexibility and control performance anxiety. 3:30 – 4:30 pm, Regency B-C

Panel Discussion: Body Mechanics and Awareness at the Harp - With a panel of expert therapists, doctors, harpists and movement theorists, this will be the workshop not to miss. Questions about posture, position, and range of motion; theories about methods, thought processes and body movement awareness all will be discussed between professionals. How does one best sit at the harp for the optimum range of motion and control? How can we play for hours and remain injury free? Come and find out the answers from the latest most up-to-date research, see young and mature harpists at the harp, and join in the discussion about a subject that affects all musicians. 10:00 – 11:15 am, Regency B-C

Physical Fitness for Superior Musical Performance – The Kovács Method emphasizes that health care education must start with the first music lesson and be nurtured continuously in an attempt to avoid occupational-related injuries and to develop healthy ways of playing, practicing, and learning. This workshop will address full body warm up routines away from the instrument, healthy ways of playing, practicing, and teaching music and exercises that keep us more fit in general for our work. 11:30 am – 1:00 pm. Regency B-C

Pilates – See description on p. 19. 7:30 – 8:30 am, Regency J-K

Tai Chi – See description on p. 19. 7:30 – 8:30 am, Regency E-F

Walking – See description on p. 19. 7:30 – 8:30 am, Hyatt Main Entrance

The Whole Harpist Ergonomic Evaluation Stations – See description on p. 19. 11:00 am – 3:00 pm, Regency Hallway C-D.

Young Adult Aficionados – See description on p. 19. 9:00 – 10:30 am Stearns-Knight

“A GOOD PLAN
TODAY IS BETTER
THAN A PERFECT
PLAN TOMORROW.”

– General George S. Patton

WEDNESDAY, JUNE 25

1:30 pm

Springwells Ballroom

Michigan Artists and Composers Concert

Naiades for harp, violin, and cello (2006) Erik Santos (1967-)

I. Water

II. Floating Cloud in a Blue Sky

Patricia Terry-Ross, harp

Velda Kelly, violin

Nadine Deleury, cello

Fantasia c-moll, Op. 35 Louis Spohr (1784 -1859)

Allegra Lilly, harp

Three Spanish Songs for Soprano and Harp Matthew Tommasini (1978-)

1. Olas Grises

2. Nocturno

3. Sueño Despierto

Amy Ley, harp

Jennifer Goltz, soprano

Dream Steps Dan Locklair (1949-)

(A Dance suite for Flute, Viola and Harp)

I. Barcaroles and Recitatives

II. Awakenings

III. Bars of Blues

IV. Ballade in Sarabande

V. Barcaroles

Jacquelyn Bartlett, harp

Brandy Hudelson, flute

Antione Hackney, viola

INTERMISSION

Celestial Dinner Music (*Carte de Toujours*) William Bolcom (1938-)

1. Ambrosia on the Rocks, with a Twist

2. Potage de Nuages

3. Risotto with Sacrificial Lamb and Elysian Field Lettuce

4. Transfiguration by Chocolate, with Olympian Espresso petit coda

Sylvia Norris, harp

Nancy Stagnitta, flute

Preludes for Piano George Gershwin (1898-1937)

I. Allegro ben ritmato e deciso

trans. by M. Draughn

II. Andante con moto e poco rubato

III. Allegro ben ritmato e deciso

Lydia Cleaver, Harp

Maurice Draughn, Harp

Sincerita Christopher Caliendo

Tango Andaluz

Caliente

Ruth Myers, harp

Penelope Fischer, flute

Diane Winder, cello

“CREATIVITY
IS ALLOWING
YOURSELF TO MAKE
MISTAKES. ART IS
KNOWING WHICH
ONES TO KEEP.”

—Scott Adams

WEDNESDAY, JUNE 25

PROGRAM NOTES

Erik Santos *Naiades*

Naiades for harp, violin and cello, was commissioned by Chamber Music at the Scarab Club, for Patricia Terry-Ross, Velda Kelly, and Nadine Deleury. “Naiades” were, in ancient Greece, the female spirits that inhabited freshwater springs, rivers, and brooks and lakes. The work was in part inspired by the painting *Luxe, Calme et Volupté* (1904-5) by Henri Matisse. The composition was also influenced by a poem from Rainer Maria Rilke’s *Sonnets to Orpheus* (Feb 2/5, 1922):

-translation by Steven Mitchell (1995)

*Only in the realm of Praising should Lament
walk, the naiad of the wept-for fountain,
watching over the stream of our complaint,
to keep it clear upon the very stone
that bears the arch of triumph and the altar. –
Look: around her shoulders dawns the bright
sense that she may be the youngest sister*

*among the deities hidden in our heart.
Joy knows, and Longing has accepted –
only Lament still learns; upon her beads,
night after night, she counts the ancient curse.
Yet awkward as she is, she suddenly
lifts a constellation of our voice,
glittering, into the pure nocturnal sky.*

Louis Spohr *Fantasie c-moll, Op. 35*

Distinguished as a composer and violinist, Louis Spohr in 1805 was appointed Kapellmeister in Gotha, where, the following year, he married the harpist Dorette Scheidler, who served from 1813 - 1815 as principal at the Theater an der Wien, where her husband directed the orchestra. Until 1821 the couple undertook concert tours together and in 1822 settled in Kassel, with Spohr as Kapellmeister, a position he held until two years before his death in 1859. His wife died in 1834 and Spohr’s compositions for harp belong principally to their earlier period of collaboration, designed for the single-action pedal harp, rather than for the new Erard instrument, which she did not use. The Fantasie, Opus 35, belongs to the first years of Spohr’s concert tours with his wife and was heard with particular acclaim in Leipzig in 1807. *Notes by Keith Anderson.*

Matthew Tommasini *Three Spanish Songs for Soprano and Harp*

This cycle is based on contrasting poems by Latin-American poets Leopoldo Lugones, Rubén Darío, and Jose Martí. The composer was drawn to the use of vivid imagery in the poems, influencing his decision to write for soprano and harp. Throughout the cycle, he uses evocative harp techniques to depict these dramatic images. Together with the soprano, the contrasting personalities of the duet portray the overall themes of the poems. *Olas Grises*, a poem that meditates on the nature of life and death, is set as a lyrical, quasi-strophic song. *Nocturno* is a frantic soliloquy set as a surreal recitative and aria. *Sueño Despierto* is a short poem about a waking dream. The song is a set of variations on the popular Latin-American lullaby *Nanita nana*.

Dan Locklair *Dream Steps*

Dream Steps was conceived as both a free-standing dance suite in five movements for flute, viola and harp as well as a chamber work to be danced (especially in small spaces, such as art galleries). Commissioned by Mallarme Chamber Players of Durham, North Carolina, in 1993 and written in the same year, Langston Hughes’ five-part poem, “Lenox Avenue Mural”, was the extra musical stimulus for the piece, suggesting elements of both symbolism and form.

In five movements, each movement of *Dream Steps* makes use of early German three-part (AAB) “bar form” (“ballade” to the French). Quotes and variants of an old German chorale tune and two Negro Spirituals (each in themselves displaying aspects of “bar form”) appear as integral parts of the piece. After the opening harp glissando, the first harp chord presents the tonal centers of each movement: C, Eb, G, Bb, C. Jacquelyn Bartlett has just recorded the premiere recording of Mr. Locklair’s *Concerto for Harp*.

“IF YOU COME
TO GREAT MUSIC
WITH AN OPEN
HEART, A WILLING
MIND AND A
RELAXED BODY, IT
WILL ENTER YOU
AND RENEW YOU.”

– Hal A. Lingerman

William Bolcom *Celestial Dinner Music*

Celestial Dinner Music (1996) for flute and harp is a pretty, tongue-in-cheek evocation of a four-course dinner, with movement titles straddling food and mythology (*Risotto With Sacrificial Lamb and Elysian Field Lettuce*, for example). A snippet of *Amazing Grace*, played in shaky flute harmonics, is offered as a coda.

William Elden Bolcom is an American composer and pianist. Bolcom was born in Seattle, Washington. At the age of 11, he entered the University of Washington to study composition privately with George Frederick McKay and John Verall and piano with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his D.M.A., and with Olivier Messiaen at the Paris Conservatoire, where he received the 2^{ème} Prix de Composition. Bolcom won the Pulitzer Prize for music in 1988 for *12 New Etudes for Piano*. In the fall of 1994, he was named the Ross Lee Finney Distinguished University Professor of Composition at the University of Michigan, a position which he still holds. In 2006, he was awarded the National Medal of Arts. He has also received three Grammy Awards, and the Detroit Music Award. In 2007 he was named Composer of the Year by Musical America.

George Gershwin *Preludes for Piano, trans. by M. Draughn*

Originally composed for solo piano in 1926, the three preludes are among Gershwin's most treasured works. They contain musical elements of the period in which they were written as well as compositional techniques that foreshadow the music of late twentieth century composers. The first prelude opens with a brief motif that is expanded into a theme throughout the prelude. The underlying rhythmic drive accompanies the energetic theme through the use of syncopation. The second prelude intertwines a "bluesy" bass ostinato-like accompaniment with a lyrical melodic line. It also contains a bridge section where the melodic line is placed in the bass while the harmonic progression is carried in the treble. The opening section is repeated with an ending that fades away through the ascent of an arpeggio followed by a "blues" tone. The third prelude contains the signature Gershwin melodic, harmonic and rhythmic qualities that are seen in many of his works for piano. His ability to meld the jazz and classical idioms is evident in this brilliant finale. This arrangement for two harps was premiered in March 2007 by Patricia Terry-Ross and Maurice Draughn.

Christopher Caliendo *Sincerita, Tango Andaluz, Caliente*

Composer, guitarist, conductor, teacher and publicist Christopher Caliendo has written over five hundred classical/world music compositions, some of which comprise his American Tangos, American Gypsy, Chamber Jazz, Classical Jazz and World Music collections. He has appeared at numerous festivals in residence, including the prestigious Sunflower Music Festival where an evening of his world music compositions was performed live on NPR radio. His unique blend of musical styles within the classical school has attracted a considerable following. Critics have rejoiced calling him "America's next Gershwin" *Vatican Press*, Rome.

A student at New England Conservatory with a BA from Lowell College of Music, Mr. Caliendo was the recipient of the Henry Mancini Award for Film Composition and was invited to study at UCLA where he earned his Master of Arts Degree with the highest honors in Theory/Composition. Other awards include the Artin Arslanian Scholarship for Humanities, a decorative scroll from the City of Los Angeles for outstanding gifts as a composer, guitarist, pianist and teacher, and the Peabody Grant for Scholarship. In 1992 Christopher became the only American composer in Vatican history to be twice commissioned by the Pope for the Vatican's Encounters of Sacred Music Festival, held in Rome, Italy. His sacred two hour musical drama based on four of the Catholic Church's most enigmatic pioneers in Western spirituality, "The Mystic Saints," was the direct result of those commissions.

"THE AIM AND
FINAL REASON OF
ALL MUSIC SHOULD
BE NOTHING ELSE
BUT THE GLORY
OF GOD AND THE
REFRESHMENT OF
THE SPIRIT."

– JS Bach

WEDNESDAY, JUNE 25

WEDNESDAY, JUNE 25

Springwells Ballroom

5:00 pm

Tribute Concert

Honoring the 100th Birthday of Miss Alice Chalifoux

Pre-concert Music provided by

American Youth Harp Ensemble Touring Ensemble

Lynnelle Ediger, Director

Anon.

XVI Century: Pavane

trans. Carlos Salzedo

Bach

Little Fugue in G Minor, BWV 578

trans. Lynnelle Ediger Kordzaia

Handel

Passacaglia *trans. Whit Dudley*

Gershwin

Prelude No. 2

Stadler

No One Can Stop Me Now

Granados

Spanish Dance, Op. 37 No. 5

trans. Carlos Salzedo

Salzedo

Rumba

Lizzie Barnett, Bethany Bruno, Aponi Brunson, Callie Guy, Maggie Hill, Ali Lehr, Kathryn Marqueen, Trey Nunnally, Charles Overton, Erin Roukous, Sarah Paige Werner, Angela Zak

PROGRAM

Introduction and Welcome by Lisa Wellbaum Geber

Commentary by Kimberly Rowe

Quatre Preludes, Op. 16

Marcel Tournier (1879-1951)

No. 1 Tranquillo

No. 2 Pas trop vite

No. 3 Lent

No. 4 Allegretto

Steel

Carlos Salzedo (1885-1961)

Parvis

Bernard Andres (1941-)

The Salzedo Duo

Jody Guinn and Nancy Lendrim, harps

"THERE IS A VITALITY, A LIFE FORCE, AN ENERGY, A QUICKENING THAT IS TRANSLATED THROUGH YOU. BECAUSE THERE IS ONLY ONE OF YOU IN ALL OF TIME, THIS EXPRESSION IS UNIQUE. AND IF YOU BLOCK IT, IT WILL NEVER EXIST THROUGH ANY OTHER MEDIUM AND BE LOST."

—Martha Graham

Sonata for Harp

Paul Hindemith (1895-1963)

Massig Schnell

Lebhaft Sehr

Langsam

Joan Raeburn Holland, harp

Impromptu for Harp, Op. 86

Gabriel Fauré (1845-1924)

Susan Dederich-Pejovich, harp

INTERMISSION

Malagueña

Ernesto Lecuona (1895-1963)

Trina Struble, harp

arr. Goel Andrews

Mindy Cutcher, harp

Elisabeth Remy Johnson, harp

Xiao Lei Salovara, harp

Scintillation

Carlos Salzedo (1885-1961)

Doug Rieth, harp

Danses pour Harpe

Claude Debussy (1862-1918)

avec d'orchestre d'Instruments a cordes

I. Danse sacrée

II. Danse profane

Ann Hobson Pilot, harp

Ron Fischer, violin

Velda Kelly, violin

James Greer, viola

Nadine Deleury, cello

Stephen Molina, bass

Closing Comments by Yolanda Kondonassis

A light dinner reception honoring Miss Chalifoux and sponsored by Lyon & Healy Harps immediately follows this concert in Great Lakes A. Please proceed promptly to the reception to greet the performers.

"LIFE
SHRINKS OR
EXPANDS IN
PROPORTION
TO ONE'S
COURAGE."
– *Anais Nin*

Alice Chalifoux

In a career spanning more than 60 years, Alice Chalifoux made an extraordinary mark on the classical music world in her forty-three years as Principal Harpist of The Cleveland Orchestra and through her lifelong dedication to teaching.

The youngest of four children, Alice was born in Birmingham, Alabama to Alice Halle Chalifoux, who played the piano, the violin, and the harp, and Oliver Chalifoux, a violinist who attended the Paris Conservatory. Eleven-year-old Alice begged her mother for lessons on the harp and subsequently began her studies with her mother. In time, the talented teenager required a more advanced teacher and Mrs. Chalifoux learned of Carlos Salzedo, a renowned French harpist, pianist, and composer who offered lessons either in New York or at The Curtis Institute of Music. Mr. Salzedo immediately accepted Alice to study with him at the Curtis Institute, where she quickly became a champion of Salzedo's innovative pedagogy.

Hired by Nikolai Sokoloff in 1931 to join The Cleveland Orchestra as Principal Harpist and its first female member, Alice Chalifoux promoted women's rights long before Americans championed the cause. She headed the harp departments at The Cleveland Institute of Music, the Oberlin Conservatory, and Baldwin-Wallace College during the regular season and spent every summer teaching at The Salzedo Harp Colony in Camden, Maine, where she succeeded her teacher and its founder, Carlos Salzedo, after his death in 1961.

While balancing her orchestral career with her busy teaching schedule, Alice Chalifoux married John Gordon Rideout, an industrial designer. He died in 1951, leaving Alice to raise their young daughter as a single parent. She managed all the challenges before her with her customary wit, compassion, and determination, and has created an impressive array of legacies in her 100 years. She changed the way orchestras and audiences regard the sound of the harp and her many generations of students regard her as a prime force in their lives.

Alice Chalifoux was named an Artist-Teacher by the American String Teachers Association in 1991 and in the same year, received an Honorary Doctor of Fine Arts Degree from Bowdoin College. She received an Honorary Doctor of Musical Arts degree from The Cleveland Institute of Music in 1993. She has been a guest on *The Tonight Show* with Johnny Carson and has been featured in many national publications, including *The New York Times* and *People Magazine*.

In May 1997, Alice Chalifoux moved from Cleveland, Ohio, to Leesburg, Virginia, to be near her daughter, Alyce Gordon Rideout. She celebrated her 100th birthday this past January with family, friends, and a panoramic view of the Blue Ridge Mountains from the comfort of her living room.



Paul Hindemith *Sonata for Harp*

Born in Germany, Paul Hindemith left home at the age of eleven, due to his family's opposition to a career in music. Having learned to play several instruments, he supported himself by playing in dance bands; this versatility again became useful to him in his endeavors as a composer. His art of composition had many evolutions, but was earmarked by a contrapuntal nature and linear style. He experimented with abandoning traditional tonality for his own tonality; developed *Gebrauchsmusik* ("workaday music"), which has specific practical purposes, such as for education, performance by amateurs, children's games, and audience participation; and eventually, Hindemith employed Neoclassicism, a return to the musical features of the 17th and 18th centuries, as in the contrapuntalism of Bach. His music is an expressive, skillful combination of musical styles, and has been described as poetic, soulful, vigorous and, at times, harsh and angular. The *Sonata for Harp*, written in 1940, is eloquent and noble, with harmonies that enhance the harp's natural resonance. In the first movement, this richness is interspersed with clear, rhythmic motives and offbeat interest. Hindemith wrote "On the parvis, in front of the cathedral, the door opens, one listens to the organ." Rhythmic drive and mischievousness propel the second movement, which is described as "Children play on the parvis." Finally, the last movement, based on the following poem, gently and beautifully speaks for itself.

Lied (Song)

*O my friends, when I am dead and gone,
Hang the little harp there behind the altar
Where on the wall the shimmering half light catches
The funeral wreaths of many a departed maiden.

Then the good sexton will show the little harp
To visitors, stirring it to sound
As he touches the red riband that hangs from the harp
And floats beneath the golden strings.

"Often," he says in wonder, "at sunset,
The strings unbidden murmur like humming bees:
The children, called hither from the churchyard,
have heard it, and seen the wreaths a-quiver."*

Ernesto Lecuona *Malagueña*

Ernesto Lecuona was the most important musician in Cuban musical life during the first half of the 20th century. Born in Guanabacoa, a suburb of Havana, in 1895, Lecuona first established himself as an outstanding pianist, graduating from the National Conservatory with the Gold Medal in performance at the age of seventeen. He went to New York City to concertize and there, in 1916, made his first public appearance outside of Havana. International success as a pianist occurred seven years later, once more in New York, but by then composition had become his primary musical activity.

After an interview in *People Magazine*, Alice Chalifoux was invited to be a guest on *The Tonight Show*. On October 19, 1988, Miss Chalifoux appeared with the late night legend Johnny Carson. A spirited interview was followed by a performance by a group of students from Oberlin Conservatory, Cleveland Institute of Music and Camden Harp Colony. The quartet is reunited tonight for a repeat performance.

Carlos Salzedo *Scintillation*

Salzedo composed *Scintillation* in 1936 after a trip to Mexico. It is dedicated to Marjorie Call, and was written shortly before his marriage to her in 1937. It evokes suggestive moods, and shows his broad range of colorful effects and tonal expression. It is constructed on the basis of idealized dance patterns. The introduction is somewhat like a stately sarabande, followed by a rhythmic rumba, then the “sparkling” section from which the name *Scintillation* is inspired, then a return to the sarabande. A tango precedes the triumphant finish.

Claude Debussy *Danses pour Harpe avec d'orchestre
d'Instruments a cordes*

A contemporary of Ravel, Debussy also studied at the Conservatoire until his success in the *Prix de Rome* (1855). His style was heavily influenced by the visual and literary arts of the day, especially the macabre writings of Baudelaire and Poe. Their grotesque and “dangerous visions” energized Debussy to experiment with new tonal modes and highly visual and colorful music. He strove to create an innovative, but wholly French, sound.

In 1894 Compagnie Pleyel, in an unsuccessful attempt to encourage harpists to abandon the double-action harp of their competitor Erard, commissioned Debussy to compose the two dances for the chromatic harp. The *Danses Sacree et Profane* premiered on November 6, 1904. The response of Erard was to commission, two years later, the Ravel *Introduction et Allegro*. The irony of this rivalry culminating in two opposing “endorsements” was not lost on the composers. The *Danses Sacree* is rich with evident Spanish melodic techniques. This, from the “Musicien Francais” who set foot in Spain only once to view a bullfight. The slow *Sacree* was inspired by a piano work by the Portugese composer Francisco de Lacerda (1869-1934) a contemporary and friend of Debussy. The *Profane* is an energetic waltz, in D, for the most part, but with the chromatic possibilities of the Pleyel harp in ample supply. *Notes by Cliff Schorer, January 2001*

“SOMETIMES
YOU JUST HAVE
TO TRUST YOUR
INTUITION.”

–*Bill Gates, Microsoft*

WEDNESDAY, JUNE 25

7:30 – 10:30 pm

Exhibit Hall, Rotunda Ballroom

Moonlight Madness

AHS Detroit invites you to our Moonlight Madness event! Exhibits will be OPEN. While you are enjoying the Alice Chalifoux Tribute Reception, sponsored by Lyon & Healy Harps, we invite you to wander through the Exhibit Hall and browse the harps, music, benches, tuners, strings, and anything you need for the harp – all in one location!

7:30 pm Exhibit Hall Doors Open Exhibit Hall

8:30 pm Urban Youth Harp Ensemble

8:55 pm Raffle Drawing
We offer our sincere thanks to all of the generous donors of tonight's raffle drawing.

9:30 pm Dessert is served

9:30 pm Harps Across the Water: A Tribute to Judy Loman Rotunda
Reservations required. Guests please take elevators in the main lobby to the penthouse Rotunda Ballroom.

Urban Youth Harp Ensemble

Elisabeth Remy Johnson, Director

PROGRAM

Selections from Dyades	Bernard Andres
Siyahamba	attrib. Andries vanTonder <i>arr. by Elisabeth Remy Johnson</i>
Ennanga	William Grant Still <i>arr. by Elisabeth Remy Johnson</i>
Captains Digorie Piper's Balliard	Traditional <i>arr. by D. Rees-Rohrbacher</i>
The Swan	Camille Saint-Saëns <i>arr. by S. Pack</i>
Two Joplin Rags	Scott Joplin <i>arr. by S. Pack</i>
Malagueña	Ernesto Lecuona <i>arr. by Arabella Sparnon</i>
Thomas Moore Medley	Traditional Irish Melody <i>arr. by Janet Jackson Witman</i>

Montanez Baugh, Ashley Brooks, Danisha Bradley, Melvin Carter, Marc Chung, Ashley Gant, Dawn Grier, Morgan Jones, Rico Mathis, Mason Morton, Lyntoria Newton, Myntiqua Roebuck, William Smith, Adrienne Sumlin, Aleshay Teasley

“OVERCOMING THE ANXIETY OF SEPARATENESS IN A WORLD SO OFTEN PERCEIVED AS HOSTILE, MUSIC IS THE REASSURANCE OF THE HARMONY AND PURPOSEFULNESS, THE ESSENTIAL ORDER AND BENEFICENCE OF OUR UNIVERSE.”
-Randall McClellan

WEDNESDAY, JUNE 25

9:30 pm
Rotunda Ballroom

**Harps Across the Water:
A Tribute to Judy Loman,
and a Celebration of Our Canadian Neighbours**

PROGRAM

Welcome and Introductions

Christa Grix, 38th National Conference Chair

Star Spangled Banner

Francis Scott Key
arr. by C. Salzedo

O Canada

Calixa Lavallée

Homes and Native Lands

Deborah Ethier

Anita Leschied and Janice Richardson, harps

Tribute to Judy Loman

Anita Leschied, Harps Across the Water Chair

Personal Tribute to Judy Loman

Elizabeth Volpé Bligh

Raga

Caroline Lizotte

Lori Gemmell and Jennifer Swartz, harps

Presentation of Gift

Deborah Ethier and Anita Leschied

Acknowledgements and Invitation to view displays

Anita Leschied

This evening's Tribute and Celebration have been sponsored in part by Miller Canfield, an international law firm established in 1852, with offices in Michigan and Ontario. The wines being served at tonight's Tribute and Celebration are from Wagner Orchards, of Maidstone, Ontario, Canada. We extend special thanks and recognition to Dawn Copland for her assistance in preparing this tribute.

"YOU INCREASE
YOUR SELF-
RESPECT WHEN
YOU'VE DONE
EVERYTHING YOU
OUGHT TO HAVE
DONE... STIRRED
UP OUR MINDS
AND MADE A GOOD
START, OR FINISHED
A PIECE OF WORK...
A MAN GETS AN
IMMENSE AMOUNT
OF SATISFACTION...
HAVING MADE
THE BEST USE
OF HIS DAY."

– Eugene Delacroix

THURSDAY, JUNE 26 GENERAL INFORMATION

7:30 am – 8:30 am	GET MOVING!	
Karma Yoga I	<i>Nick Hansinger</i>	Regency J-K
Walking	<i>Christa Grix</i>	Hyatt Main Entrance
Tai Chi	<i>Kelly Yoakam</i>	Regency E-F
8:00 - 9:30 am	Bistro Open	2nd floor Atrium
12:00 am – 1:30 pm	Bistro Open	
8:00 am – 1:30 pm	Registration and Hospitality Open	Lobby
2:50 pm	Busses shuttle to Sacred Heart Parish	
6:30 pm	Busses shuttle back to Hyatt from Sacred Heart	
7:10 pm	Busses shuttle to Lovett Hall	
10:00 pm	Busses shuttle back to Hyatt from Lovett Hall	

WORKSHOPS

8:00 – 9:30 am	Book Club - <i>The Everyday Work of Art: Awakening the Extraordinary in Your Daily Life</i> by Eric Booth <i>Abigail Butler, moderator</i>	DeSoto Foyer
8:45 – 9:45 am	Karma Yoga II <i>Nick Hansinger</i>	Regency J-K

EXCURSIONS

9:00 am	Bus leaves for The Henry Ford <i>Greenfield Village and Ford Rouge Plant Tours</i>	Hyatt Main Entrance
9:30 am	Bus leaves for Detroit <i>Detroit Institute of Arts and Motown Historical Museum Tours</i>	Hyatt Main Entrance
11:30 am	Bus leaves Motown Historical Museum	
1:00 pm	Bus leaves Detroit Institute of Arts	
1:45 pm	Bus leaves The Henry Ford <i>Greenfield Village and Ford Rouge Plant Tours</i>	

CONCERTS

4:00 pm	Closing Recital: Isabelle Moretti <i>Pre-concert music provided by Interlochen Harp Ensemble</i>	Sacred Heart Parish
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A reception honoring Miss Moretti, sponsored by Vanderbilt Music and Virginia and Atlanta Harp Centers will immediately follow the program.

CODA

7:00 pm	Final Banquet	The Henry Ford Lovett Hall
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Banquet program features Susan Mazer, harp, Dallas Smith, woodwinds, and Pete Siers, drums and percussion.

There will be a raffle drawing this evening for our banquet centerpieces, ten die cast model cars complete with authenticity documentation, with all proceeds going to benefit the Red Cross.

“DO NOT
BECOME THE
SLAVE OF YOUR
MODEL.”
–*Vincent Van Gogh*

THURSDAY, JUNE 26

WORKSHOP SESSIONS

Book Club discussion with Abigail Butler on *The Everyday Work of Art: Awakening the Extraordinary in Your Daily Life*. A Book of the Month Club Selection and winner of the Broadway Theater Institute and Benjamin Franklin awards, *The Everyday Work of Art* has earned a wide, varied and passionate following – in arts, education, business and spiritual communities. Its wide appeal springs from its unique and powerful redefinition of art. *The Everyday Work of Art* illuminates the artistry we all practice, and it enables us to reclaim the fun and satisfaction that is already happening unnoticed right under our noses. 8:00 – 9:30 am, DeSoto Foyer

Karma Yoga I and II – See descriptions on p. 19.

Karma Yoga I: 7:30 – 8:30 am, Regency J-K. **Karma Yoga II:** 8:45 – 9:45 am, Regency J-K.

Tai Chi – See description on p. 19. 7:30 – 8:30 am, Regency E-F.

Walking – See description on p. 19. 7:30 – 8:30 am, Hyatt Main Entrance

EXCURSIONS

Detroit Institute of Arts - Newly reopened after a major renovation, the collection at the DIA is considered one of the largest and most significant in the United States, comprising a survey of human creativity from prehistory through the 21st century. Among its notable acquisitions are Mexican artist Diego Rivera's Detroit Industry fresco cycle, considered Rivera's most important work in the U.S., and Vincent van Gogh's Self Portrait. *Tickets \$27, includes transportation, admission to the museum and a private tour. You are encouraged to lunch at the DIA due to time constraints once back at the Hyatt. Bus departs Hyatt at 9:30 am, returns to Hyatt at 1:00 pm.*

Ford Rouge Factory Tour - Maurice Ravel visited Detroit in 1928 to perform and lecture with the Chamber Music Society. On a tour of the Ford Rouge Plant, he marveled at the machinations of the assembly line, saying "There is so much music here!" Experience Detroit as Ravel did. *Tickets \$25, includes transportation and tour. You are encouraged to dine at the Henry Ford Michigan Café for lunch before returning to the Hyatt. Bus departs Hyatt at 9:00 am, returns to Hyatt at 1:45 pm.*

Greenfield Village – One of America's greatest outdoor living history attractions, Henry Ford created Greenfield Village as a tribute to America's entrepreneurship. Experience the Wright Bros.' invention of the airplane, and Thomas Edison's invention of the light bulb firsthand. *Tickets \$30, includes bus transportation and admission to the Village. Note: We suggest packing an umbrella for this excursion; no refunds due to rain. You are encouraged to lunch at the Village before returning to the Hyatt. Bus departs Hyatt at 9:00 am, returns to Hyatt at 1:45 pm.*

Motown Historical Museum - One of Detroit's most popular tourist attractions, the museum traces the roots of Motown's remarkable story and its impact on 20th century popular music. Visitors take a step back in time as they stand in "Studio A" where Motown's greatest hits were recorded. *Tickets \$23, includes admission and transportation. Bus departs Hyatt at 9:30 am, returns to Hyatt at noon.*

"THE BEAUTY
OF THE DETAILS
OF MOZART
IS LOST IF YOU
PLAY IT
TOO FAST."

– Paul Paray,
DSO Conductor,
to the orchestra

THURSDAY, JUNE 26

4:00 pm
Sacred Heart Parish
Dearborn, Michigan

Closing Recital
Isabelle Moretti, harp

Pre-concert music provided by Interlochen Harp Ensemble

Joan Raeburn Holland, director

Elite Syncopations	Scott Joplin, <i>trans. by Dewey Owens</i>
La Cathédral Engloutie	Claude Debussy (1862-1918) <i>arranged for Seven Harps by Carlos Salzedo</i>
Venezolana for Five Pedal Harps	Alfredo Rolando Ortiz
Les Tourbillons	Francois Dandrieu (1684-1740) <i>arranged for Two Harps by Carlos Salzedo</i>
Petite Suite	Claude Debussy/ Henri Büsser
En Bateau	<i>adapted for Four Harps by Isabelle Marie</i>
Suite of Eight Dances	Carlos Salzedo

Tango
Rumba

Elizabeth Bawel, Liann Cline, Xiao Du, Fay Hazaveh, Emily Klein, Miriam Johnson, Caroline Nelson

PROGRAM

Danses hongroises du 17eme siècle	Ferenc Farkas (1905-2000)
Sonata K.V. 330	Wolfgang Amadeus Mozart (1756-1791)
<i>Allegro Moderato</i>	
<i>Andante Cantabile</i>	
<i>Allegretto</i>	

Rondeau sur le trio ziti, ziti du Barbier de Sivellev de Rossini	N.C. Bochsa (1789-1856)
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INTERMISSION

Bamyan	Philippe Hersant (1948-)
Le Rossignol	Franz Liszt (1811-1886) <i>trans. Henriette Renié</i>
Asturias	Isaac Albeniz (1860-1909)
Fantaisie Op.12 sur l'Opera Faust de Gounod	Albert Zabel (1834-1910)

A reception honoring Miss Moretti, sponsored by Vanderbilt Music and Virginia and Atlanta Harp Centers, will immediately follow this program in Sacred Heart Parish Hall.

"LORD, GRANT
THAT I MAY ALWAYS
DESIRE MORE THAN I
CAN ACCOMPLISH."

–*Michelangelo*

PERFORMERS AND PRESENTERS

KERSTIN ALLVIN

Kerstin Allvin has won numerous awards and competitions throughout her career, performing across the U.S. from Weill Recital Hall at Carnegie to the historic Carmel Mission in California. She has frequented Japan, performing solo concerts at the prestigious Suntory Hall in Tokyo. She is a graduate of Indiana University and the University of Michigan, with additional studies with Jaqueline Borot, Honorary Professor of the Paris Superior Conservatory of Music.

Miss Allvin was guest Principal Harpist with the Detroit Symphony Orchestra on their latest European tour, has created and administered several groups, and will be teaching and performing in France and Italy this summer. She was voted “Best Classical Instrumentalist” by the Detroit Music Awards and is President of High Heel Records, producing and recording digital music for internet and CD release nationally. Her latest CD, entitled *An Affair of the Harp*, contains the solo and chamber music of composer James Hartway, receiving Detroit Music Award’s “Outstanding Classical Recording” in 2005. She has recorded for the NAXOS label, and is on the faculty at Oakland University and the Cranbrook Academy.

Miss Allvin has released a recording of original material in the jazz medium, entitled *Origins* on JBX Records, securing a national position of number five in the Jazz/New Age category in *JAZZIZ* magazine. She is a member of “Jazz at the Shamrock Shore,” an ensemble headed by tenor saxophonist, Christopher Collins.



Kerstin Allvin



The American Youth Harp Ensemble



The Amernet String Quartet

THE AMERICAN YOUTH HARP ENSEMBLE

The American Youth Harp Ensemble continues to dazzle audiences around the world as America’s premier youth harp ensemble, well known for their musical sophistication, rich sound, emotional power, and imaginative programming of repertoire. The ensemble has brought world-class music to enthusiastic audiences in the U.S. and abroad through hundreds of performances, recordings, television and radio features most recently on CNN, ABC, PBS and NPR affiliate stations. With twelve national and international tours to their credit since 1999, the Ensemble made its international debut performing in the Maastricht Music Festival (Netherlands). It has had other notable performances at the Kennedy Center, the Edinburgh Festival (Scotland), the 34th American Harp Society National Conference, in Salle Gaveau (Paris), and in Salla Puccini (Milan), the United Nations (NY) and Carnegie Hall (2001 and 2007). The Ensemble has upcoming invitations to the London Festival of Music (England) and to Asia. The AYHE has been featured in two PBS specials. The most recent, “The American Youth Harp Ensemble: Defying the Limits,” is slated for national release in 2008, providing extraordinary exposure for the harp and our programs. Unique in the nation, the American Youth Harp Ensemble programs, comprised of four performance ensembles and seven outreach programs, serve over 150 elementary and secondary students and have received national recognition for outstanding educational and artistic achievement.

THE AMERNET STRING QUARTET

The Amernet String Quartet, Misha Vitenson, violin, Marcia Littlely, violin, Michael Koltz, viola, Javier Arias, cello is the Ensemble-in-Residence at Florida

International University and has garnered worldwide praise and recognition as one of today's exceptional string quartets. The ensemble rose to international attention after only one year of existence, after winning the Gold Medal at the 7th Tokyo International Music Competition in 1992. Three years later the group was the First Prize winner of the prestigious 5th Banff International String Quartet Competition. The Amernet String Quartet has been described by *The New York Times* as "an accomplished and intelligent ensemble", and by the *Nürnberg Nachrichten* (Germany) as "fascinating with flawless intonation, extraordinary beauty of sound, virtuosic brilliance and homogeneity of ensemble".

The Amernet String Quartet was formed in 1991, while two of its members were students at The Juilliard School. Founding members Marcia Littlely and Javier Arias have been joined by fellow Juilliard graduates, violinist Misha Vitenson and violist Michael Klotz. The quartet founded The Norse Festival, a summer chamber music workshop at Northern Kentucky University providing an opportunity for young musicians from the region to work intensively in chamber groups under their guidance. Currently they host an annual summer Chamber Music Camp in Miami called Animato.

JACQUELYN BARTLETT

Detroit native Jacquelyn Bartlett began her musical studies with her mother, noted harpist and teacher Mary Bartlett. At the age of sixteen, after studies with Carlos Salzedo and Alice Chalifoux, Miss Bartlett made her solo début in Chicago's Orchestra Hall with the Handel *Harp Concerto*, to high critical praise. She graduated with honors from Interlochen Arts Academy and then attended Oberlin Conservatory of Music. Her harp teachers also include Lucy Lewis, Lucile Lawrence and Susann McDonald. She has performed with many of the world's leading orchestras, including the Detroit Symphony, the New York Philharmonic, the Indianapolis Symphony, the Rotterdam Philharmonic, the Baltimore Symphony, the Kansas City Philharmonic, the North Carolina Symphony, and the Milwaukee Symphony.

Having toured America and Europe as a soloist and chamber musician, she has also appeared at American Harp Society Conferences and the World Harp Congress as a speaker and a performer. She has served on the faculties of Duke University and the University of North Carolina, and currently is a member of the Artist Faculties of UNC-Greensboro, North Carolina School of the Arts and Appalachian State University, with an additional private studio in Charlotte, North Carolina. For ten years, she was the Founder and Artistic Director of SummerMusic, a chamber music festival in Blowing Rock, North Carolina. Miss Bartlett has just recorded the Premiere Recording of Dan Locklair's *Concerto for Harp*.

JAN BISHOP

Jan Bishop is Principal Harpist with the Lima Symphony Orchestra and teaches extensively in the Findlay/Lima area. She is a graduate of Capital University in Ohio, and is Bookkeeper and formerly served as Treasurer and Chairman of the Board of the American Harp Society.



Jacquelyn Bartlett

PERFORMERS AND PRESENTERS

KATHLEEN BRIDE

Kathleen Bride has been hailed as “A musician above all...” (*New York Times*) and “...one of her country’s leading soloists” (*The Times*, London). Ms. Bride has appeared as recitalist and concerto soloist in the United Kingdom, Ireland, Europe, Korea, and throughout the United States. She has been an international guest recitalist at numerous festivals including the Cheltenham International Festival of Music (England), Holland Harp Week and the World Harp Congress. As a chamber musician, Kathleen Bride has toured the U.S. as duo-recitalist with organ and flute colleagues.

Ms. Bride has recently performed with the Colorado Symphony Orchestra and Courtney Hershey Bress, Principal Harp, in the United States premiere of *Foy Fantasy* by David Cutler for two harps and orchestra.

Kathleen Bride was appointed Professor of Harp at the Eastman School of Music in 1989 where she teaches a class of U.S. and international harpists. She is also a guest professor at the Royal Northern College of Music and The Chetham’s School, Manchester, England. She conducts numerous master classes throughout the United States, United Kingdom, Ireland, and Korea.

Miss Bride has served as juror for the International Harp Contest (Israel), the USA-International Harp Competition, and the Conservatoire de Musique de Quebec Concours (Canada). She is active in The American Harp Society, having served as Regional Director, National Secretary, Chairman of AHS Concert Artists, and Associate Editor of *The American Harp Journal*.

DR. ABIGAIL BUTLER

Dr. Abigail Butler is currently Associate Professor of Vocal Music Education at Wayne State University where she teaches courses in vocal music education, supervises student teachers, and directs the Women’s Chorale. Butler’s enthusiasm for and love of teaching continues to grow as she discovers new ways of engaging students in meaningful teaching and learning experiences. In 2007, she received the Wayne State University President’s Award for Excellence in Teaching, a reflection of her dedication to the university’s students and her profession.

Her research interests derive from her teaching experiences in the public schools and as a teacher educator. Butler’s research encompasses the following areas: cultural identity and aesthetic experience for African Americans, music teacher effectiveness, pre-service music teacher education, the aging voice, Renaissance music for middle school choirs, and multiage music instruction. Her articles have appeared in *Research in Music Education*, *Journal of Research in Music Education*, *Contributions to Music Education*, *General Music Today*, and *The Choral Journal*. In collaboration with colleagues Drs. Vicki Lind and Connie McKoy, Butler’s recent research has focused on developing a conceptual model for investigating issues of race and ethnicity in relation to social justice within the context of current educational environments.

THE CASS TECHNICAL HIGH SCHOOL REUNION ENSEMBLE

The Cass Technical Institute Reunion Ensemble represents the long history of



Kathleen Bride



Dr. Abigail Butler

training young harpists in Detroit. Harp instruction has been offered to students at Cass Technical High School since 1924. Through the pioneer efforts and vision of Mr. Clarence Byrn, who then was head of the Music Department, an intensive and unique program of harp study was established at Cass. At first, the school was loaned six harps by the Rudolph Wurlitzer Music Company and these were returned later when in 1930 the harp program was well on its way to achieving recognition among educators and musicians throughout Michigan and the nation.

The harp program at Cass has produced numerous professional harpist of note, some of whom are performing as members of the Cass Technical High School Alumni Harp Ensemble.

Currently, harp classes at Cass Tech are available not only to music students, but also to other students at Cass who have expressed musical background, ability and interest. These students practice each day and perform individually as well as in harp ensembles. To many generations of students who have been a part of the Harp Ensemble and Harp and Vocal Ensemble, the experience has been one of musical achievement and friendly association.

EDMAR CASTANEDA

Colombian Harpist, Band leader and composer Edmar Castaneda was born in Bogota, Colombia where he started playing the Colombian harp at the early age of thirteen.

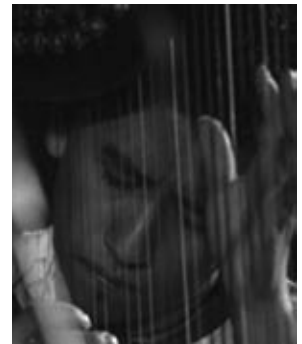
He has a unique style of playing harp. Combining Latin jazz with traditional Colombian music, Edmar has carved a firm place in the international jazz scene. A jazz harpist of imposing talent, he transforms the harp into a lead instrument to phenomenal effect. Producing cross-rhythms like a drummer, smashing chordal flourishes like a flamenco guitarist and collating bebop and Colombian music, he is practically a world unto himself. His style is fascinatingly percussive and he plucks dynamic basslines almost invisibly while picking out melodies with his right hand. Now in his late 20s, Edmar moved to the United States in 1994 and was quickly recognized for his unmatched style and sound.

He has performed with Paquito D’Rivera, John Scofield, Pablo Zinger, Dave Samuels, Trio De Paz, Guiovani Hidalgo, Lila Downs, Janis Siegel, Chico O’Farrill Afro-Cuban jazz big band, Django Reinhardt NY Festival, The United Nation Orchestra, among other renowned musicians.

He also tours regularly as the leader of the Edmar Castaneda Trio, together with trombone and drums. His playing is striking for its rhythmic complexities, driving bass lines and sheer musical force. Marshall Gilkes on trombone and Dave Silliman on drums and percussion join Edmar’s performance tonight.

THE CECILIA STRING QUARTET

The Cecilia String Quartet members Sarah Nematallah, violin, Min-Jeong Koh, violin, Caitlin Boyle, viola, and Rebecca Wenham, cello, have been praised for their ‘extraordinary commitment and maturity’ (*Montreal Gazette*) and ‘talent, passion and mastery’ (Jacques Rover, *JR Multimedia*). The Cecilia String Quartet is one of Canada’s most promising emerging ensembles today.



Edmar Castaneda



The Cecilia String Quartet

PERFORMERS AND PRESENTERS

Laureates of the 5th Melbourne International Chamber Music Competition and winners of the 2007 Galaxie Rising Stars Award in Canada, they are currently recipients of the Joseph Fisch and Joyce Axelrod String Quartet residency at San Diego State University in association with the La Jolla Music Society.

Since their inception in 2004, the quartet has held residencies at Laurier University, The Glenn Gould School of the Royal Conservatory of Music in Toronto, and the University of Toronto where the quartet was formed. One of the two quartets invited to attend the 2006 Deer Valley Music Festival's Emerging Quartets and Composers Program in Utah, the CSQ worked extensively with the Muir Quartet and Joan Tower to Premiere Belinda Reynolds' *Static Motion*, a work commissioned for the CSQ by the festival. This past summer the CSQ were fellows at the Aspen Music Festival and School in the prestigious Advanced String Quartet Studies Program.

JOAN D. CLARAHAN

Joan D. Clarahan's expertise in movement is a culmination of her athletic, artistic and medical practice. She holds a BFA in Dance, a BS in Physical Therapy and is a Certified Feldenkrais Practitioner. Her additional studies in movement and healing include Tai Chi, meditation and energy medicine. Joan integrates movement and medicine as a Physical Therapist at the Rehabilitation Institute of Michigan (RIM) where she has been on staff for more than 10 years. Joan represented RIM in their Performing Arts Medicine Program and has presented the Feldenkrais Method to the Detroit Symphony Orchestra.



Joan D. Clarahan



Lydia Cleaver



Mindy Cutcher

LYDIA CLEAVER

Lydia Cleaver was introduced to the harp at Cass Technical High School in Detroit, Michigan where she studied with Patricia Terry-Ross. She received her Bachelor of Music in Music Education, Master of Music and Specialist degrees in Harp Performance from the University of Michigan School of Music where she studied with Dr. Lynne Aspnes. Lydia has performed with many orchestras and choral ensembles throughout the Midwest region of the United States. Additionally, she has performed with Aretha Franklin, Diana Ross, Eartha Kitt and Micky Rooney in the stage production of the Wizard of Oz, Mannheim Steamroller and others. Lydia has also performed on numerous recordings and is a sought-after studio musician. She currently performs with several local orchestras. Lydia has been a featured soloist for Vocal Essence of Minneapolis, Minnesota, the Livonia Symphony and Birmingham-Bloomfield Symphony orchestras, as well as the American Harp Society, performing William Grant Still's *Ennanga*. Lydia is listed in Marquis Who's Who of American Women and has been granted the King, Chavez, Parks visiting professorship from the University of Michigan. In addition to her busy performance schedule, Lydia teaches elementary music for the Detroit Public School System and is an adjunct faculty member at Spring Arbor University.

MINDY CUTCHER

Principal Harpist for the Pennsylvania Ballet, Mindy Cutcher's symphonic engagements also include the Baltimore and Delaware Symphonies, the St. Louis Symphony, and Philadelphia's Chamber Orchestra. Ms. Cutcher received her Bachelor of Music Degree in Harp Performance, studying with Alice

Chalifoux at the Oberlin Conservatory of Music.

Ms. Cutcher has developed a truly international reputation, performing and traveling regularly to Tokyo and Okinawa, Japan, and entertaining regularly onboard for Cunard and Holland America cruise lines.

Ms. Cutcher has participated in the Chautauqua Institute, the Ohio Light Opera Company, the National Orchestral Institute in College Park, Maryland, and the famed Salzedo Harp Colony in Camden, Maine.

Her awards include winning the Baltimore Youth Concerto Competition at age 17, and placing as a finalist in the 1991 Baltimore Symphony Concerto Competition.

In addition to being a recording artist and teacher, Ms. Cutcher has extensive experience playing for weddings, receptions, and private parties, and thrives in a variety of musical styles and genres, ranging from classical and symphonic to operatic arrangements and popular tunes spanning the 20th Century. Ms. Cutcher resides outside Philadelphia with her husband Steve, also an accomplished musician, where she delights in sharing her enthusiasm for the harp by presenting lecture/demonstrations for school children.

SUSAN DEDERICH-PEJOVICH

Susan Dederich-Pejovich, Principal Harp of the Dallas Symphony Orchestra, joined the orchestra in 1977, following similar appointments in New Orleans and Oklahoma City. As a member of the DSO, she has appeared numerous times as soloist, including Ginastera's *Harp Concerto* with Eduardo Mata in the opening season at the Meyerson Symphony Center, with Andrew Litton in the *Amazing Music* videos, and with James Galway in the consortium premier of Lowell Liebermann's *Concerto for Flute and Harp*. Active as a chamber musician, she collaborates frequently with composers such as Crumb, Schwaner, Takemitsu, Berio, Rodriguez, Mamlock, Sargon and Erb; as a member of the new music ensemble Voices of Change; and participates in both the International and American Harp Societies, with the recent premier of the triple harp concerto, *Knights of the Red Branch*, by Kevin Kaska in Philadelphia in 2004. As professor at Southern Methodist University, she teaches harp and coaches chamber music.

NADINE DELEURY

Cellist Nadine Deleury was born in the north of France. She studied at the Paris Conservatory with André Navarra. While attending a cello seminar in Brazil, her life took a new turn when Aldo Parisot invited her to study with him at Yale University where she received her master's degree. Ms. Deleury moved to Detroit in 1983 and became principal cellist of the Michigan Opera Theatre Orchestra. She is a faculty member at Oakland University and is artistic director of Chamber Music at the Scarab Club.

JEREMY DENK

In 1998 Jeremy Denk won both the Young Concert Artists International Auditions and received a prestigious Avery Fisher Career Grant. Over the past decade the pianist's career has flourished. The New York Times described his playing as "bracing, effortlessly virtuosic and utterly joyous," and he has garnered comparable critical acclaim for his engagements with leading



Susan Dederich-Pejovich



Jeremy Denk

PERFORMERS AND PRESENTERS

orchestras and presenters nationwide. He has appeared as soloist with the Philadelphia Orchestra, the St. Louis Symphony, the Houston Symphony, the San Francisco Symphony, the Atlanta Symphony, the Orpheus Chamber Orchestra and many others.

The versatile American pianist's repertoire ranges from the standard works of the 18th and 19th centuries to twentieth-century masters and further, to new works by leading composers of today. Mr. Denk has participated in many world premieres, including Leon Kirchner's *Duo No. 2* (with violinist Ida Levin) at the Marlboro Music School and Festival; Ned Rorem's *The Unquestioned Answer*; Jake Heggie's *Cut Time* with the Eos Orchestra; *Alternating Current*, a work written for him by Kevin Puts, on a Kennedy Center recital program; Mark O'Connor's *Fiddle Sonata* (with the composer on fiddle) at the Library of Congress; and also Edgar Meyer's *Sonata for Violin and Piano* with Joshua Bell. Recent solo appearances include all-Beethoven and all-Bach recitals in Philadelphia, two programs at the Mostly Mozart Festival at New York's Lincoln Center, as well as recitals in Boston and Washington DC.

DETROIT METROPOLITAN HARP ENSEMBLE

Ruth Myers formed the Detroit Metropolitan Harp Ensemble 16 years ago. The group consists of harpists of all ages from beginning level to advanced. Their performances have included as many as 30 members but they also perform in the Detroit area in small groups for concerts and recitals. The students in the ensemble come from the entire metropolitan area and represent 13 school districts. Haley Belden, Chelsea Bliss, Malory Bliss, Madison Chuhuran, Lauren Georges, Celisa Gutierrez, Lauren Karas, Taylor Kennedy, Emily Mobley, Olivia Nalon, Katherine Oppermann, Lorie Petersen, Ann Ropp, Hannah Sheehan, Corine Wee. The concept of mentoring is a large part of the philosophy of the group and gives some of the more advanced players an opportunity to share their experience with the younger members. Detroit Metropolitan Harp Ensemble performed for the Opening Night concert for the American Harp Society in 1993.



Detroit Metropolitan Harp Ensemble



Philip Dikeman

PHILIP DIKEMAN

Philip Dikeman, Assistant Principal Flutist of the Detroit Symphony Orchestra, began playing with the DSO in 1992. A native of Ann Arbor, Mich., he attended the Oberlin College Conservatory of Music where he studied with Robert Willoughby and received a Bachelor of Music degree in 1985. In 1987, he received a Master of Music degree from the Yale School of Music, where he studied with Thomas Nyfenger and was named the George Wellington Memorial Scholar for his outstanding musical and academic excellence.

In 1987, Dikeman began his professional career when he was appointed Principal Flute of the Hong Kong Philharmonic Orchestra, a position he held for five seasons. Prior to joining the DSO, he played Principal Flute for a short period with the San Antonio Symphony. He has also played with the Minnesota Orchestra and the St. Louis Symphony.

MAURICE DRAUGHN

Detroit native Maurice Draughn began his harp studies at Cass Technical High School with Patricia Terry-Ross, Principal Harp of the Michigan Opera Theatre. He continued his studies with Mrs. Ross, earning a Bachelor of

PERFORMERS AND PRESENTERS

Music in Harp Performance from Wayne State University. Mr. Draughn completed two summers of study with world-renowned harpist Lucile Lawrence at the Boston University Tanglewood Institute in Lenox, Massachusetts. He earned a Master of Church Music degree from Southern Baptist Theological Seminary in Louisville, KY where he also studied with Elaine Cook and Laura Byrne at the University of Louisville. Mr. Draughn has appeared as soloist with the Birmingham-Bloomfield Symphony, Orchestra Canton, Detroit Symphony Civic and Southern Seminary Orchestras. He has performed with noted performers such as Aretha Franklin, Ray Charles, the Three Irish Tenors, and Glen Campbell. He is currently a freelance harpist performing with several orchestras and choral ensembles in the metropolitan Detroit area as well as the western & southern regions of Ontario. In addition to being a harpist, Mr. Draughn serves as music director and organist at the Springhill Baptist Church in Farmington Hills, MI. He is also on the adjunct faculty at Wayne State University as director of the WSU Men's Glee Club.

LYNNELLE EDIGER-KORDZAIA

Lynnelle Ediger-Kordzaia, founder and artistic director of the American Youth Harp Ensemble, has seen her dream of a high-caliber harp ensemble grow from infancy to maturity. It has been under her leadership that the AYHE has established and enjoyed an international reputation for musical and educational excellence. Unique in the nation, the American Youth Harp Ensemble programs, comprised of four performance ensembles and seven outreach programs (www.harpensemble.org), serve over 150 elementary and secondary students with conservatory level instruction, therapeutic music instruction, community service and performance opportunities. Mrs. Ediger-Kordzaia has been an invited presenter/performer at the Sixth World Harp Conference, the American Harp Society National Conference, the International Folk Harp Conference, the International Harp Therapy Conference and is in demand as a guest clinician. Serving as the Executive Director of the HARPS Foundation, Ms. Ediger-Kordzaia has twice been named a "Top Forty Under Forty" by arts and business publications in Virginia. She has also been honored with the Governor's Citation for Excellence in the Arts (VA). She holds a bachelors degree in harp performance and a masters degree in music education from Oberlin Conservatory of Music where she was a student of Alice Chalifoux. She also holds a masters in arts administration from Goucher College and is currently pursuing a doctorate in music education from Boston University.

PENELOPE FISCHER

Penelope Fischer is the winner of four national music competitions, is principal flutist of the Ann Arbor Symphony Orchestra and Michigan Chamber Symphony, and a member of Detroit Chamber Winds and Strings and the Melrose Ensemble. She can be heard on recent recordings on the Koch (Ives, Stravinsky, Bolcom), Crystal (Rivier), ACA (LeBaron), and soon Naxos (Fetler) labels and has premiered new works for flute by William Allbright, Jeff Robbins, Sonny Burnette and Thom David Mason. She has taught on the music faculties of the University of Michigan and George Washington University in Washington DC, and is a founder of the Ann Arbor School for the Performing Arts. She was a music delegate on cultural exchanges with Russia, China, Japan, Germany and the Czech Republic. Dr. Fischer



Maurice Draughn



Penelope Fischer

PERFORMERS AND PRESENTERS

earned her D.M.A. from the University of Maryland, M.M. cum laude from the University of Michigan, and B.Mus. from the University of Iowa with additional studies at Oberlin and in France with Jean-Pierre Rampal. She is currently President of the Ann Arbor Society for Musical Arts and has served as President of the National Flute Association, Southeast Michigan Flute Association, and Flute Society of Washington, DC. She is on the artist faculty of Interlochen's Adult Chamber Music Camp in the summers and a frequent clinician and adjudicator of national and regional competitions and festivals.

RON FISCHER

Violinist Ron Fischer studied at Indiana University and the Vienna Music Academy. Ron was Associate Principal Second Violin of the Austrian Radio Orchestra from 1975 until 1981, when he returned to the USA to join the Detroit Symphony Orchestra. When not performing, Ron and his wife Velda Kelly enjoy fine wines, vegetarian cooking and bicycle touring. As a certified League Cycling Instructor for the League of American Bicyclists and as a League of Michigan Bicyclists Education Committee member, Ron hopes to share the message of safe, legal and enjoyable bicycling with bicyclists and motorists alike.



Ron Fischer

PATRICE FISHER

Patrice Fisher has a degree in Music Composition from Tulane University. She has been the director of the New Orleans Celtic Harp Ensemble since 2001 and also the leader of her own Latin jazz group, Arpa, since 1980. She grew up in New Orleans, the birthplace of jazz and so has been exposed to improvisation her whole musical life. She has arranged and written for these groups and has recorded 11 albums of original music, including her most recent CD, *Crema de Papaya*. Patrice has performed in international festivals such as the Cancun Jazz Festival, the Somerset Harp Festival, the IGA Jazz Festival in Guatemala, the Jambalaya Jazz Festival in Ithabela, Brazil and the Festi Jazz in La Paz, Bolivia.



Patrice Fisher

BARBARA FUNK

Barbara Funk MS, OTR, CHT, is a Sr. Occupational Therapist and Lymphedema Program Coordinator of Detroit Medical Center /Rehabilitation Institute of Michigan. She received her Masters Degree from Boston University 1979 and completed advanced training and certification in hand therapy in 1991. She has continued in specialized training in areas of lymphedema management, cranial/ sacral therapy and myofascial release since 1996. She is chapter author of Manual Lymph Drainage in *Complementary Therapies in Rehabilitation*, and has co-presented in a tele-conference on repetitive trauma disorders of the histotechnologist.

ERZSÉBET GAÁL

For ten years, Erzsébet Gaál participated in the physical wellness program, The Care of Musicians' Work Capacity, at the Ferenc Liszt Academy of Music in Budapest, Hungary, where she worked with Dr. Géza Kovács, founder of the program, and with his associate, Dr. Zsuzsa Pásztor. Dr. Gaál has applied the experience and knowledge gained during these years to her own performance and teaching activities. She also studied the international literature of this field in the United States. In addition, her research and doctoral thesis, Incidence of Occupational-Related Problems Among



Erzsébet Gaál

Harpists, pertain to the same area of endeavor.

Dr. Gaál has published several articles on the subject of physical wellness and developed a DVD program, *Harp Playing for Life, The Kovács Method in Harp Pedagogy*. During the last few years, she has been invited to international conferences to give workshops and to lecture on this subject.

MARTHA GALLAGHER

Martha Gallagher is a wonderful and strong solo performer. Her choice to bring together three other talented musicians to form a harp-led ensemble with a diverse repertoire is a treat for audiences. Through her insightful songwriting, creative arrangements, diverse repertoire, and wonderful stage presence, she totally and delightfully changes the concept of what many people think of as harp music.

On Celtic harp, bold and beautiful, with vocals, from powerful to poignant to hilarious, with delightful stories weaving the songs together, her concerts are mature, yet playful, with an appeal that spans many generations.

Inspired by the mountains, lakes, valleys, and rivers that are her Adirondack home, her music transcends regional definition to appeal to many generations of people in many walks of life in many parts of the world. She's been a member of a symphony orchestra, the lead singer in a rock band, and the lead singer in a jazz/blues band, as well as a presenter of educational programs on harps in elementary and secondary schools. Her tours have taken her around the USA and Canada, with several tours being sponsored by the National Endowment for the Arts.

LORI GEMMELL

Lori Gemmell enjoys a diverse career as a chamber musician, soloist, orchestral player and teacher. She received her Masters degree from the University of Toronto where she studied with eminent harpist, Judy Loman. Lori also studied with Catherine Michel in Paris, France and Alice Chalifoux in Camden, Maine.

She has been a regular performer with the Ottawa International Chamber Music Festival, Belladonna and LeNEM, a contemporary chamber group in Montreal with whom she toured through Europe and Japan. She has had solo concerto performances with the National Arts Centre Orchestra, the Edmonton Symphony, Kitchener-Waterloo Symphony and Orchestra London, among others.

In March 2000 she was a prize winner in the Canadian Concerto Competition and in January 2001 she was a participant in the 14th International Harp Contest in Israel.

Lori currently holds the position of Principal Harpist with the Kitchener-Waterloo Symphony. She teaches at Wilfred Laurier University and maintains a private studio in Toronto. She is also a member of the Four Seasons Harp Quartet, and has played on recordings with singer-songwriters Kevin Fox, and the Grammy-nominated *The Reminder* by Feist.

In 2002, Lori released her first solo CD entitled *Prelude, solo harp*, and 2008 will see the release of a new duo recording on the Atma label with Jennifer Swartz.



Martha Gallagher

PERFORMERS AND PRESENTERS

DAWN GILBERT

In addition to working with patients at the Oakland Athletic Club, Dawn Gilbert also teaches orthopedic courses in Oakland University's graduate program for Orthopedic Manual Physical Therapy. Dawn provides clinical supervision for pre- and post-professional level physical therapy students and earned the Outstanding Clinical Instructor of the Year Award through the Michigan Physical Therapy Association in 2003.

Dawn received her Masters of Physical Therapy from Oakland University in 1995. She furthered her skills in orthopedics by earning her Certificate of Orthopedic Manual Physical Therapy (OMPT) from Oakland University in 2000. Dawn also received a certification in Personal Training/Strength Training through the National Strength and Conditioning Association in 2002.

Dawn Gilbert specializes in evaluation and treatment of patients with musculoskeletal disorders including the extremities and spine. Her skills include advanced evaluation and treatment procedures such as high velocity manipulation and development of strength and conditioning programs for patient's long-term management of their condition.

JENNIFER GOLTZ

Soprano Jennifer Goltz specializes in the performance of new music and fin de siècle art song. Her ten-year affiliation with the Ann Arbor-based new music ensemble Brave New Works has yielded performances across the country of such works as Leslie Bassett's *Pierrot Songs*, William Bolcom's *Briefly It Enters*, George Crumb's *Madrigals*, Bright Sheng's *Three Chinese Love Songs*, and Alberto Ginastera's *Cantata para America Magica*, as well as the premieres of Andrew Mead's *Let the Air Circulate and Far Cry*, Carter Pann's *Women*, and *Sea Changes* by Forrest Pierce. In 1999, she performed Luciano Berio's *Circles with Klangforum Wien* at the Salzburg Music Festival, at the invitation of the composer. Ms. Goltz is also known for her sensitive and elegant Mozart interpretations, including appearances as soloist for the *Mass in C Minor*, *Coronation Mass*, and *Requiem* at the Esterhazy Palace in Austria and Stephansdom in Vienna. She can be heard on Evan Chambers' *Cold Water, Dry Stone* (Albany) and Logan Skelton's *An American Circus* (Centaur). In 2007 she released a recording of Arnold Schoenberg's *Pierrot lunaire* with the Los Angeles-based ensemble Inauthentica on MSR Classics. Ms. Goltz holds Master's degrees in Vocal Performance and Music Theory and a Ph.D. in Music Theory from the University of Michigan. She has recently returned to the Midwest after three years as Assistant Professor of Voice and Music Theory at Scripps College in southern California.



Jennifer Goltz



The Great Lakes Chamber Music Festival, James Tocco, Artistic Director

THE GREAT LAKES CHAMBER MUSIC FESTIVAL

The Great Lakes Chamber Music Festival was born in 1994 of a remarkable relationship between religious and cultural institutions. A secular event, the Festival is sponsored by three religious institutions (representing Catholic, Jewish, and Protestant faiths) and Detroit Chamber Winds & Strings, which provides administration for the Festival. For two weeks each June, the Great Lakes Chamber Music Festival presents nearly 20 concerts in southeastern Michigan.

Pianist James Tocco has been Artistic Director of the Festival since its

inception. A native Detroiter, Mr. Tocco has brought a rotating contingent of world-class musicians to the Festival, creating an event of national significance. The list of performers reads like a long “Who’s who” in chamber music, including Ruth Laredo, Andrés and Roberto Díaz, Peter Oundjian, Paul Katz, Joseph Silverstein, Miriam Fried, Gilbert Kalish, Philip Setzer, Jonathan Biss, David Finckel, St. Lawrence Quartet, Peter Wiley, Elements Quartet, Miró Quartet, Wu Han, Fred Sherry, Ida and Ani Kavafian, and a host of additional musicians.

A composer-in-residence program has brought John Corigliano, Joan Tower, Ned Rorem, William Bolcom, John Harbison, and Paul Schoenfield to the Festival. Corigliano, Tower, Bolcom and Harbison will return in 2008 as past composers-in-residence celebrating their 70th birthdays.

The Festival provides a major educational initiative to assist ensembles emerging to professional stature. Among the many groups matriculating through this program are eighth blackbird, the Jupiter Quartet, the Claremont Trio, the Pacifica Quartet, the Corigliano Quartet, the Biava Quartet, and the Enso Quartet.

The Festival’s concerts have been featured on NPR’s Performance Today, and the national media has paid the Festival favorable attention, with mention in the *Wall Street Journal*, *The New York Times*, and *Travel and Leisure Magazine*.

JAMES GREER

James Greer, violist, can be heard performing in many venues in the Detroit area on both violin and viola. Originally from Atlanta, Georgia, he attended the University of Cincinnati College-Conservatory of Music, studying with Peter Kamnitzer of the LaSalle Quartet and specializing in chamber music. He also takes every opportunity to travel professionally, most recently touring Taiwan in the fall of 2000 with the Hollywood Festival Orchestra. He has also more recently been the principal violist of the Sarasota Opera. Currently, Mr. Greer plays regularly with the Michigan Opera Theatre Orchestra and at the Whitney restaurant for their Sunday brunch.

CHRISTA GRIX

Christa Grix fell under the spell of the harp at her first lesson at 16. Two years earlier, she was transfixed by live jazz during a performance at her high school. The two influences have shaped, but not limited her explorations and accomplishments on the instrument.

Equally adept as both a classical and jazz harpist, she is one of those rare individuals who can make the transition from the jazz rhythm section to the symphonic string section sound effortless. The appeal and respect her music generates has taken her throughout the U.S., Canada and Europe as an invited soloist and clinician at all the major harp festivals and conferences.

Grix has released two jazz harp recordings on the Freefall Music label and is Director of the Rocky Mountain Springs Harp Program in Steamboat Springs, Colorado, where she teaches harpists in an idyllic mountain setting each summer. As she steps down from her duties as MidCentral Regional Director and Chair of the 2008 National Conference, Christa would like



Christa Grix

PERFORMERS AND PRESENTERS

to thank the Society for the opportunity to serve as Conference Chair. Thanks to this experience, she is now faster than a speeding bullet, more powerful than a locomotive, and able to leap tall buildings in a single bound.

Grix is married to graphic artist Michael Mullen, and they reside in the Detroit area with their son, Brendan.

JODY GUINN

Jody Guinn, Principal Harp of the Akron Symphony Orchestra and the Opera Cleveland Orchestra, played for the Cleveland Ballet and the Ohio Chamber Orchestra for 17 years while both organizations were in existence. As a substitute or extra harp with the Cleveland Orchestra she has made multiple tours to Europe, Carnegie Hall and the Kennedy Center and recorded numerous works on the Decca label. For the past two seasons, she has joined the Orchestra on its European tours, including its debut in Italy and its residency programs in Vienna, Austria and Lucerne, Switzerland. Recently, Jody has also been playing with the Cincinnati Symphony Orchestra, touring Japan and California and recording several works on the Telarc label. Other orchestras with which Jody has appeared include the Florida Orchestra, The Houston Symphony, the Baltimore Symphony and the Philadelphia Orchestra.



Jody Guinn

Jody is a graduate of the Cleveland Institute of Music where she received her Master of Music degree in Harp Performance studying with world-renowned harpist Alice Chalifoux. For 10 summers, she continued her studies at the former Salzedo School in Camden, Maine. In addition to sharing the love of the instrument with several private students, Jody is on the faculty of Westminister College in New Wilmington, Pennsylvania and Malone College in Canton, Ohio. Recently, she has been a clinician at the Midwest Harp Festival in Tulsa, Oklahoma.

HAUSMANN STRING QUARTET

The Hausmann String Quartet, Isaac Allen, violin, Bram Goldstein, violin, Lauren Burns, viola, Yuan Zhang, cello, was formed at the 2004 Lyrica Fest music festival in Chatham, NJ. Praised for its charismatic playing and “deeply lyrical sound,” the quartet made its debut with the Lyrica Boston Chamber Music Players in a performance of the Mendelssohn *Octet*. Named the 2006 Norfolk Festival Quartet Fellows in Residence, the Hausmann Quartet has frequently appeared on the Lyrica Boston Chamber Music Series and has most recently given concerts at the Longy School of Music, Columbus Museum of Art and the Ludwig Recital hall at Kent State University. Outreach venues throughout the Northeast include the Braintree and Dover Public Libraries (MA) and the Wilson School in Mountain Lakes, NJ where they established a residency bringing creative musical programs to children with special needs. In November 2006, the Hausmann String Quartet worked with the International Music Foundation to present a children’s concert series in the Chicago area, and were invited to return in 2007.



Hausmann String Quartet

Upon last season’s completion of the Lyrica Boston’s “Young Artist Residency” program, the Hausmann String Quartet relocated to Kent State University, where they currently serve as teaching assistants to the Miami String Quartet.



Linda-Rose Hembreiker

LINDA-ROSE HEMBREIKER

PERFORMERS AND PRESENTERS

Uniting intense drama and subtle nuance, Linda-Rose Hembreiker's artistry captivates audiences while inspiring composers and arrangers to continuously expand the repertoire of the harp. Linda-Rose is an active soloist and chamber artist in the Dallas-Fort Worth area and plays regularly with the Irving Lyric Stage and the Octavia Harp Ensemble. She recently premiered Chapman Welch's *Four Pieces for Solo Harp*, written for and dedicated to her, and was the harpist for the 2007 American Wind Symphony Orchestra's residency at the International Festival of Arts and Ideas. In January 2008, Linda-Rose will premier Yo Goto's *The Talking Trees Tell Great Secrets*, also written for and dedicated to her, and honorable place winner at the 2007 USA International Harp Composition Competition.

Linda-Rose is a Harp Teaching Fellow at the University of North Texas and maintains a studio as the harp instructor for the UNT Community Music School. She serves as Secretary for the Dallas chapter of the American Harp Society.

A native of Orange County, CA, Linda-Rose studied with Ellie Choate and received a Bachelor of Music degree in harp performance from USC. In 2004 she completed a Master of Music Degree with Ellen Ritscher at the University of North Texas, where she is currently completing a Doctor of Musical Arts Degree in Harp Performance.

ANN HOBSON PILOT

Ann Hobson Pilot is a graduate of the Cleveland Institute of Music, studying with Alice Chalifoux. She became Principal Harp of the Boston Symphony Orchestra in 1980 and has had an extensive solo career, performing with many American orchestras as soloist, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. She has several CDs available on the Boston Records label, and the Koch International and Denouement labels. In 1998 and 1999 she was featured in a video documentary sponsored by the Museum of Afro-American History and WGBH, aired nationwide on PBS, about her personal musical journey to Africa to find the roots of the harp. Ms. Pilot is on the faculties of the New England Conservatory of Music, Boston University, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She is a member of the contemporary music ensemble Collage and has also performed with the Boston Symphony Chamber Players, the Marlboro Music Festival, the Newport Music Festival, and the Sarasota Music Festival.

Ann Hobson Pilot will retire from the Boston Symphony in 2009 after 40 years. She will continue to perform chamber music and concerti both around the country and in South Africa, teaching at Tanglewood in the summers and in Florida in the winters.

ROB HUBBARD, JR.

Robert L. Hubbard Jr., native of Cleveland, OH, is a gifted and respected drummer, producer and instructor. At the age of 5, Robert began to play drums in his father's church. He began his preparatory studies at the Cleveland Music Settlement and was later accepted into the Cleveland School of the Arts.

Robert began his music career playing with local artists throughout Greater Cleveland. His first major tour was with R & B group Men At Large, in which he appeared on the Arsenio Hall television show. Later, he toured with the hit



Ann Hobson Pilot



Rob Hubbard, Jr.

PERFORMERS AND PRESENTERS

production play, *A Good Man is Hard to Find* and *Will A Real Man Please Stand Up*.

His touring career also consisted of R&B group, Changing Faces and gospel artist, Keith Moncrief and The Gospel Family, in which he toured both the states and abroad. Robert started his own band, Moments Notice and opened for Wayman Tisdale, Roy Ayers, Marion Meadows, Yellow Jackets, Earth, Wind & Fire, James Carter and Randy Crawford.

Robert has also performed with such artists as Ellis Marsalis, Terrance Blanchard, R. Kelly, Frank McComb, Eddie Baccus Jr, Myron Davis, Neal Zaza, Angela Bofield, Mikki Howard, Vesta, James Lloyd (of Pieces of a Dream), Eric N. Grant (of the O'Jays), Sean Jones, Gerald Levert and Roger Smith.

BRANDY HUDELSON

Since winning her first orchestral position at age 19, Brandy Hudelson has been performing throughout the United States and Canada. She performs regularly with the Toledo Symphony, Flint Symphony, Michigan Sinfonietta and has previously held positions with the Lansing, Traverse City, West Shore, and Battle Creek Symphonies. She has performed as an extra with the Dubuque (IA) and Saginaw Bay Symphonies and has toured with the New York Gilbert and Sullivan Players. Brandy has been a soloist at the Grand Rapids Festival of the Arts, has served on the faculty of Interlochen Arts Camp and has been the piccolo clinician at the Great Lakes Flute Festival. She earned her M.M. in Performance from the University of Michigan with Amy Porter and a Certificate in Advanced Flute Studies from Carnegie Mellon University where she studied with Alberto Almarza and Jeanne Baxtresser. Her other teachers include Jeff Zook, Richard Sherman and Darlene Dugan.

INTERLOCHEN HARP ENSEMBLE

The Interlochen Harp Ensemble provides the harpists with the opportunity to play together in a chamber music setting, to really hone their rhythmic skills and to present to the Interlochen community and general public, the beauty of multiple harps' resonance. Elizabeth Bawel, Liann Cline, Xiao Du, Fay Hazaveh, Emily Klein, Miriam Johnson, Caroline Nelson.

DR. STEVEN KARAGAENES, D.O.

Dr. Steven Karagaenes, D.O. Director Performing Arts Medicine, Detroit Medical Center, Rehabilitation Institute of Michigan. He is a member of the International Association of Dance Medicine and Science, and a past member of the Performing Arts Medical Association. Dr. Karagaenes is Head Team Physician for Wayne State University and the Detroit Demolition Women's Pro Football. He is Team Consultant for the National Hockey League Players Association, the U.S. Olympic Committee, the Detroit Tigers Baseball Club, and was Assistant Team Physician of the Detroit Lions Football Club. He is a Sports Medicine Consultant for the USA Gymnastics team and USA Swimming and Diving.

IDA KAVAFIAN

Violinist Ida Kavafian enjoys an international reputation as one of the most versatile musicians performing today. With a repertoire as diverse as her talents, Ms. Kavafian has electrified recital stages throughout North America,



Interlochen Harp Ensemble



Ida Kavafian

the Far East, and Europe. She has also appeared as soloist with leading orchestras both nationally and internationally. For twenty years, Ida Kavafian has been the artistic director of the highly successful festival, Music from Angel Fire in NM. She also founded and guided Bravo!Colorado, in Vail, as music director for ten years, building it into one of the leading festivals in the country. As an educator, she is on the faculty of the Curtis Institute, and has served on numerous competition juries and boards, including Chamber Music America.

VELDA KELLY

Violinist Velda Kelly has been teaching and performing in metropolitan Detroit since 1983. She holds music degrees from Boston University and the University of Cincinnati College-Conservatory of Music. Her principal teachers included Henry Meyer, Joseph Silverstein and Denes Zsigmondy. Ms. Kelly is a member of the Michigan Opera Theatre Orchestra and is artistic director of Chamber Music at the Scarab Club. She also performs as an extra musician with the Detroit Symphony Orchestra and has a large class of private violin students.

NICOLAS KENDALL

Violinist Nicolas Kendall is a graduate of the prestigious Curtis Institute of Music in Philadelphia. He is the recipient of numerous awards, including First Prize at the Young Concerts Artists (YCA) International Auditions.

BRIDGET KIBBEY

Bridget Kibbey is a winner of the 2007 Concert Artists Guild International Competition and recipient of an Avery Fisher Career Grant. The New York Times recently declared: "Bridget Kibbey...made it seem as though her instrument had been waiting all its life to explode with the gorgeous colors and energetic figures she was getting from it."

2008-09 highlights include concerto appearances with the Tallahassee Symphony, Symphony in C, the New York premier of Elliott Carter's *Mosaic* in Carnegie Hall's Zankel Hall, performances of Osvaldo Golio's *Ayre* with Dawn Upshaw in Holland and Greece, an Australian tour with the New York Harp Trio and recitals in Panama, Chicago, Philadelphia, and a Weill Hall Debut.

As an orchestral harpist she has appeared with the New York Philharmonic, Boston Symphony, Metropolitan Opera Orchestra, Toronto Symphony, Orchestra of St. Luke's and the Orpheus Chamber Orchestra. She is the founding harpist of the International Contemporary Ensemble, and has been a featured soloist in New York's Music at the Anthology, Sonic Boom, and Juilliard FOCUS Festivals.

Additional festival appearances include the Tanglewood Music Center and the Spoleto, Ojai, St. Denis (Paris) and Pacific Music Festivals. Bridget recently joined the harp faculties of New York University, Vassar College, and The Juilliard School Pre-College program. Ms. Kibbey holds both Master of Music and Bachelor of Music degrees from The Juilliard School where she completed studies with Nancy Allen.



Bridget Kibbey

PERFORMERS AND PRESENTERS

YOLANDA KONDONASSIS

Hailed by the *New York Times* as a harpist with “powerful playing and musicianly energy,” Yolanda Kondonassis is recognized as one of the world’s foremost harpists, performing both as a concerto soloist and recitalist throughout the United States, Far East, and Europe. Highlights of upcoming projects include the world premiere of Bright Sheng’s *Concerto for Harp and Orchestra*. Composed for Ms. Kondonassis, the concerto is underwritten by the San Diego Symphony, the Dallas Symphony, and other commissioning orchestras for a premiere season in 2008-2009.

As a Telarc recording artist, Ms. Kondonassis has won universal critical acclaim for her twelve discs, which include much of the standard repertoire, as well as her own transcriptions and compositions for harp.

Ms. Kondonassis’ long list of national and international honors includes top prizes in the Affiliate Artists National Auditions in New York and the Maria Korchinska International Harp Competition in Great Britain. She has been featured on CNN, PBS television, National Public Radio’s *All Things Considered* and *Performance Today*. Ms. Kondonassis heads the harp departments at the Cleveland Institute of Music and Oberlin College Conservatory.

Ms. Kondonassis was born in Norman, Oklahoma, where she began studying the harp at age 9. She attended high school at Interlochen Arts Academy and received her Bachelor’s and Master’s degrees from the Cleveland Institute of Music, as a student of Alice Chalifoux.



Yolanda Kondonassis



Glenn Kurtz



Nancy Lendrim

GLENN KURTZ

Glenn Kurtz holds a Ph.D. in comparative literature from Stanford University and has taught at San Francisco State University, California College of the Arts, and Stanford. His memoir, *Practicing – a Musician’s Return to Music*, tells of the remarkable odyssey of a classical guitar prodigy who abandons his beloved instrument in defeat at the age of twenty-five, but comes back to it years later with a new kind of passion.

With insight and humor, Glenn Kurtz takes us from his first lessons at a small Long Island guitar school at the age of eight, to a national television appearance backing jazz legend Dizzy Gillespie, to his acceptance at the New England Conservatory. He makes bittersweet and vivid a young man’s struggle to forge an artist’s life—and to become the next Segovia. And we see him after graduation, pursuing a solo career in Vienna but realizing that he has neither the ego nor the talent required to succeed at the upper reaches of the world of classical guitar—and giving up the instrument, and his dream, entirely.

Or so he thought. For, returning to the guitar, Kurtz weaves into the larger narrative the rich experience of a single practice session, demonstrating how practicing—the rigor, attention, and commitment it requires—becomes its own reward, an almost spiritual experience that redefines the meaning of “success.”

NANCY LENDRIM

Nancy Lendrim, Principal Harp of the Toledo Symphony Orchestra, is a graduate of the Oberlin Conservatory and the Cleveland Institute of Music,

where she studied with Alice Chalifoux. A native of Williamsburg, Virginia, Nancy has participated in several summer music festivals, including those in Breckenridge and Evergreen, Colorado; Madison, Wisconsin; Bar Harbor, Maine and Graz, Austria. A frequent soloist with The Toledo Symphony, she recently soloed with the Akron Symphony, and has performed with the Cleveland Orchestra, Atlanta Symphony and the Philadelphia Orchestra. She has given numerous world premiere performances of chamber music, most recently in St. Louis and Norfolk.

Ms. Lendrim is Adjunct Professor of Music at the University of Toledo and is on the faculty of Heidelberg College and the Saratoga Harp Colony. She has appeared as a performer, presenter and clinician at both regional, national and international harp conferences. In 1997, she founded the Northwest Ohio Harp Week, and continues to serve as Co-Director of this music camp. She is also Director and Coach of the University of Toledo Harp Ensemble.

Offstage, Nancy maintains an active roster of private students, is President of the Northwest Ohio Chapter of the American Harp Society, and is a regular contributor and reviewer for *The Harp Column* magazine. She lives in Sylvania, Ohio with husband Roger Greive and sons Elliot and Oliver.

ANITA LESCHIED

Anita Leschied studied with Liz Ilku at Wayne State and played for years with the Windsor Symphony. She is busy freelancing, teaching, and using her certification as a Harp Practitioner to take her into long-term care facilities, hospitals and hospices. She is part of the flute/harp duo Jubal's Daughters, known for their fun and love of performing. She stays in shape working on their horse farm and running an annual summer camp for young harpers.

AMY LEY

Amy Ley is Principal Harp for the symphony orchestras in Flint, Ann Arbor and Lansing, Michigan, as well as in Windsor, Ontario. She has performed as a soloist with a number of orchestras and has had her performances broadcast on the Canadian Broadcasting Corporation's radio network across Canada and the United States. Amy performs chamber music regularly and is a member of the new music ensemble "Brave New Works" which champions the music of up-and-coming composers in concerts around the country. She was recently a recipient of a 2007 Music Commissioning grant through the Ontario Arts Council. Amy teaches harp at Hillsdale College in Hillsdale, Michigan and at The University of Windsor, Ontario. She holds both Bachelor and Master of Music degrees from the University of Michigan where she studied under Lynne Aspnes. Amy lives in Windsor, Ontario with her husband and their two children.

ALLEGRA LILLY

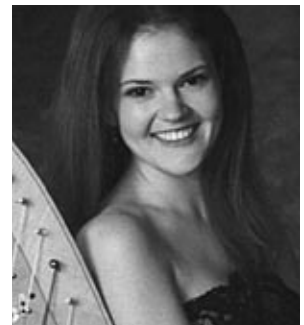
Allegra Lilly began her harp studies with Ruth Myers and debuted with the Detroit Symphony Orchestra at age twelve. She has since appeared as a featured soloist with the Juilliard Orchestra, the National Repertory Orchestra, the International Symphony, and numerous orchestras throughout Southeast Michigan.



Anita Leschied



Amy Ley



Allegra Lilly

PERFORMERS AND PRESENTERS

Ms. Lilly is often selected for the Juilliard Orchestra's most high-profile performances, including its residency at the Festival dei Due Mundi in Spoleto, Italy, the 2006 Centennial Gala Concert broadcast on Live from Lincoln Center, and their upcoming tour in China. Her accomplishments in chamber music include performing with Juilliard's AXIOM Chamber Ensemble at Alice Tully Hall, playing Elliott Carter's *Luimen* before an audience that included Mr. Carter and Pierre Boulez, and performing as a guest artist with Carnegie Hall's Ensemble ACJW.

Other honors include third prize in the Concours International de Harpe in Nice, first place in Juilliard's Harp Department Concerto Competition, first place in the Detroit Symphony Civic Orchestra Concerto Competition, and second place in the National Finals of the American String Teachers Association Competition, as well as the James Tatum Foundation for the Arts Millennium Prodigy Scholarship, the Robert and Elizabeth Traub Scholarship for summer music study in Europe, and the Irene Diamond Graduate Fellowship from The Juilliard School. Ms. Lilly is a student of Nancy Allen and will obtain her Master's Degree from Juilliard in 2009.

JUDY LOMAN

Recognized as one of the world's foremost harp virtuosos, Judy Loman graduated from the Curtis Institute of Music, where she studied with the celebrated harpist, Carlos Salzedo. She became Principal Harpist with the Toronto Symphony in 1960.

As a soloist, Judy Loman has won the admiration of audiences and critics alike across Canada, the United States, Europe and Japan. The Toronto Symphony has featured her on several tours and she has appeared as guest artist with many noted orchestras, including the Detroit Symphony, the BBC Symphony, and the National Arts Center Orchestra, Ottawa, as well as with several other Canadian ensembles.

A prolific recording artist, her most recent CDs include *Judy Loman Favorites*, (Marquis Classics); *Illuminations*, (Marquis Classics); *Dance of the Blessed Spirits, Romantic Music for Flute and Harp* with Nora Shulman, flute, (Naxos); *Harp Showpieces*, (Naxos), *A Baroque Harp*, (Marquis Classics) and *Musique de chambre française*, (Marquis Classics). Ms. Loman has been a recipient of Canada's Juno Award for best classical recording and the Canada Council's Grand Prix du disque Canadien.

She has commissioned several new works for her instrument by Canada's foremost composers, and introduced these compositions worldwide through her recordings and recitals in North America, Europe, Israel and Japan.

Ms. Loman has been a featured recitalist at several American Harp Society Conferences and for the World Harp Congress. She gave the opening recital for the American Harp Society's Millennium Conference in 2000. A highlight of this concert was the World Premiere of Kelly Marie Murphy's *Illuminations*, commissioned for Ms. Loman by the Canada Council of the Arts. Her appearances with the World Harp Congress were in Paris, France, Tacoma, Washington, and Dublin Ireland, where she performed R. Murray Schafer's *Harp Concerto*, Glen Buhr's *Concerto* for flute and harp, and Kelly Marie Murphy's *Harp Concerto*, respectively.

A dedicated teacher, Judy Loman holds the Maryjane Mayhew Barton Chair



Judy Loman

in Harp Studies at The Curtis Institute of Music, is Professor of harp at the University of Toronto, and instructor of harp at the Toronto Royal Conservatory of Music. She gives master-classes world-wide and has adjudicated at both the International Harp Contest in Israel and the USA International Harp Contest as well as composer's competitions and young artist competitions given by the American Harp Society and the Fukui Festival.

In June of 2002 Ms. Loman retired from the Toronto Symphony Orchestra to devote her time to teaching, recording, concertizing and the publishing of her arrangements and transcriptions. To celebrate this new turn in her career the Toronto Symphony Orchestra and the Canadian Broadcasting Corporation commissioned a new work for harp and orchestra by the Canadian composer, Kelly Marie Murphy which she premiered on June 12th, 2002. She performed this piece at the Ninth World Harp Congress in Dublin, Ireland on July 23rd, 2005.

KATHERINE LUCAS

Katherine Lucas, R.Y.T. and founder of Karma Yoga, Inc., is a dedicated student of Ashtanga and Vinyasa Yoga as well as a workshop presenter. She guides her students with a unique blend of strength, detail and compassion drawn from her own personal practice.

Certified in Ashtanga and Vinyasa Yoga, Katherine has studied with many leading instructors, including Shri K, Pattabhi Jois, Sharon Gannon and David Life, David Swenson, Tim Miller, Beryl Bender Birch and Jonny Kest. Having recently completed Vinyasa Teacher Training with Shiva Rea in 2005, she is most grateful for Shiva's inspiration in the art of sequencing Vinyasa Flow. Katherine currently travels with Shiva as an assistant.

PATRICIA MASRI-FLETCHER

Patricia Masri-Fletcher is the Principal Harpist of the Detroit Symphony Orchestra, one of the top ten orchestras in the United States. This year, she celebrates twenty years with the DSO. Patricia can be heard on over thirty of the orchestra's recordings, Neeme Jarvi, conducting. Patricia has performed in the British Isles, Europe, and the Far East on multiple tours with the DSO, and has herself been soloist with the orchestra on many occasions. In 2006, Patricia won the Detroit Music Awards' "Classical Musician of the Year". In addition to her duties with the DSO, she is the harp professor at Madonna University, and in the fall of 2008, will begin her harp professorship at Michigan State University. On teaching: "For my students, I seek to inspire, and tell them that first, they are musicians; the harp is their vehicle of expression." For fun, Patricia has generated many harp duo arrangements. As they are produced, they will be available from Petite Pig Productions (www.petitepig.com). Patricia holds the Master of Music degree from The Juilliard School, and is a life member of both the American Harp Society and the World Harp Congress.

SUSAN MAZER

Detroit native Susan Mazer began her harp studies at Cass Technical High School with Velma Froude, and continued with Elyze Ilku at Wayne State University. She was a scholarship recipient at the Meadowbrook School of



Katherine Lucas



Patricia Masri-Fletcher

PERFORMERS AND PRESENTERS

Music, the Academia Musicale Chigiana (Siena, Italy) and a graduate fellow at Stanford University where she received her Master of Arts degree in Music.

Susan leapt across the musical divide from classical music to jazz and popular music in San Francisco, where she became well-known as a top jazz harpist. After 12 years in San Francisco, she began performing at Harrah's in Lake Tahoe. During her long tenure there, she performed as a soloist with such noted artists as Frank Sinatra, Sammy Davis Jr., Julio Iglesias, Loretta Lynn, John Denver, and others.

Today, Susan is an acknowledged pioneer of the electro acoustic harp, acting as a consultant for Lyon & Healy, and authoring the first technical manual for the instrument. Susan has been on the faculty of Harpfest, and is the only jazz harpist to ever perform at the famous Village Vanguard in New York City, where she played with jazz pianist Ahmad Jamal. Susan brings to her music both classical virtuosity and jazz fluidity. She has been described by guitarist and vocalist George Benson as the "Charlie Parker of the harp."

MAZER AND SMITH

Collaborating since 1984, Mazer and Smith create some of the finest contemporary instrumental music available. Heard on National Public Radio, The Discovery Channel, PBS' NOVA television series, and other radio stations around the country, their compositions merge the aesthetics of jazz, classical, and world music into an experience that feeds both the intellect and spirit.

The harp and woodwinds music of Mazer and Smith extends beyond the boundaries of genre. Their unique sound offers a richness in melody, rhythm and sonority—and hours of musical enjoyment.

It is time to blow away the cobwebs and give the harp a new image, far removed from the simpering, rosy cupids the instrument usually brings to mind.

KEITH MCKELLY

At an early age, Keith McKelley presented such an amazing talent that it was clear he was destined to become a first class musician. Since he first picked up a saxophone at age 10, Keith's musical talent has continued to evolve, eventually transcending his age. One of Keith's most significant early accomplishments was winning a scholarship to an Ohio State University Summer Jazz Program. Here, Keith developed his capacity as an artist as he learned the history, formulas and theories of jazz. His formal training and consistent dedication to hard work and practice have enabled him to impress and inspire his audiences, and given him the opportunity to play with some of the well-known artists of this era, such as Wayman Tisdale, Marion Meadows, Special EFX, and Bob James. He has toured the east coast and the south with blues artist E.C. Scott. Keith McKelley is endorsed by CannonBall Music and is also one of the Top 50 Artists for Live 2.0. NYC

STEPHEN MOLINA

Stephen Molina is Assistant Principal Bass and Orchestra Personnel Manager of the Detroit Symphony Orchestra. He has been in the position of Acting Principal Bass since 2002. Born in New York City, he began his musical training at the age of six and went on to graduate from the College Conservatory of Music, University of Cincinnati in 1975. His principal



Mazer and Smith



Keith McKelley



Stephen Molina

teachers on the bass were Marvin Topolsky of the Metropolitan Opera Orchestra and Barry Green, former principal bass of the Cincinnati Symphony Orchestra. Molina has attended many prestigious summer music festivals, including Interlochen, Aspen and Tanglewood. He has also performed at the Utah Music Festival and annually performs at the Grand Teton Music Festival in Jackson Hole, Wyoming.

ISABELLE MORETTI

It is time to blow away the cobwebs and give the harp a new image, far removed from the simpering, rosy cupids the instrument usually brings to mind.

Isabelle Moretti is more likely to sweep us away into some infernal blaze wherein lurks a demon, “laying on the creamiest of chords” (sic)*, dancing flamenco to the harp or expressing all the cheeky humour of a French fairground...

Gone are the pink clouds and old lace... Her harp is roguish, colourful, full of fire-full of life!

Performing with great sincerity and generosity (key words!), Isabelle Moretti presents this music in all its intensity, and her arrow strikes the listener full in the heart.

Here we find Isabelle Moretti, the gourmand, the lover of life, selecting the image she needs (very often culinary!) to shape her performance, and in so doing she not only puts the listener through the mill, but also treats him to a wonderful display of colour.

Impressive though those pyrotechnics may be, however, let them not deceive you! Such a wave of life and passion could not exist without consummate skill, entirely at the service of emotion.

Of course, in the heat of the action, we are completely dazzled, but isn't Isabelle burning with zeal?

“Tartiner des accords bien crémeux”: one of Isabelle Moretti's favourite expressions.

P.S. : Let's remind that Isabelle Moretti teaches at the Conservatoire National Supérieur de la Musique et de la Danse de Paris ; that in 1996 she was awarded the Victoire de la Musique Classique as the most exciting “new talent” and that she also has a whole bagful of prestigious international prizes to her credit. We must not forget also that she recorded about ten CDs for Auvidis/Naïve, Harmonia Mundi and Koch/Schwann.

With her harp like a knapsack on her back, she blithely travels the length and breadth of the earth.

RUTH MYERS

Ruth Myers received her master of music degree in harp performance from Boston University-School of Fine Arts and was a student of Lucile Lawrence. Her other studies include The Tanglewood Institute, The Salzedo School, Chautauqua and Interlochen. Professor Myers has performed throughout Southeast Michigan as a soloist with Macomb Symphony, University City Orchestra, and Eastern Michigan University. She has also performed with the Adrian, Birmingham-Bloomfield, Warren, Dearborn, Flint, Lansing, Plymouth, Port Huron, Sarnia, Southern Great Lakes, and West Shore symphonies, Michigan Opera Theater, Detroit



Isabelle Moretti



Ruth Myers

PERFORMERS AND PRESENTERS

Symphony in their Northern Michigan tour, the Kalamazoo Bach Festival and as a soloist for the American Harp Society National Conference. She also performs regularly in chamber concerts and as a free-lance artist. Professor Myers also has recorded with the Clarion Wind Ensemble and has an extensive private studio. She has served as a judge for competitions for the American String Teachers Association and Western Michigan University, and has been a clinician at Tanglewood, Ball State University, Wayne State University and Michigan State University and served on the faculty at Blue Lake Fine Arts Camp. She has been nominated for Michigan Teacher of the Year twice by ASTA. Professor Myers joined the faculty of Eastern Michigan University in 1984.

SYLVIA NORRIS

Michigan native Sylvia Norris has long been a member of the Battle Creek and Traverse Symphony Orchestras, played for 17 years with the Grand Rapids Symphony, is currently principal harpist with the West Shore Symphony Orchestra and has appeared with the Detroit Symphony. She is a graduate of the Eastman School of Music, studying with Eileen Malone. Other teachers include Lauralee Campbell, Nancy Allen, and Suzanne Balderston at the Music Academy of the West, where she was the recipient of the Outstanding Harpist Award. She plays in many chamber settings, including at the Dancing Bear Music Series and the Interlochen Arts Camp, where she was an instructor of harp for seven summers. Mrs. Norris has been a featured recitalist at the American Harp Society National conference, and a concerto soloist with several Michigan orchestras. In recent years, she has performed on the Regent Seven Seas Cruise Line as a solo harpist and as a featured headliner with her husband, baritone Jeffery Norris, and her daughters Hayley and Emma. In 2005, she was chosen to tour with Josh Groban to Bermuda where she also appeared in recital with Sir James Galway. Sylvia hosts and produces the Traverse City Harp Workshop, featuring Isabelle Perrin as recitalist and teacher. Sylvia and her family reside in Traverse City where she teaches privately and is active in her church and community.



Sylvia Norris



Maury Okun

MAURY OKUN

Maury Okun is Executive Director of Detroit Chamber Winds & Strings, the Great Lakes Chamber Music Festival, and the Eisenhower Dance Ensemble, as well as principal trombonist with the Michigan Opera Theatre Orchestra. A co-founder of Detroit Chamber Winds & Strings, he holds degrees from the Eastman School of Music and Northwestern University.

Over a quarter century has passed since Maury and three other musicians started Detroit Chamber Winds & Strings. From that simple concept, a complex arts institution has emerged. Now in its 26th year, Detroit Chamber Winds & Strings provides intimate, world-class presentations of repertoire, often rarely heard, that varies in instrumentation, with special emphasis on brass and woodwinds.

Supplementing its local subscription season with touring and recording, Detroit Chamber Winds & Strings has established a national reputation for artistic excellence. Outstanding critical notice has been garnered from numerous sources, including *Stereo Review*, *Chamber Music*, *BBC Music*

Magazine, The New York Times, Audio, the Indianapolis Star, and all of Detroit's major media.

For a number of years, Detroit Chamber Winds & Strings has been sharing staff and administration with the Eisenhower Dance Ensemble and the Great Lakes Chamber Music Festival. DCWS extends its management services to additional partners that benefit from sharing expertise and resources, providing marketing, public relations and development support to the Motor City Brass Band, and administrative and development support to the Rackham Symphony Choir.

RUTH PAPALIA

Ruth Papalia, a graduate of Oberlin Conservatory, has served the American Harp Society as Secretary, Treasurer and Chairman of the Board. She toured the United States and Canada as a member of the Angelaire, a harp quintet managed by Columbia Artists. She has recently retired as harpist with the College Community Orchestra of Cortland, New York.

ALEXANDRA N. PERDEW

Alexandra N. Perdeu received her Bachelor's Degree from DePauw University, majoring in Music and Anthropology, and her Master's Degree from Roosevelt University in Orchestral Studies, with post graduate work at USC in Harp Performance and Anthropology. Alexandra's harp teachers include: Sarah Bullen, Sally Maxwell, Edward Druzinsky, JoAnn Turovsky, Harriet Thompson Moore, Kara Bershada, Faye Seeman, Joy Andreasen, and Neva Lydiard. She has performed throughout the country as a soloist, with chamber ensembles, as an orchestral harpist, and has appeared on ABC. Alexandra's playing, "is filled with care, artistry, and mature interpretation. She is a talented musician, well rounded in her knowledge of music, and has a healthy curiosity in areas beyond music." (Donald Chen, conductor, faculty Roosevelt University.) Alexandra has been teaching for eleven years at her harp studio in Chicago; at USC as a teaching assistant and now at her studio in Anaheim. Alexandra also enjoys coaching and participating in sports, and writing articles for various journals, including *The American Harp Journal*, *Chicago Health Magazine*, and *Atlanta Health Magazine*. Alexandra strongly supports the American Harp Society through its competitions and local chapters. She has served as a director of the Anne Adams Awards Auditions for eight years and has helped run the national competitions. Alexandra is the National Sales Manager for Salvi Harps in Anaheim, CA.

ROMINA PROFETA

Romina Profeta specializes in evaluation and treatment of patients with musculoskeletal disorders. She is also skilled in treatment of a wide variety of patients from orthopedic to neurological including vestibular and traumatic brain injury. In addition to patient care Romina has participated in program development and community education including teaching Pilates Fundamentals, teaching mat classes, and educating the public at the VanElslander Cancer Center on the benefits of Pilates for all ages.

Romina graduated with her Masters Degree in Physical Therapy from Wayne State University in 2001. She expanded her education by earning her certificate



Alexandra N. Perdeu

PERFORMERS AND PRESENTERS

in Pilates Mat from the Physical Mind Institute in 2002. Because of Romina's enthusiasm for orthopedics, she is currently in her second year working toward her Doctorate of Science in Physical Therapy (DScPT) at Oakland University specializing in Orthopedic Manual Physical Therapy.

Romina utilizes her Clinical expertise and unique experiences with a wide variety of patients to enhance patient care at the Rehabilitation Institute of Michigan. Her detailed knowledge of Pilates and core strengthening compliment her Manual Physical Therapy education.

JOAN RAEBURN HOLLAND

Joan Raeburn Holland is the Instructor of harp for the Interlochen Arts Academy and the Interlochen Arts Camp. She is the principal harp for the Midland Symphony Orchestra and co-principal of the Traverse Symphony. Prior to her position at IAA, she was principal harp for the Phoenix Symphony and the Cleveland Ballet Orchestra. She acted as substitute harpist for the Cleveland Orchestra, the Pittsburgh Symphony, the Baltimore Symphony and the Ohio Chamber Orchestra. An active chamber musician, Ms. Holland frequently performs with her colleagues and has participated in recital programs for the regional and national conferences of the American Harp Society. She performed as guest recitalist for the Philadelphia and Toledo AHS chapters and as a chamber musician for the World Harp Congress and the International Viola Congress. Concerto performances include collaboration with the Midland Symphony Chamber Orchestra, The Great Lakes Chamber Orchestra, the Traverse Symphony, the Sault Symphony, the Bach Festival in Lexington, MI and the Interlochen Arts Academy String orchestra. Ms. Raeburn Holland and her husband, David Holland, have a family of two children, Jennifer and John.



Joan Raeburn Holland



Elisabeth Remy Johnson

ELISABETH REMY JOHNSON

Elisabeth Remy Johnson is principal harpist of the Atlanta Symphony Orchestra. She grew up on Cape Cod, commuting to Boston for her studies with Ann Hobson Pilot and spending summers in Camden, Maine, at the Salzedo Summer Harp Colony for study with Alice Chalifoux. Other summers were spent at Tanglewood, where she was a fellow in harp at the Tanglewood Music Center in 1994 and 1995. She graduated Phi Beta Kappa from Harvard University in 1995, with a double major in music and French, and was immediately hired by the Atlanta Symphony. Winner of first-place awards in competitions of the American Harp Society and the American String Teachers Association, Ms. Remy Johnson is also a NFAA/ARTS awardee.

With the Atlanta Symphony she has performed concertos by Handel, Mozart and Ginastera. She recorded Britten's *Ceremony of Carols* with Robert Shaw and his Chamber Singers for the Telarc recording "A Robert Shaw Christmas: Angels on High." Ms. Remy Johnson's first solo CD, *Whirlwind*, recorded on the ACA Digital Recording label, was released in fall 2000. Upcoming plans include a flute and harp recording.

JANICE RICHARDSON

Janice Richardson first discovered the harp at Interlochen National Music Camp, then continued her studies with esteemed harpist and teacher Mary Bartlett. She launched her professional harp career at the age of 17. Since that

time, Janice has performed Britten's *Ceremony of Carols* with the University of Windsor Women's Chamber Singers, in multiple Windsor Light Music Theatre productions including "Beauty And The Beast", "The Sound Of Music", and "A Christmas Carol, The Musical" and as a solo harpist with The Windsor Symphony Orchestra, performing The Debussy *Dances*. She continues to play internationally, both in Ontario and Michigan. Janice has released two CDs, *In Moments Like These* and *Anthems Sweet: A Christmas Collection*, the latter of which was featured on a live national broadcast performance of Global TV's 100 Huntley Street. She was also honored to accompany multi-award winning artists The Moody Blues and renowned jazz flutist Alexander Zonjic. Janice is a graduate of the University of Windsor, with degrees in French Language and Literature and Education.

In addition to playing her harp professionally, Janice is an elementary school teacher, often introducing students to her craft as part of the learning process. She currently resides in Windsor, ON, with her husband, Ryan, and their three children.

PHYLLIS RICHMOND

Phyllis Richmond, M.A., is a certified teacher of the Alexander Technique and a Certified Laban Movement Analyst with over 25 years experience teaching dancers and musicians for universities and performing arts programs in the U.S. and Europe. She has taught the Alexander Technique for Southern Methodist University, Baylor, Rice, Vanderbilt, the University of Oklahoma, the International Association for Dance Medicine and Science, the Piano Wellness Institute, and the National Association of Teachers of Singing (NATS), among others. She currently teaches Alexander Technique for the University of North Texas School of Music and the University of Texas at Arlington Continuing Education Program and she maintains a private practice in Dallas, TX. She is the Editor of *AmSAT News*, the journal of the American Society for the Alexander Technique.

ELIZABETH RICHTER

Elizabeth Richter, Professor of Harp at Ball State University School of Music, has enjoyed a successful career as a performer and a teacher. Formerly principal harpist with the Kansas City Philharmonic and the Kansas City Lyric Opera, she has appeared in recital in the United States and Europe, and has been heard several times on National Public Radio's Performance Today. The winner of an Individual Artist Fellowship from the Indiana Arts Commission, she has performed at several AHS national and regional conferences, most recently in 2004 with the Philadelphia Chamber Orchestra in her edition of Salzedo's *Enchanted Isle*. Her critically acclaimed solo CD, *Looking Glass River*, was released in 2006 and includes the premiere CD recordings of the Dello Joio *Bagatelles* and the Bach *Chaconne*. A flute and harp CD, *Montage: Four Centuries of Music for Flute and Harp*, was released in the fall of 2007.

Ms. Richter received B.M. and M.M. degrees from Boston University, studying with Lucile Lawrence. She has conducted master classes at many universities and conferences, at Tanglewood and the Royal Academy of Music in London, and has served as a judge at regional and national competitions, including the AHS Young Professional Competition. She has served as First Vice-President of the AHS, as director of the AHS Concert Artist Program, and is currently a member of the Board of Directors of the AHS Foundation.



Phyllis Richmond



Elizabeth Richter

PERFORMERS AND PRESENTERS

DOUGLAS RIOTH

Douglas Rioth, San Francisco Symphony Principal Harp, joined the Orchestra in 1981 and has performed as soloist with the orchestra in works of Handel, Mozart, Ginastera, Debussy, and Frank Martin. He has performed many times in the San Francisco Symphony's Chamber Music Series and has appeared in several Wondrous Sounds concerts. Mr. Rioth studied with Alice Chalifoux and Elisa Smith Dickson and attended the Interlochen Arts Academy and Cleveland Institute of Music, as well as the Berkshire Music Center. Before coming to the San Francisco Symphony, he was principal harpist of the Indianapolis Symphony for six years. He has been a regular participant in the Salzedo Summer Harp Colony in Camden, Maine, and he serves on the coaching team for the SFS Youth Orchestra.



Douglas Rioth



Rizpah



Kimberly Rowe

RIZPAH

Hailing from Detroit, Rizpah is taking the harp to new levels. A graduate of the University of North Texas, Rizpah gives the harp a unique and brilliant sound through expression of various musical styles. She was one of the first harpists to attend the Jamey Abersold Jazz Arts Workshop, and the only jazz harpist to be selected out of 52 states and 15 countries to be a part of the Henry Mancini Institute in Los Angeles. Rizpah has played harp with the Metropolitan Wind Symphony and a variety of groups around the Dallas Metroplex and beyond. For two seasons, Rizpah was the principal harpist of the Detroit Civic Symphony Orchestra under the direction of Lang Shui while attending Cass Technical High School. Her early training included attendance at the prestigious music institutions of Interlochen Arts Camp and the Tanglewood Music Institute. Rizpah continues to stretch boundaries with her music and expand the definition of a harpist, incorporating classical, jazz, and avant-garde in her style known as "Organic Jazzy Soul". In April of 2007, Rizpah performed at the Kennedy Center in Washington D.C. as part of the Betty Carter Jazz Ahead program. In July of 2007, Rizpah was crowned 1st place in Lyon & Healy's 2007 Jazz & Pop International competition in Salt Lake City, Utah, taking top honors over harpists from all over the world.

KIMBERLY ROWE

Kimberly Rowe has gained acclaim in the harp community as founder and editor of *Harp Column*, a magazine that circulates to harpists around the globe. As a classical harpist Rowe has performed with top ensembles throughout the mid-Atlantic region including the Philadelphia Orchestra, the Baltimore Symphony, and Network for New Music, one of the region's premiere contemporary music groups. As a pop harpist she has performed extended engagements at the Four Seasons in Philadelphia, the Palace Hotel in Tokyo, and aboard the ocean-liner QE2 as well as serving as a frequent back-up musician in Atlantic City showrooms for stars such as Tony Bennett, Josh Groban, and Bernadette Peters. Rowe has been a featured performer at American Harp Society National Conferences in Philadelphia and Ann Arbor and at the World Harp Congress in Geneva as part of the Salzedo Harp Ensemble; she has also been a featured performer and prize-winner at several Lyon & Healy Jazz and Pop Harpfest events. Rowe co-founded and directs the Young Artist's Harp Seminar and Competition and the Beginning in the Middle

seminar for adult harpists; she is on the faculty at Rowan University and the Saratoga Harp Colony and maintains an active private teaching studio. Kimberly Rowe attended the Cleveland Institute of Music, studying with Alice Chalifoux and received degrees in harp performance in 1987 and 1989.

XIAO LEI SALOVARA

Xiao Lei Salovara, a native of Shanghai, China, began to study the violin and piano with her parents at the age of 4. Her mother is the first Chinese harp professor in China. Her father is a world-renowned violin professor. At the age of nine, Xiao Lei (as in Swiss “Chalet”) was one of twenty-eight children chosen nationally to enroll in the Music Elementary School in Shanghai. She studied harp with her mother at the Music High School attached to Shanghai Conservatory. Xiao Lei was the principal harpist with the Shanghai Peking Opera, and a prize-winner of the Shanghai Young Artists Competition. She held the position of principal harp with the Shanghai Film Orchestra. In 1984 Xiao Lei came to the United States to study with Alice Chalifoux, receiving her Bachelor of Music degree with Valedictory and Annual Prizes from the Cleveland Institute of Music. She also received her Master of Music and Artists Diploma of Music from CIM. She has performed with celebrities like Yanni and Pavarotti. She has been teaching at the Cleveland Institute of Music preparatory harp department for over fifteen years. Xiao Lei has performed with the Cleveland Orchestra, Toledo Symphony, Wheeling Symphony, Ohio Chamber, Cleveland Opera, Cleveland Ballet and many other orchestras. Xiao Lei has 3 CD releases, her classical CD *Hindee*, a pop/solo album *Versatile Harp* and *Two Harps for Christmas*.

SARA SANT’AMBROGIO

Grammy Award-winning Sara Sant’Ambrogio first leapt to international attention when she was a winner at the Eighth International Tchaikovsky Violoncello Competition in Moscow, Russia. As a result of her medal, Carnegie Hall invited Ms. Sant’Ambrogio to perform a recital that was filmed by CBS News as part of a profile about her, which was televised nationally. The *New York Times* described Ms. Sant’Ambrogio’s New York debut as “sheer pleasure.”

Ms. Sant’Ambrogio has appeared as soloist with such orchestras as Atlanta, Boston Pops, Chicago, Dallas, Moscow State Philharmonic, the Prague Chamber Orchestra, the Beijing Philharmonic, the Osaka Century Orchestra (Japan), St. Louis, San Francisco and Seattle; and throughout the world at major music centers and festivals. Ms. Sant’Ambrogio has collaborated with the New York City Ballet in seven highly successful sold-out concerts at Lincoln Center performing The Bach *Cello Suites* and has performed with Rufus Wainwright in the inauguration of a new concert series at The National Arts Club in New York City.

Ms. Sant’Ambrogio started cello studies with her father, and at the age of 16 was invited on full scholarship to study at the Curtis Institute of Music. Three years later world-renowned cellist Leonard Rose invited Ms. Sant’Ambrogio to study at The Juilliard School; within weeks of arriving, she won the all-Juilliard Schumann Cello Concerto Competition, resulting in the first of many performances at Lincoln Center.



Xiao Lei Salovara



Sara Sant’Ambrogio

PERFORMERS AND PRESENTERS

LUCY SCANDRETT

Lucy Scandrett is Principal Harpist of the McKeesport Symphony and former Principal Harpist of the Pittsburgh Opera and Ballet Orchestras. Also a graduate of the Oberlin Conservatory of Music, she is Adjunct Professor of Harp at Indiana University of Pennsylvania and maintains an extensive teaching studio. Lucy is President of the American Harp Society.

TRISHA SCHWARTZ

Trisha Schwartz was inspired to pursue a career in physical therapy as a teenager when she experienced a unique leg lengthening procedure that gave her an experience as a patient that she has drawn on to enhance her understanding of the rehabilitation process. Trisha specializes in advanced evaluation and treatment of extremity and spine disorders. Trisha is also highly skilled with evaluation and treatment of the foot including designing and fitting custom foot orthotics to enhance the outcomes of her patients.

Trisha began her career as an orthopedic physical therapist in 1999, after graduating from the University of Toledo. She continued to work full-time, evaluating, treating, and overseeing treatment plans for orthopedic disorders. In 2003, she received a Master's in Business Administration from Walsh College.

Trisha is committed to the quality of care she provides to her patients. This commitment has driven her to pursue advanced training in orthopedics. She is currently earning a Certificate of Orthopedic Manual Physical Therapy (OMPT) from Oakland University and working toward a Doctorate of Science in Physical Therapy (DScPT).

JESSICA SIEGEL

Jessica Siegel is a graduate of the Cleveland Institute of Music in Harp Performance and holds a Masters of Music Education degree from Case Western Reserve University. She is a retired performing harpist and is the owner of Harps Etc., where she has a large teaching studio and directs The Windsong Harp Ensemble. Ms. Siegel is the founder and former director of the Community Music School in Walnut Creek, CA. www.harpsetc.com

PETE SIERS

Pete Siers, native of Saginaw, MI, began studying piano at age 6, but after hearing the Army Big Band, moved his focus from piano to drums and percussion. Pete earned a degree in Music Education from Aquinas College where he studied under the direction of Dr. Bruce Early and Rupert Kettle. As a member of the Aquinas College Jazz Ensemble, Pete was honored with several awards for outstanding soloist and outstanding rhythm section player. In 1984, Siers joined the John Shea Trio, a piano trio with a legacy of steady work and great players. In 1988, Pete moved to Ann Arbor to work with acclaimed pianist Eddie Russ. Pete's affiliation with Russ paved the way to performances and recordings with many of the great Detroit area jazz musicians. During this period, Pete developed his style by studying privately with Adam Nussbaum, Jeff Hamilton, Tom Rainey and Kenny Werner.

Pete is an original member of the award-winning Paul Keller Orchestra (PKO), which plays original, obscure and classic big band material from all periods of



Jessica Siegel



Pete Siers

jazz. In 1993, Siers recorded “Black Butterfly” on Columbia Records with guitarist Russell Malone. With Russell, Pete has played major Jazz Festivals including the JVC, Newport, Sunfest, Playboy Festival, The North Sea Jazz Fest in Holland, and the Istanbul Festival in Turkey.

DALLAS SMITH

Born in Columbus, Georgia, Dallas Smith began his musical studies in the 6th grade on a song flute, studying clarinet with George Cardino through high school. A scholarship student at Florida State University, Dallas studied with Harry Schmidt until he took a year abroad to study languages in Germany. He remained abroad, and during these years began playing the flute, moved over to the jazz world, and began his love affair with East Indian Classical music on the Bansuri, the bamboo flute.

Upon returning to the U.S. after over three years abroad, he moved to San Rafael, California, to study with Indian Music masters Ali Akbar Khan and G.S. Sachdev, and jazz saxophonist Pee Wee Ellis. As diverse as his musical interests were, that is how wide he ventured into the world of jazz, world music, and fusion. The result was that he performed in the U.S., Europe, and India – becoming known as the finest woodwind performer to achieve virtuosity in each of his musical passions. He moves easily between the inspired and fluid world of meditation, the complex and exciting rhythms of Indian fusion, the complex world of jazz, and his own compositions, which blend all of them.

Dallas has performed with Ahmad Jamal, Steven Halpern, Zakir Hussein, and other musical greats that cover the landscape of contemporary instrumental music.

NANCY STAGNITTA

Nancy Stagnitta, acclaimed soloist, guest lecturer and jazz flutist, has been praised for her “brilliance and beauty of tone” by The Baltimore Sun. Appointed as U.S.I.A. Artistic Ambassador to southern Africa, she presented concerts and masterclasses in Angola, Botswana, Madagascar, Mauritius, Mozambique and Namibia. She has also performed at the Biblioteca Universitaria di Napoli and the Duomo Sant’Andrea in Italy, the Corcoran Gallery in Washington, D.C., Tchaikovsky Hall in Moscow, and on the Voice of America Broadcast Network. She appeared as concerto soloist with the National Gallery Orchestra in Washington, D.C. and regularly performs with the Baltimore Symphony and Baltimore Opera Orchestras. She has been heard in performance on NPR’s WETA in Washington, D.C., WBJC in Baltimore, MD, WRMC in Middlebury, VT and on Interlochen Public Radio. NPR describes her CD entitled *Joy of My Life* as “bringing forth beauty that leaves one breathless.” A two-time recipient of the Maryland State Arts Council Solo Artist Award, she has been invited to perform as both classical soloist and featured jazz artist at the National Flute Conventions held in New York City, San Diego and Washington, D.C. She earned the degrees of Bachelor and Master of Music from the Peabody Institute, where she received the Ashworth Prize. Her teachers include Robert Willoughby and Tim Day.

PARK STICKNEY

Although Park Stickney claims that it wasn’t his plan at the age of 10 to become world-traveling jazz harpist, he did, in fact, embark on that path



Nancy Stagnitta



Park Stickney

PERFORMERS AND PRESENTERS

then by competing in the first International Jazz and Pop Harp Festival. Since then, after completing studies at the Juilliard School, his innovative explorations of the pedal harp in a jazz context have made him a much sought-after international performer and teacher, and a leading exponent of the harp's diversity in various genres. This past year he has performed in Germany, the UK, France, Serbia, Switzerland, Austria, Belgium, Spain, Italy and throughout the US (MT, MN, CO, TX, WA, NY, DC, GA, IL, VA...). In addition to his solo performances, his current projects include duos with German electro-Celtic harpist Rüdiger Oppermann, a jazz trio with Italian bassist Dino Contenti and percussionist Gigi Biolcati, and a classical trio with flutist Immanuel Davis and violist/composer Kenji Bunch, which recently performed a series of concerts for the Chamber Music Society of Lincoln Center's educational program. Stickney is a visiting professor of jazz harp at the Royal Academy of Music in London, the Rotterdam "CodArts" Conservatory in the Netherlands, and the Conservatoire de Lausanne in Switzerland. His third CD *Still, Life with Jazz Harp* was released in August 2005. He lives in Brooklyn and Switzerland, and is inordinately fond of black-cherry yoghurt.

CALVIN STOKES

Calvin Stokes is the winner of the 1995 Lyon & Healy Harpfest® International Jazz/Pop Harp Competition. This Cleveland, Ohio native first studied harp on a dare. He later went on to earn Bachelor's and Master's degrees in Music Performance from the Cleveland Institute of Music under the tutelage of Alice Chalifoux. He has performed with major orchestras across the United States including the Boston and Houston Symphony Orchestras. It was while touring Europe that this Tanglewood alum played in his first jazz "jam session."

His debut solo recording, *Free*, is an intriguing blend of R&B and Latin Jazz, released on the ChiliDog® record label. Using his Electric Harp as the foundation, Calvin surrounded himself with talented musicians to create a unique sound all his own that fits effortlessly alongside today's pre-eminent "Smooth Jazz" artists.

This versatile artist can be found on various recordings ranging from classical pieces by 20th century American composers to jumping into the fray with "Indie Rock" bands all the way to recording radio jingles with opera singers.

Currently, he performs various concerts around the country ranging from classical to jazz using his friendly, relaxed stage presence to expand the awareness and perceptions of the harp. This multi-talented performer has also made several television appearances both as a harpist and an actor (with multiple roles to his credit).

TRINA STRUBLE

Trina Struble was appointed Principal Harp of The Cleveland Orchestra in October 2007. She joined the Orchestra as assistant principal harp in 1992, after graduating from the Oberlin College Conservatory of Music with a bachelor's degree in both harp and violin. She subsequently earned master of music degrees in harp and violin from the Cleveland Institute of Music (CIM). At Oberlin and CIM, her harp teacher was Alice Chalifoux, former principal harp of The Cleveland Orchestra. Before joining the Orchestra, Ms. Struble toured with the American-Soviet Youth Orchestra, serving as a violinist and as



Calvin Stokes



Trina Struble

principal harp. She also performed as principal harp, violinist, and soloist with the National Repertory Orchestra in Colorado as well as with the Atlanta Symphony Orchestra, Florida Orchestra, and Houston Symphony. She currently teaches at the Baldwin-Wallace College Conservatory of Music. Ms. Struble performs regularly as a harpist and violinist in both classical and non-classical settings, and is a Colorado Grand Champion Fiddler.

JENNIFER SWARTZ

Jennifer Swartz enjoys an exciting and active career as a soloist, chamber artist, orchestral musician and teacher. Debuting with the Toronto Symphony Orchestra at the age of sixteen, Jennifer's unique style and innate musicality continue to enthrall audiences.

Beginning her harp studies at the Royal Conservatory of Music, Jennifer studied with Judy Loman and earned a Diploma in Harp Performance from the world-renowned Curtis Institute of Music.

At age 21, Jennifer won the position of Principal Harp with the Calgary Philharmonic Orchestra. One year later, The Montreal Symphony, under the direction of Charles Dutoit, awarded Jennifer the much sought-after position of Principal Harpist. In addition to her prominent orchestral position with the Montreal Symphony, Jennifer is Assistant Professor of Harp at McGill University.

Jennifer Swartz appears regularly as a concerto soloist with orchestras across Canada and has made her Carnegie Hall debut as a concerto soloist with the Montreal Symphony. In addition, Jennifer appears as a featured recital artist throughout Canada and can be heard frequently in broadcast concerts for the Canadian Broadcasting Corporation. She also appears in many chamber music festivals and recitals performing with renowned chamber ensembles including the Molinari String Quartet, the Saint Lawrence String Quartet and numerous notable artists. Her unique approach to contemporary repertoire makes her a sought-after artist for both emerging and established composers.

ELZBIETA M. SZMYT

Elzbieta M. Szmyt, a native of Poland, is currently an Associate Professor of Music in the Harp Department at Indiana University's Jacobs School of Music, where she is also the Director of the IU Pre-College Harp Program and the IU Harp Ensemble. She holds a Masters of Music degree from the F. Chopin Academy of Music in Warsaw, an Artist Diploma from Indiana University and a Masters of Clinical Psychology from Warsaw University. Her harp teachers were Professor Alina Baranowska-Liese and Distinguished Professor Susann McDonald.

Elzbieta, who is known as Ela in the harp world, regularly performs solo and chamber recitals and conducts master classes in Europe and America. She has made appearances and recordings for Polish radio and television. She was a featured soloist with the National Philharmonic in Warsaw, Cracow Philharmonic, Metropolitan Orchestra of St. Louis and Czech Radio Orchestra. She performed and lectured for the World Harp Congresses in Copenhagen, Prague and Dublin. Her solo CD *Rhapsody* has been released on DUX label.



Jennifer Swartz



Elzbieta M. Szmyt

PERFORMERS AND PRESENTERS

PATRICIA TERRY-ROSS

Patricia Terry-Ross began studying the harp with Velma Froude at Cass Technical High School in Detroit, attended the University of Michigan where she received both Bachelor and Master of Music degrees, studying harp with Ruth Dean Clark. Mrs. Terry-Ross did additional graduate work with Lucile Lawrence at the Tanglewood Institute. Currently, Mrs. Terry-Ross is Adjunct Associate Professor of harp and choral conducting at Wayne State University, principal harpist for the Michigan Opera Theatre and performs on numerous occasions with the Detroit Symphony Orchestra. While Motown Records was based in Detroit, she played the harp on many recordings, including those of Marvin Gaye and The Temptations. For thirty-one years she taught harp, voice, piano, harmony and directed the renowned Harp & Vocal Ensemble at Cass Technical High School. Since the summer of 2006, she has also been the harp clinician at the University of California-Berkeley's award-winning Young Musicians Program.

In 2004, Patricia received the prestigious Maynard Klein Award, the highest honor given by the American Choral Directors Association – MI, in recognition of her outstanding career as a choral conductor. In 1999, she was one of 40 music teachers across the United States (and the only one from Michigan) selected to receive the "Music of the Heart" Award for her unwavering commitment to music education, and was Detroit Public Schools Teacher Of The Year in 1993.



Patricia Terry-Ross



Bobbie Thornton



Three of Harps

BOBBIE THORNTON

Bobbie Thornton, Education Manager, Central Region for Sibelius, USA, Inc. (A Part of Avid), has held numerous training sessions at elementary, high schools and universities throughout the U.S.A. and Canada. She has served as a clinician for TI:ME, ACDA, IAJE, MENC, CMS, AGO and NPM, as well as state music education and religious music conferences. A performing musician/vocalist and choir director, she uses MIDI technology to augment live performance.

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THREE OF HARPS

The Three of Harps consists of Jan Bishop, Ruth Papalia, and Lucy Scandrett. Their biographies are listed individually.

SADIE TURNER

Sadie Turner, 21, is a senior at Rice University pursuing a Bachelor of Music degree in Harp performance. She is currently studying with Paula Page, and has also studied with Susan Dederich-Pejovich and Alice Chalifoux. Miss Turner has performed as a guest soloist with the Houston Symphony and Virtuosi of Houston, in addition to playing principal harp in the Rice University Symphony and Chamber Orchestras, the Victoria Symphony Orchestra, and the Shreveport Symphony. She recently won the Young Professional division of the American Harp Society's National Competition.

PERFORMERS AND PRESENTERS

Miss Turner also recently advanced to the finals in the San Diego Symphony Harp audition and is beginning her second year as a finalist for the New World Symphony. Miss Turner has won first place in the Texas Association of String Orchestras Concerto Competition, and received the gold and bronze medals in the Houston Symphony High School Concerto Competition, as well as the Houston Young Artist Award. During the summers Sadie has participated in several acclaimed festivals such as Tanglewood Music Center, Round Top Festival Institute, Texas Music Festival, and the Salzedo School for Harp.

THE URBAN YOUTH HARP ENSEMBLE

The Urban Youth Harp Ensemble, Inc. is a non-profit organization that exists in partnership with Atlanta Public Schools to provide harp instruction to urban, at-risk students enrolled in the Atlanta School District.

This musical endeavor is the brainchild of Elisabeth Remy, Atlanta Symphony Orchestra Principal Harpist, and Roselyn Lewis, Atlanta Public Schools music teacher. The Urban Youth Harp Ensemble began in the fall of 2000 with two students before moving to its current home at Carver High School. Marissa Knaub was added to the staff for the 2007-08 school year as the primary instructor for the Harp Academy. Ms. Remy is the Artistic Director of the Ensemble and the primary teacher for the UYHE after-school program. Ms. Lewis serves as the Executive Director and manager of the program.

It currently numbers more than 40 students who receive free instruction on the harp either during or after school. Once students enter the program they can continue until they graduate from high school. Mason Morton, one of the first students, graduated in 2006 and received eleven harp scholarships to college. The program is funded through foundation grants.

In addition to its school-year program, since 2003 the UYHE holds a week-long summer camp at Rabun Gap-Nacoochee School located in the mountains of north Georgia offering ensemble rehearsals, private lessons, supervised practice, classes in music theory and music history, and recreation.

JAMES VANVALKENBURG

James VanValkenburg, Assistant Principal Viola of the Detroit Symphony Orchestra, came to orchestral playing after a satisfying career in chamber music. As a founding member of the International String Quartet, he toured the world with concerts in Europe, the Far East, South America, and the United States. The quartet won several notable prizes, including the Munich Competition, East & West Artists of New York, and first prize in the Premier Grand Prix at the International Chamber Music Competition in Evian, France.

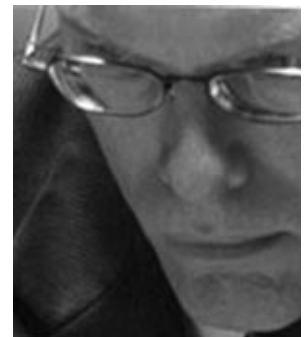
A graduate of Interlochen Arts Academy and Indiana University School of Music, VanValkenburg has enjoyed chamber music collaborations with many of his favorite musicians: Menahem Pressler, Gidon Kremer, Mischa Maisky, David Shifrin, and Isaac Stern. He became a member of Detroit Chamber Winds & Strings in 2004. His recent recordings, all on the Koch International label, include a violin-violin duet by William Bolcom, piano quartets by Franz Waxman and the Stravinsky septet.



Sadie Turner



The Urban Youth Harp Ensemble



James VanValkenburg

PERFORMERS AND PRESENTERS

ELIZABETH VOLPÉ BLIGH

Elizabeth Volpé Bligh became the Vancouver Symphony's Principal Harpist after six seasons as the Principal Harpist of the National Ballet of Canada Orchestra. A graduate of University of Toronto, she studied with Judy Loman (Toronto Symphony), Alice Chalifoux (Cleveland Orchestra) and Edna Phillips (Philadelphia Orchestra). She also attended master classes with Ossian Ellis, Nancy Allen, Heidi Lehwalder and Cheryl Ann Fulton. Ms. Volpé's career includes concerto performances with the VSO and other orchestras, chamber music concerts, movie soundtracks and recordings. She is featured in *The Greater Vancouver Album*, a collection of works by Michael Conway Baker, and performed his *Harp Concerto*, written for her, first with the Orchestra of the Kootenays, then the VSO. Through the years, some comments from reviews include: "one of the best harpists in the world" (Nigel Barbour), "a harpist of great skill" (Ray Chatelin), "achingly lovely playing" (Michael Scott), "ensemble and musicianship was spectacular" (Howard Jang), "very fine playing" (Sebastien Lipman, former harpist of Berlin Philharmonic). Her teaching career has included private students from all over the world, and institutions such as the Vancouver Academy of Music, UBC, Vancouver Community College, Douglas College, and the Island Mountain Arts Festival. Ms. Volpé has published in the Teachers' Forum of *The American Harp Journal* and New Zealand Harp Association newsletter. She is married to Ross Bligh and is the mother of twins, James and Katrina.



Elizabeth Volpé Bligh



Lisa Wellbaum Geber



Ian White

LISA WELLBAUM GEBER

Lisa Wellbaum Geber joined The Cleveland Orchestra as Principal Harp in 1974. Ms. Wellbaum grew up in a musical family; both of her parents were members of the Cincinnati Symphony Orchestra. She began studying the harp with her mother, and spent several summers in Camden, Maine, studying at the Salzedo Harp Colony with Alice Chalifoux. She subsequently studied with Chalifoux at the Cleveland Institute of Music, graduating with a bachelor of music degree.

Prior to joining The Cleveland Orchestra, Ms. Wellbaum served as principal harpist of the New Orleans Philharmonic, Winnipeg Symphony Orchestra, and Santa Fe Opera for six consecutive seasons. She also has played in the orchestras of Cincinnati, Indianapolis, Milwaukee, and Pittsburgh.

Ms. Wellbaum has taught at the Baldwin-Wallace College Conservatory of Music, the University of Cincinnati, and Loyola University in New Orleans. She has coached for the New World Symphony and has given master classes at the Eastman School of Music, University of Michigan at Ann Arbor, University of Cincinnati, and Manhattan School of Music. Lisa Wellbaum has appeared as soloist with The Cleveland Orchestra in Mozart's *Concerto in C major for Flute and Harp* and the Debussy *Danses sacrées et profanes*. She recorded the Debussy with the Orchestra under the direction of Pierre Boulez for Deutsche Grammophon. Ms. Wellbaum is married to Stephen Geber, former principal cellist of The Cleveland Orchestra. They have two daughters.

IAN WHITE

After obtaining his Bachelor of Science from the University of New South Wales, Sydney, Australia and graduating from the N.S.W. College of Natural Therapies, Ian White has been practicing successfully as a Naturopath for 27 years. He is founder of the Australian Bush Flower Essences and a fifth

PERFORMERS AND PRESENTERS

generation Australian herbalist. It is now acknowledged that there is a powerful correlation between the emotions and disease (dis-ease) and Ian's work has been influential in pioneering the concept of 'Medicine for the Emotions' and how our emotions affect our everyday health and well-being.

Ian has spent the last 20 years traveling all over Australia researching and developing a range of 69 specific Australian Bush Essences. He is the author of four major books and runs regular seminars and workshops on the Bush Essences in over 30 countries throughout the world. He is a leading public speaker on natural health and vibrational medicine and is a regular guest on television and radio talk shows. www.ausflowers.com.au

DR. DIANE L. WINDER

Dr. Diane L. Winder, professor of cello at Eastern Michigan University, taught cello and bass for 6 years at Tennessee Tech University. She holds performance degrees from the University of the Pacific, Converse College and the D.M. from The Florida State University. While at Eastern she has been recognized as Advisor of the Year in the College of Arts and Sciences, and as an outstanding teacher by the state of Michigan. She is author of numerous articles for state ASTA newsletters, the Marshall Music newsletter and for *The Instrumentalist*.

Winder appears as a recitalist with the Alexander Trio, EMU's faculty piano trio, and her orchestral experience includes principal positions with the Plymouth and Charlotte Symphonies (NC), as well as the St. Louis Philharmonic. She has also played seasons with the Knoxville Symphony and at summer festivals such as Brevard, Bear Valley, the Alaska Festival of Music, and the Superior String Alliance (SSA). Additionally, Winder has performed on viola da gamba and Baroque cello. She served as instructor of viol at The Florida State University and appeared there in faculty early music ensembles. Related groups include chamber music at the Ashland Shakespeare Festival and seasons with the Cappuccino Quartet and Orianna.

KELLY YOAKAM

Kelly Yoakam began piano lessons at age seven, continuing for ten years. She also played violin in the Little Rock Youth Orchestra and in college. Presently, Kelly has a sizable music studio, teaching harp and recorder. She also performs frequently on the harp, both solo and in ensemble. She teaches Yang Style Tai Chi at Lansing Community College where she studied with Dr. Lawrence Su until his retirement. Dr. Su studied with the oldest and youngest sons of Yang Chengfu. Kelly also studies bobbin lace with European instructors through the Capital Area Lace Makers Guild. Kelly is one of five Americans certified in Withof Duchess Lace and had a piece of lace commissioned by the Michigan State University Museum. She is currently pursuing a masters degree in musicology from Michigan State University.



Dr. Diane L. Winder



Kelly Yoakam

EXHIBITORS

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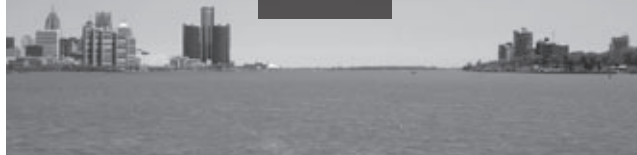
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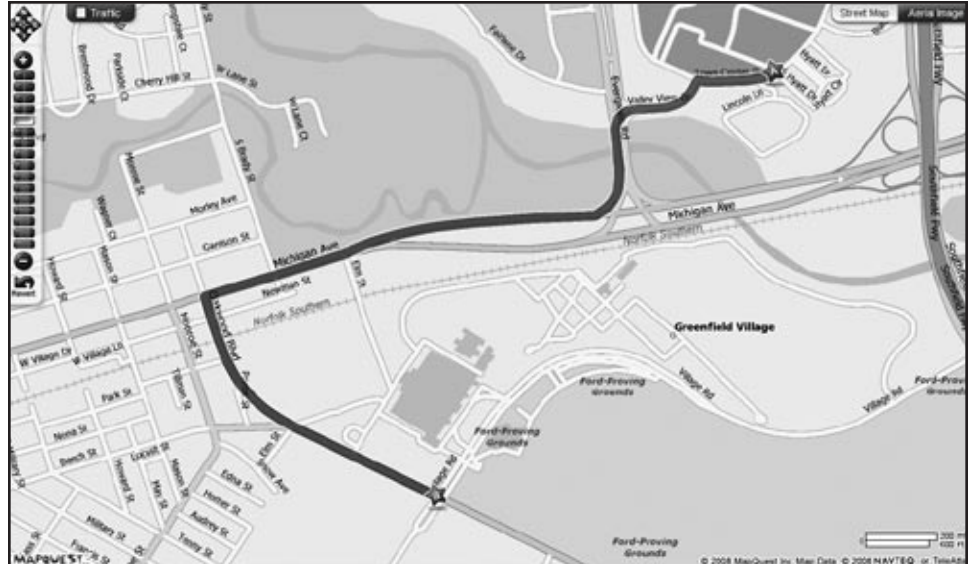
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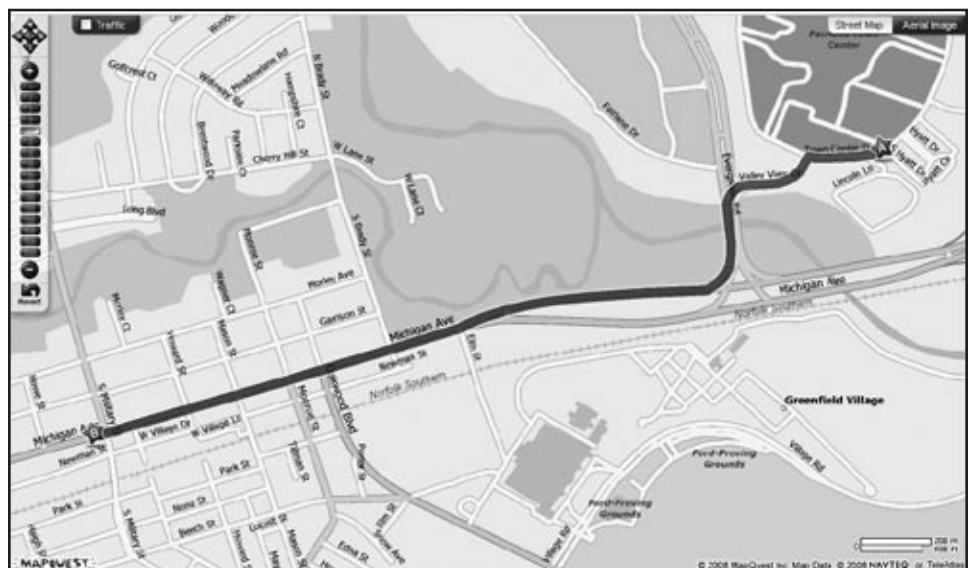
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7:30 A.M.							
8:00							
8:30							
9:00	HARP			BOARD OF			REGISTRATION
9:30	PEN			DIRECTORS			AND
10:00	PIERCE			REG. J-K			HOSPITALITY
10:30	ARROW						LOBBY
11:00							
11:30			BISTRO				
12:00 P.M.			OPEN			HARPISTS	EXHIBITS
12:30						HALL OF	OPEN
1:00		AA RECITAL				FAME	GL B-F
1:30		AND				EXHIBIT	
2:00		RECEPTION				REGENCY	
2:30		ANNUAL				GHI	
3:00		MEETING GL A					
3:30							
4:00		CONCERT ARTIST					
4:30		RECITAL GL A	BISTRO				
5:00			OPEN	SEATING OF NEW			
5:30				BOARD REG. J-K			
6:00							
6:30			SHUTTLES				
7:00			BEGIN @				
7:30			6:40 PM				
8:00			OPENING				
8:30			NIGHT				
9:00			CONCERT				
9:30			@ 8PM				
10:00			THE HENRY				
10:30			FORD				

SCHEDULE AT A GLANCE

THURSDAY, JUNE 26

7:30 A.M.	YOGA	TAI CHI		WALKING			
8:00	REG. J-K	REG. E-F	BISTRO OPEN		REGIS-		
8:30			BCLUB DESOTO		TRATION/		
9:00	KARMA YOGA II REG. J-K		FOYER	HARP	HOSPITALITY		BUS TO HYATT-HF-HYATT
9:30				PEN	LOBBY	BUS 1 HYATT-	ROUGE
10:00				PIERCE		DIA-MOTOWN	FACTORY
10:30				ARROW		MOTOWN TOUR	TOUR
11:00						10:30-12PM	9:15-1:45
11:30						DIA TOUR	GREENFIELD
12:00 P.M.			BISTRO			10:00 -1:00 PM	VILLAGE
12:30			OPEN			BUS TO HYATT-	TOUR
1:00						DIA- HYATT	9:15-1:45
1:30							BUS TO HYATT-GV-HYATT
2:00							
2:30							
3:00						SHUTTLES BEGIN @ 2:50 PM TO	
3:30						SACRED HEART CHURCH	
4:00						MORETTI RECITAL	
4:30						4 PM SACRED HEART	
5:00							
5:30							
6:00							
6:30							
7:00						FINAL BANQUET	
7:30						LOVETT HALL	
8:00							
8:30							
9:00							

MAP OF DEARBORN HYATT



Hyatt Regency Dearborn

DIRECTIONS

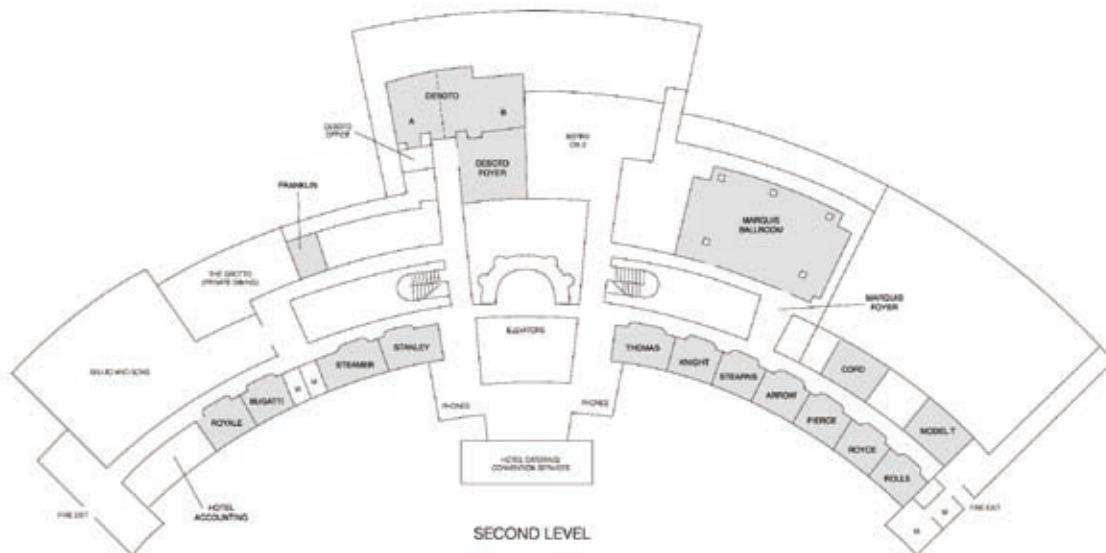
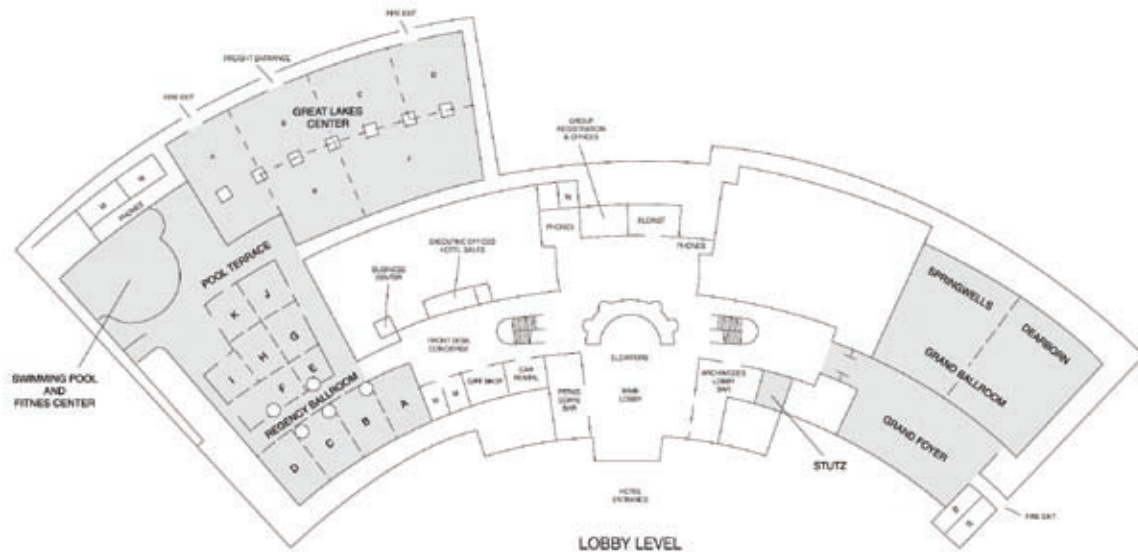
From Detroit Metropolitan Airport (12 miles): Follow I-94 East to Southfield Fwy, (M39).

Proceed north to Michigan Ave. West. Turn right on Evergreen Rd. Turn right at Valley

View Drive into Fairlane Town Center. Turn right on Town Center Drive. Hotel is located on right at 600 Town Center Drive.

ADDRESS

Hyatt Regency Dearborn
 600 Town Center Drive,
 Dearborn, Michigan 48126
 313-593-1234



*Admission to the exhibit hall, daytime and evening concerts, concert receptions, workshops, and transportation is included with the registration fee. Your conference nametag **must be worn at all times** to admit you to these events.*

HYATT HOTEL

Check in: 3:00 pm. Check out: 12:00 noon
 Room Service: 6:00 am to 1:00 pm and 4:30 pm to midnight daily
 Coffee Shop: 6:30 am – 8:00 pm daily
 Guilios & Sons: M – Sat., Breakfast 6:30 am-11:00am, Lunch 11:00 am - 3:00 pm,
 Dinner 5:00 pm - 10:00 pm
 Archimedes Lounge: 2 pm – 12:00 midnight daily
 Bistro Hours: M - 11:30 am – 1 pm, 4:30 pm – 6:30 pm
 T - 8:00 am – 9:30 am, 11:30 am – 1:00 pm, 4:30 – 6:30 pm
 W – 8:00 am – 9:30 am, 11:30 am – 1:00 pm
 Th – 8:00 am – 9:30 am, 12:00 noon – 1:30 pm

The Hyatt Dearborn is a 4-star hotel, in close proximity to restaurants, houses of worship, hospitals and shopping. Contact the front desk or concierge for assistance.

DINING

In addition to the restaurants located in the Hyatt, dining is available at the Henry Ford Estate and Fairlane Mall. (See transportation schedule following for free shuttle service.)

Lyon & Healy Harps is sponsoring a light dinner reception following the Alice Chalifoux Tribute Concert free of charge to all conference registrants and ticket holders. You must wear your name-tag or present your ticket stub to be admitted. All other meals are on your own.

EXCURSIONS

Henry Ford Greenfield Village and Ford Rouge Factory Tours: Bus departs Hyatt promptly at 9:00 am, departs the Henry Ford back to the Hyatt promptly at 1:45 pm.

Those taking the Rouge Tour will be picked up from the entrance to the Henry Ford. The Rouge Tour is self-guided, with buses returning to the Henry Ford every 30 minutes. You are encouraged to lunch while on the excursion due to time constraints once back at the Hyatt. Rouge Tour patrons may dine at the Henry Ford Michigan Café without purchasing admission.

Motown Museum and Detroit Institute of Arts Tours: Bus departs Hyatt promptly at 9:30 am, departs the Motown Museum at 11:30 am, departs the DIA at 1:00 pm for return to the Hyatt. Those taking the DIA tour will have an hour-long guided tour beginning at 10:15 am. You are encouraged to lunch at the DIA due to time-constraints once back at the Hyatt.

BOOKS AND CDS

Books, music and recordings of conference presenters can be purchased at The Michigan Harp Center, located in the Exhibit Hall. Glenn Kurtz, keynote speaker, will be available for book-signing at his book club discussion on Tuesday.

YOGA, PILATES AND FELDENKRAIS

Please bring your own mats to these workshops. Some mats will be available at the workshops for a nominal rental fee. Please bring your guest room bath towel to Feldenkrais.

FINAL BANQUET

Don't miss the Final Banquet Charity Car Raffle. Ten die cast model cars will be on display as centerpieces for our Final Banquet. Each car is an original replica of either a vintage or classic automobile in 1:18 size, or approximately 12 inches long, made of die-cast iron with moveable parts, plus a very intriguing surprise inside. Cars come with stand and authenticity documents. All proceeds from the raffle go toward Red Cross international relief efforts.

GENERAL INFORMATION

TRANSPORTATION

Transportation will be provided to all conference events free of charge. You must wear your conference nametag to be admitted on the bus. Because there is no reserved seating at either the Monday evening and Thursday afternoon concerts, we encourage you to take advantage of the earlier bus shuttles, get the best seat in the house and spend some time enjoying the beautiful pre-concert music provided by the Cass Tech Alumni Harp Ensemble, and the Interlochen Harp Ensemble. To facilitate this in a fair manner, we ask that people with last names beginning with A-M take the early shuttles on Monday, and last names beginning with N-Z take the early shuttles on Thursday.

BUS SCHEDULE (*Buses will leave either on time, or before schedule if they are full.*)

MONDAY:

DoubleTree/Hyatt Shuttle runs 12:00 noon to 6:00 pm. (last shuttle leaves DoubleTree at 5:45 pm.)

Hyatt/Henry Ford Shuttle departs Hyatt at 6:40 pm, 6:45 pm, or 6:50 pm for last names beginning A-M. Departs 7:05 pm, 7:10 pm or 7:15 pm for last names beginning N-Z.

Henry Ford/Hyatt Shuttle departs 10:45 pm, 10:50 pm, 11:10 pm, and 11:15 pm.

Henry Ford/DoubleTree Shuttle departs 10:55 pm and 11:25 pm.

Henry Ford/Hyatt/DoubleTree Shuttle departs 11:45 pm and 12:15 am (last bus.)

TUESDAY:

DoubleTree/Hyatt Shuttle runs 8:30 am – 10:00 am, and 3:00 pm – 5:00 pm. (Last shuttle departs DoubleTree at 9:45 am, and 4:45 p.m.)

Hyatt/Fairlane Mall/Henry Ford Estate/DoubleTree Shuttle runs from 11:00 am – 2:00 pm. (last bus leaves the Hyatt at 1:30 pm, returning to the Hyatt at 2:00 pm.)

All buses depart promptly from the Hyatt at 6:20 p.m. for Seligman Hall.

WEDNESDAY:

DoubleTree/Hyatt Shuttle runs 8:30 am – 10:00 am, and 3:00 pm – 4:45 pm. (Last shuttle departs DoubleTree at 9:45 am and 4:30 pm.)

Hyatt/Fairlane Mall/Henry Ford Estate/DoubleTree Shuttle runs from 11:00 am – 2:00 pm. (Last bus leaves the Hyatt at 1:30, returning to the Hyatt at 2:00 pm.)

Hyatt/DoubleTree Shuttle runs 9:00 pm – 11:30 pm. (Last shuttle departs Hyatt at 11:15 pm.)

THURSDAY:

DoubleTree/Hyatt Shuttle runs 8:00 am – 9:00 am. (Last shuttle departs DoubleTree at 9:45 am.)

Hyatt/Sacred Heart Shuttle departs 2:50 pm, 2:55 pm (last names beginning with N-Z.) 3:15 pm, 3:20 pm and 3:30 pm (last names beginning with A-M)

DoubleTree/Hyatt/Sacred Heart Shuttle departs 3:00 p.m.

Sacred Heart/Hyatt Shuttle departs 6:30 pm, 6:50 pm, 6:55 pm, 7:30 pm and 7:35 pm.

Sacred Heart/DoubleTree Shuttle departs 6:30 pm.

Sacred Heart/Lovett Hall Shuttle departs 7:10 pm, 7:15 pm.

Lovett Hall/Hyatt/DoubleTree Shuttle departs 9:45 pm, 10:10 pm and 10:35 pm.

SALVI HARPS. EXQUISITELY INDIVIDUAL.

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Patricia Masri-Fletcher

*Principal Harp, Detroit Symphony Orchestra
Professor of Harp, Madonna University*



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Yolanda Kondonassis



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