



AMERICAN
HARP SOCIETY
2009

8TH SUMMER INSTITUTE
18TH NATIONAL COMPETITION

A Revival of the Early Masters

JUNE 28 - JULY 2

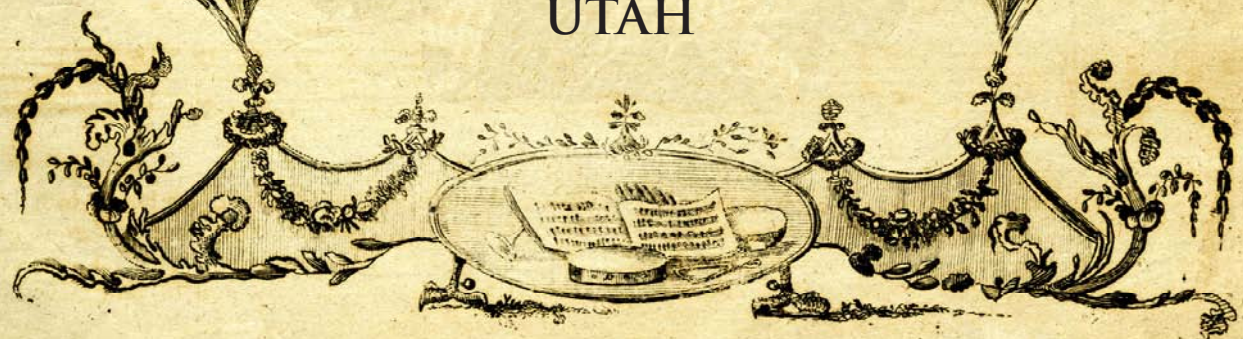
WESTMINSTER
COLLEGE

BRIGHAM YOUNG
UNIVERSITY

Salt Lake City

Provo

UTAH





AMERICAN HARP SOCIETY 2009

8TH SUMMER INSTITUTE
18TH NATIONAL COMPETITION

A Revival of the Early Masters

EXPANDING THE HARP'S REPERTOIRE

Lucy Scandrett
AHS President

Jan Bishop
Conference Coordinator

ShruDeLi Ownbey, David Day, Anamae Anderson
Institute Coordinators

JUNE 28 - JULY 2

WESTMINSTER
COLLEGE

Salt Lake City

1250 East 1700 South
Salt Lake City, Utah 84105

BRIGHAM YOUNG
UNIVERSITY

Provo

Harold B. Lee Library
Provo, Utah 84602



ACKNOWLEDGMENTS

We acknowledge the following individuals and organizations for the generous donation of their time, effort, and resources.

Lyon & Healy Harps

The welcome reception, competition harps, Lyon & Healy Awards, and technician Jason Azem

Salvi Harps

Competition harps

Local AHS Chapter

Refreshments for the Board of Directors, Executive Committee, competitors, and AHS Competition judges; flowers

Lyon & Healy West

Institute logo design, competition support, time

Westminster College

Jeff Brown

Brigham Young University

Website, all printed materials and graphics, recording events, ice cream bar and special events day, International Harp Archives expertise, program designer Lindsay Weaver

Vanderbilt Music Company

Sponsoring Sarah Bullen's participation

Anderson Insurance

Two \$1,000 scholarships

Cherie Campbell

Food coordinator

Julie Keyes

Volunteer coordinator

Toni MacKay

Registration desk coordinator

Local AHS chapter members

Loaning their harps for the competition and Institute

The page is framed by a highly decorative, symmetrical border. At the top center is a circular emblem containing a leafy branch. On either side of this emblem are figures: on the left, two men in classical attire, one pointing; on the right, a woman seated with a child, and another figure. The border is filled with intricate scrollwork, floral motifs, and grapevines. The title 'TABLE OF CONTENTS' is centered within the upper part of the frame.

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WELCOME LETTER FROM THE PRESIDENT



As President of the American Harp Society, it is my pleasure to welcome you to the AHS 8th Summer Institute and 18th National Competitions at Westminster College, Salt Lake City, Utah. Congratulations to Institute Chairs ShruDeLi Ownbey and David Day and Registration Chair Anamae Anderson for their fantastic work, dedication and service to the AHS. They and their committees are amazing in their accomplishments for the AHS and the harp. Congratulations also to Competition Chair JoAnn Turosky and her assistant Alison Bjorkedal for their continued excellent work for our National Competitions. We are indebted to them and all involved for the honor and prestige of our competitions. Thank you to all for a fabulous AHS national event!

Lucy Scandrett
AHS President



COMMITTEE MEMBERS



AHS BOARD OF DIRECTORS

Front row: *Melissa Tardiff Dvorak, Bridget Kibbey, Kathleen Lyon-Pingree, Lillian Lau, Elisabeth Remy Johnson, Madeleine Brandli, Suzanne Moulton-Gertig*
Middle row: *Jaymee Haefner, Elaine Litster, Cheryl Cunningham, Karen Lindquist, Lucy Scandrett, Delaine Fedson, Kitty Eliason* **Back row:** *Randall Pratt, Robbin Gordon-Cartier, Samuel Milligan, William Lovelace, Jessica Siegel, Jeanne Norton, Jennifer Liebnitz, Mary Jane D'Aroville, Molly Hahn, Christa Grix, Emily Mitchell, Patrice Fisher, Kathleen Moon*



AHS EXECUTIVE COMMITTEE

Front row: *Secretary Jaymee Haefner, Lillian Lau, President Lucy Scandrett, Elaine Litster* **Back row:** *Chairman of the Board Karen Lindquist, Emily Mitchell, 1st Vice President Cheryl Cunningham, Treasurer Kitty Eliason, 2nd Vice President Robbin Gordon-Cartier*



THE AMERICAN HARP SOCIETY

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First Vice-President

Cheryl Dungan Cunningham

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Robbin Gordon-Cartier

Secretary

Jaymee Haefner

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Kitty Eliason

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Karen Lindquist

Bookkeeper

Jan Bishop

Executive Secretary

Kathleen Moon

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Editor and Circulation Manager

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Advertising Manager

Stacey Johnston

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Samuel Milligan

Emily Mitchell

Jeanne Norton

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Lucy Clark Scandrett

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Robbin Gordon-Cartier

Karen Lindquist

Past Presidents

Lucile Lawrence, 1962-66

Lucien Thomson, 1966-68

Catherine Gotthoffer, 1968-70

Suzanne Balderston, 1970-72

Catherine Gotthoffer, 1972-76

Ann Stockston, 1976-80

Pearl Chertok, 1980-81

Patricia Wooster, 1981-86

Sally Maxwell, 1986-88

John B. Escosa, Sr., 1988-91

Molly E. Hahn, 1991-94

Sally Maxwell, 1994-98

Lucy Clark Scandrett, 1998-2002

William Lovelace, 2002-2006



THE AMERICAN HARP SOCIETY

Regional Directors

Midatlantic

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Midcentral

Lillian Lau

Midwestern

Suzanne Moulton-Gertig

New England

Felice Pomeranz

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Northcentral

Kitty Eliason

Northwestern

Susi Hussong

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Elisabeth Remy Johnson

Southern

Patrice Fisher

Southwestern

Jaymee Haefner

Western

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Mildred Dilling

Eileen Malone

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Alberto Salvi

Edward Vito

Bernard Zighera

Honorary Life Members

Pierre Boulez

Bernard Grandjany

Leonard Slatkin



WELCOME

to the American Harp Society's
8th Summer Institute and 18th National Competition

Five separate agendas vie for your attention:

- ***Marathon hours of official meetings*** await the American Harp Society's Board of Directors and Executive Committee members.
- ***Sneak a peek into the first Lyon & Healy Awards***, a pre-conference event providing three \$2,000.00 scholarships – no strings attached.
- ***Participate in the American Harp Society Institute's master classes***, lectures, concerts and receptions.
- ***Travel to Brigham Young University*** to explore the International Harp Archives' breakout day featuring international and national artists lecturing and performing.
- ***Slip quietly into the prestigious 18th National Competition*** – the crown jewel of the American Harp Society.

Enjoy your options!

- ***Competitions***
- ***Concerts***
- ***Receptions***
- ***Master classes***
- ***Instructive classes***
- ***Archives***
- ***History***
- ***Revival of hidden treasures***

And you thought you were on vacation! Welcome to Utah!

ShruDeLi Ownbey, David Day, Anamae Anderson
Creative Collaborators



David Day: BYU International Harp Archives

ShruDeLi Ownbey: AHS Institute Events

Anamae Anderson: Registration



18TH NATIONAL COMPETITION

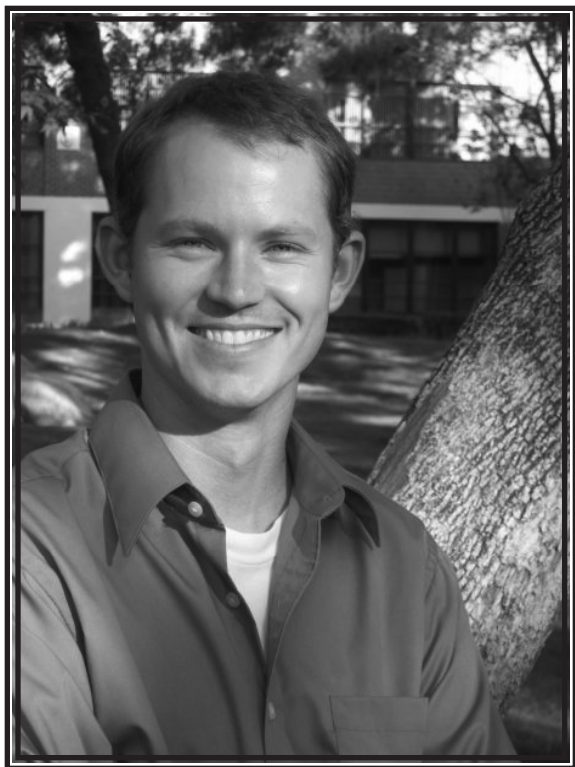


As we embark on the 18th National Competition, it is interesting to look back on a little history of one of the longest running activities of the AHS. The first national competition was held in New York City in 1964. Judges included Alice Chalifoux, Pierre Jamet and Dorothy Remsen. Two years later, Los Angeles hosted the second, and until 1999 they were held every three years. When the national conferences evolved to every other year, the competition was moved to the alternating year and the Summer Institute was born as an activity to support the competition participants. By 1993, the numbers participating in the different levels of the competition had grown so that it became necessary to add a taped preliminary screening stage. This process is still being used today.

Congratulations to all finalists and to all who submitted tapes as well.

JoAnn Turovsky and Alison Bjorkedal
Competition Committee

ROBERT LITTON



Composer of *Prelude* in the Intermediate I Division required repertoire, dedicated to Ann Stockton.

Robert Litton (b. 1978) received his undergrad and master's degrees in composition and percussion performance from CSU Hayward (now East Bay) before graduating 1st in his class from the prestigious scoring for motion pictures and television program at the University of Southern California. He has performed with the San Francisco Symphony Youth Orchestra, the Marin Symphony, the Berkley Symphony, Composers Inc., multiple musical theatre productions, and was a marimba soloist with the Kensington and Fremont Symphony Orchestras. His compositions have been performed by members of the San Francisco Symphony, SF Opera, San Francisco Contemporary Music Players, the Los Angeles Philharmonic, LA Opera, LA Chamber Orchestra, as well as the New York Philharmonic, and in 2001 he was honored with a featured performance in New York's Carnegie Hall. An emerging film composer, Litton has scored many award winning films for up and coming directors including "Love in the Summertime" by Paul Wie, "Gerald's Last Day" by Justin and Shel Rasch, and "Negotiations" by Ethan Cushing which was selected as part of the 2008 Cannes Film Festival.

COMPETITION SCHEDULE AT A GLANCE

SATURDAY

JUNE 27

6:00 PM to 6:30 PM Drawing for Sunday Performance Order // Intermediate II (*Atrium*)

SUNDAY

JUNE 28

9:00 AM to 12:00 PM Intermediate II (*Vieve Gore Concert Hall*)

Drawing for Monday Performance Order // Intermediate I (*Atrium*)

5:30 PM to 6:00 PM

Drawing for Monday Performance Order // Young Professional (*Atrium*)

6:00 PM to 6:30 PM

MONDAY

JUNE 29

9:00 AM to 12:00 PM Intermediate I (*Vieve Gore Concert Hall*)

PM

Young Professional (*Vieve Gore Concert Hall*)

2:00 PM to 5:00 PM

TUESDAY

JUNE 30

Drawing for Wednesday Performance Order // Junior (*Atrium*)

6:30 PM to 7:00 PM

Drawing for Wednesday Performance Order // Advanced (*Atrium*)

7:00 PM to 7:30 PM

WEDNESDAY

JULY 1

Junior (*Vieve Gore Concert Hall*)

9:00 AM to 12:00 PM Advanced (*Vieve Gore Concert Hall*)

PM

2:00 PM to 5:00 PM

THURSDAY

JULY 2

AHS National Competition Winners Recital (*Vieve Gore Concert Hall*)

REQUIRED REPERTOIRE

AGE CUT OFF IS JUNE 1, 2009 FOR ALL DIVISIONS

JUNIOR DIVISION

(MAXIMUM AGE 12 YEARS)

Solfeggietto (any edition)	C.P.E. Bach
The Minstrel's Adieu to his Native Land	J. Thomas
Liquid Shadows	Y. Kondonassis

INTERMEDIATE I DIVISION

(MAXIMUM AGE 15 YEARS)

Siciliana	O. Respighi/trans. Grandjany
Six Noels, op. 32	M. Tournier
Prelude	Robert Litton

INTERMEDIATE II DIVISION

(MAXIMUM AGE 18 YEARS)

Sonata in c minor	G. Pescetti/transcribed
Fantaisie on a Theme of Haydn	M. Grandjany
Whirlwind	C. Salzedo

ADVANCED DIVISION

(MAXIMUM AGE 21 YEARS)

Sonata	D. Scarlatti
<i>Andante: K. 380 in E Major OR K. 426 in g minor, Urtext</i>	
<i>Allegro: K. 198 in e minor OR K. 531 in E Major, Urtext</i>	

Sonata	P. Hindemith
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Variations on a Theme in Ancient Style (Full Version)*	C. Salzedo
--	------------

OR

Scintillation	C. Salzedo
---------------	------------

(*In consideration of "Salzedo's Later Thoughts on His Variations" by Marjorie Call, *The American Harp Journal*, 1981.)

YOUNG PROFESSIONAL DIVISION

(MAXIMUM AGE 30 YEARS)

Sonata I, op. 16 bis, Comme Scene Pathetique	J. B. Krumpholtz/trans. Esposti
Piece Symphonique en trio episodes	H. Renrié

Free Choice
Contemporary Piece
(Composed after 1975, duration between 5 and 7 minutes)



SCHEDULE

June 25 - June 27 2009

THURSDAY

JUNE 25

- | | |
|---------------------------|--|
| 12:00 PM | Registration (<i>Dumke Lounge</i>) |
| 4:00 PM | Harp Selection (<i>Black Box</i>) |
| 5:00 PM | Drawing for Performance Order (<i>Vieve Gore Concert Hall</i>) |
| 6:00 PM to 8:00 PM | Practice Rooms in use |

FRIDAY

JUNE 26

- | | |
|-----------------------------|--|
| 10:00 AM to 12:00 PM | Lyon & Healy Awards (<i>Vieve Gore Concert Hall</i>) |
| 2:00 PM to 4:00 PM | Lyon & Healy Awards (<i>Vieve Gore Concert Hall</i>) |

SATURDAY

JUNE 27

- | | |
|-----------------------------|--|
| 10:00 AM to 12:00 PM | Lyon & Healy Awards (<i>Vieve Gore Concert Hall</i>) |
| 2:00 PM to 4:00 PM | Lyon & Healy Awards (<i>Vieve Gore Concert Hall</i>) |
| 5:30 PM | Lyon & Healy results posted, instructions and concert selections for Sunday, June 28 Recital |

Lyon & Healy Awards
are open to
pre-conference guests

REQUIRED REPERTOIRE

Classical Suite for Harp Alone Lynn Palmer
I. Prelude
III. Sarabande
IV. Courante
VII. Gigue

Variations on a Theme in an Ancient C. Salzedo
Style (Full Version)

*Lyon & Healy Awards preceding the
American Harp Society's 2009
8th Summer Institute and 18th National Competition*



Founded in 1864 in Chicago, Lyon & Healy Harps built its first pedal harp in 1889 and has become recognized around the world in concert halls, music schools and private homes as the professional choice. Lyon & Healy Harps continues to strike the balance of harpmaking between old-world craftsmanship and the use of the latest technology. The unparalleled Lyon & Healy sound is marked by its resonance, its clarity, its carrying ability and most importantly, its consistency.

For more information, please visit <http://www.lyonhealy.com>.

SCHEDULE AT A GLANCE



SCHEDULE AT A GLANCE

SATURDAY, JUNE 27

ADMINISTRATION

2:00 PM-5:00 PM

6:00 PM-9:00 PM

AHS Executive Meetings
(Howa)

COMPETITION

Drawing for Sun.
Performance Order –
Intermediate II Division
(Atrium)

SUNDAY, JUNE 28

ADMINISTRATION

8:00 AM-12:00 PM

AHS Board of Directors
(Howa)

1:00 PM-4:00 PM

AHS Board of Directors
(Howa)

COMPETITION

9:00 AM-12:00 PM

Intermediate II Division
(Vieve Gore)

5:30 PM-6:00 PM

Drawing for Mon.
Performance Order –
Intermediate I Division
(Atrium)

6:00 PM-6:30 PM

Drawing for Mon.
Performance Order –
Young Professional Division
(Atrium)

INSTITUTE

8:00 AM-5:00 PM

Registration (Atrium)

4:00 PM-4:45 PM

Lyon & Healy Awards
Winners Concert
(Courage Theater)

4:45 PM-5:30 PM

Welcome and AHS General
Membership Meeting
(Courage Theater)

5:30 PM

Opening Reception
(Atrium)

7:00 PM

Concert Artist
Opening Recital: Sadie Turner
(Courage Theater)

MONDAY, JUNE 29

ADMINISTRATION

9:00 AM-10:00 AM

AHS Presidential Advisory
Committee Meeting
(Howa)

10:00 AM-11:00 AM

Group Coordinators Meeting
(Howa)

11:00 AM-12:00 PM

Regional Directors Meeting
(Student Cafeteria)

1:00 PM-2:30 PM

AHS Strategic Planning
(Howa)

3:00 PM-4:30 PM

Foundation Board of Directors
(Howa)

6:00 PM-9:00 PM

Board of Directors
(Howa)

COMPETITION

9:00 AM-12:00 PM

Intermediate I Division
(Vieve Gore)

2:00 PM-5:00 PM

Young Professional Division
(Vieve Gore)

INSTITUTE

8:00 AM-2:00 PM

Registration (Atrium)

10:00 AM-12:00 PM

- MARGUERITE LYNN
WILLIAMS: Rhythmic Accu-
racy/Sight Reading/Rehearsing
for HarpScores Performance
Ensembles: New Arrangements
for All Harpists
(Courage Theater)

- SARAH BULLEN: Master
Class
(Room 202)

2:00 PM-4:00 PM

- SARAH BULLEN: Principal
Harp, Vol. 2
(Courage Theater)

- ALEX BIGNEY (WITH KIRK-
MOUNT): Celtic Harp
(Atrium)

4:00 PM-5:30 PM

- DAVID DAY & VISITING
ARTISTS: Panel Presentation: A
Preview of the Following BYU
Archives Day
(Atrium)

TUESDAY, JUNE 30

INSTITUTE

7:15 AM

Buses leave SLC for Provo
LECTURES, RECITALS, TRAIN-
ING, & EXHIBITS

9:30 AM-10:30 AM

- ANN YEUNG: What Makes
Elias Parish Alvares Outstanding
amongst Harpists-Composers
(HBLL Auditorium)

- JESSICA SUCHY-PILALIS:
The Life and Works of Madame
Delaval
(HFAC Madsen)

SCHEDULE AT A GLANCE

- ANNA PASETTI: Philippe-Jacques Meyer: *Empfindsamkeit* and *style pathétique* (HBLL Seminar Room)

10:45 AM–11:45 AM

- FLORALEDA SACCHI: A Woman at the Harp: Portrait of Sophia Corri Dussek (HBLL Auditorium)

- EMILY LAURANCE & THOMAS GREGG (HARP & TENOR): The French Romance in France and Abroad: Items from the AHS Archives in the BYU Library (HFAC Madsen)

- IHA STAFF: Hands-on Exhibit of Manuscripts & Rare Editions (HBLL Reading Room)

12:00 PM–1:00 PM

- DOMINIQUE PIANA: The 19th-Century Harpists as Composers: from *bel canto* to Complex Harmonic Moods (Lecture-Demonstration with Musical Examples) (HBLL Auditorium)

- FLORENCE SITRUK: Hommage to Mendelssohn and Parish Alvars: A Decisive Friendship (HFAC Madsen)

- IHA STAFF: Hands-on Exhibit of Manuscripts & Rare Editions (HBLL Reading Room)

1:00 PM–2:00 PM

Lunch

LECTURES, RECITALS, TRAINING, & EXHIBITS

2:00 PM–3:00 PM

- JAYMEE HAEFNER: Virtuoso, Composer, & Teacher: Henriette Renié's Compositions & Transcriptions for Harp (HBLL Auditorium)

- CATHERINE MICHEL: A Recital Featuring Works of Bochsá, Naderman, and Dussek (HFAC Madsen)

- LINDSAY WEAVER: Research Seminar: How to Access Resources in the International Harp Archives (HBLL Seminar Room)

3:00 PM–4:30 PM

Ice Cream Reception (Hinckley Alumni Center)

4:30 PM

Buses Leave Provo for SLC

COMPETITION

6:30 PM–7:00 PM

Drawing for Wed. Performance Order—Junior Division (Atrium)

7:00 PM–7:30 PM

Drawing for Wed. Performance Order—Advanced Division (Atrium)

WEDNESDAY, JULY 1

ADMINISTRATION

7:00 PM–9:00 PM

AHS Final Executive Meeting (Howa)

COMPETITION

9:00 AM–12:00 PM

Junior Division (Vieve Gore)

2:00 PM–5:00 PM

Advanced Division (Vieve Gore)

INSTITUTE

8:30 AM–5:00 PM

Registration (Atrium)

10:00 AM–12:00 PM

- JAYMEE HAEFNER: Virtuoso, Composer, & Teacher: Henriette Renié's Compositions & Transcriptions for Harp (Room 205)

- SARAH BULLEN: Master Class

(Courage Theater)

2:00 PM–4:00 PM

- MARGUERITE LYNN WILLIAMS: Final Dress Rehearsal/Preparing the Finishing Touches: Ensemble Rehearsal (Courage Theater)

- FLORALEDA SACCHI: Master Class

(Room 202)

6:00 PM–7:00 PM

Concert:

Marguerite Lynn Williams & Julie Spring/2009 AHS Institute Harp Ensemble (Courage Theater)

THURSDAY, JULY 2

INSTITUTE

8:30 AM–12:00 PM

Registration (Atrium)

10:00 AM–12:00 PM

- CATHERINE MICHEL: Master Class (Courage Theater)

- FLORENCE SITRUK: Master Class (Rehearsal Room)

- DAVID DAY: Scores and Editions: From Autograph Manuscript to Scholarly Edition (Room 202)

- MURRAY BOREN: Ornamentation, Articulation, Hidden Treasures and New Notation (Room 126)

12:00 PM–1:45 PM

Farewell Reception (Atrium)

COMPETITION

2:00 PM

AHS National Competition Winners Recital (Vieve Gore)

SUNDAY

JUNE 28



AHS ADMINISTRATION

8:00 AM to 12:00 PM

AHS Board of Directors (*Howa – Shaw Student Center*)

1:00 PM to 4:00 PM

AHS Board of Directors (*Howa – Shaw Student Center*)

AHS COMPETITION

9:00 AM to 12:00 PM

Intermediate II Division (*Vieve Gore Concert Hall*)

5:30 PM to 6:00 PM

Drawing for Monday, June 29 Performance Order / Intermediate I Division (*Atrium*)

6:00 PM to 6:30 PM

Drawing for Monday, June 29 Performance Order / Young Professional Division (*Atrium*)

AHS INSTITUTE

8:00 AM to 5:00 PM
AHS Institute Registration
(Atrium)

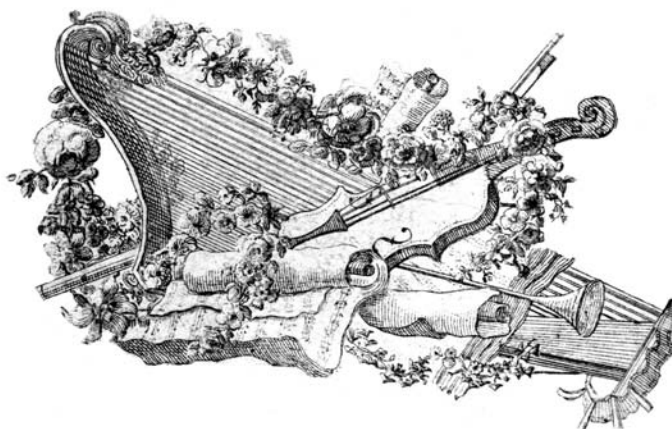
4:00 PM to 4:45 PM
Lyon & Healy Awards Winners Concert
(Courage Theater)

4:45 PM to 5:30 PM
Welcome and AHS General Membership Meeting
(Courage Theater)

5:30 PM
Opening Reception sponsored by Lyon & Healy Harps
Light buffet dinner served to all registered attendees
(Atrium)

7:00 PM
Concert Artist Opening Recital - Sadie Turner
(Courage Theater)

See page 41 for program



MONDAY

JUNE 29



AHS ADMINISTRATION

9:00 AM to 10:00 AM

AHS Presidential Advisory Committee Meeting (*Howa – Shaw Student Center*)

10:00 AM to 11:00 AM

Group Coordinators Meeting (*Howa – Shaw Student Center*)

11:00 AM to 12:00 PM

Regional Directors Meeting (*Student Cafeteria*)

1:00 PM to 2:30 PM

AHS Strategic Planning (*Howa – Shaw Student Center*)

3:00 PM to 4:30 PM

Foundation Board of Directors (*Howa – Shaw Student Center*)

6:00 PM to 9:00 PM

AHS Board of Directors (*Howa – Shaw Student Center*)

AHS COMPETITION

9:00 AM to 12:00 PM

Intermediate I Division (*Vieve Gore Concert Hall*)

2:00 PM to 5:00 PM

Young Professional Division (*Vieve Gore Concert Hall*)

AHS INSTITUTE

8:00 AM to 2:00 PM
Registration (*Atrium*)

10:00 AM to 12:00 PM

- **Marguerite Lynn Williams** – Rhythmic Accuracy/ Sight Reading / Rehearsing for Harp-Scores Performance *Ensembles: New Arrangements for All Harpists* (*Courage Theater*)

Ensemble performance, an essential element of every harpist's training, teaches and improves rhythmic drive, tone production, musicianship, ensemble timing and the building of rapport with other musicians. These skills are paramount for any musician wishing to perform chamber music or in large ensembles such as orchestras or wind ensembles. *HarpScores* grew out of these principals and provides valuable repertoire for the harp ensemble. This workshop will demonstrate how an ensemble can function and be a valuable learning experience.

- **Sarah Bullen** – *Master Class* (*Room 202*)

2:00 PM to 4:00 PM

- **Sarah Bullen** – *Principal Harp, Volume 2* (*Courage Theatre*)

The purpose of the Principal Harp books is to share Ms Bullen's approach to the orchestral harp repertoire. Learning the repertoire is a challenge that confronts every harpist, but there are many "tricks of the trade" that are seldom mentioned or understood. Ms Bullen, Principal Harp of the Chicago Philharmonic, will discuss, demonstrate and work with students who have prepared excerpts from the newly published volume 2.

- **Alex Bigney (with Kirkmount)** – *Celtic Harp* (*Atrium*)

See page 42 for program.

4:00 PM to 5:30 PM

- **David Day and Visiting Artists** – *Panel Presentation: A Preview of the Following BYU Archives Day* (*Atrium*)

This panel presentation is an open discussion of ways to promote the revival of 18th- and 19th-century repertory. It briefly highlights current efforts at the International Harp Archives to digitize such scores and make them available to harpists worldwide via the Internet. Participants in the BYU Archives Day activities will also provide an overview of their topics and recitals.

TUESDAY

JUNE 30

International Harp Archives Brigham Young University

HISTORY OF THE ARCHIVES



The International Harp Archives began as a significant collection of harp music and archival materials donated by Samuel and Rosalie Pratt. The collection grew and the International Harp Archives were formally established at Brigham Young University in 1994. This collection includes the archives of the World Harp Congress, the American Harp Society and personal collections from many individual harpists. The archive consists of items ranging from scores, manuscripts and recordings to photographs, correspondence, programs and other documents.

The International Harp Archives now pursues five major objectives:

- To build a near-comprehensive library of scores and recordings that feature the harp,
- To preserve documents related to the careers of important harpists and harp makers,
- To maintain archives of organizations that promote the harp and its music,
- To promote and make accessible new music composed for the harp, and
- To make all of these materials accessible to interested performers and researchers throughout the world.

Thanks to the persistent efforts and contributions of many individuals and organizations, the Archives are now perhaps the largest collection of harp materials in the world. The International Harp Archives serve as a support center for research dealing with aspects of the harp, its music and harpists.

LIST OF MAJOR DONORS

Susan Allen	Ruth Negri
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Cincinnati Conservatory of Music	Roslyn Rensch-Erbes
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Charlotte L. Mizener	Stefica Zuzek (Phia Berghout)
Jack Nebergall	

This list is far from complete. If you have donated to the archives and do not see your name here, please contact us so we can correct this deficit.

TUESDAY

JUNE 30

International Harp Archives

Brigham Young University



7:30 AM to 9:15 AM

*Buses leave Salt Lake City and travel to Provo
(Loading begins at 7:15 AM)*

LECTURES, RECITALS, TRAINING, AND EXHIBITS

9:30 AM to 10:30 AM

- **Ann Yeung** – *What Makes Elias Parish Alvars Outstanding amongst Harpists-Composers* (HBLA Auditorium)

An introduction to the colorful and fascinating history of the harp and influential harpists from the beginning of the nineteenth century to the twentieth century. The outstanding achievements and influence of Parish Alvars as a virtuoso, composer, and teacher amongst his predecessors, peers, and successors will be discussed. Like his infamous teacher, R.N.C. Bochsa, Parish Alvars embraced and championed the newly invented double-action (modern) pedal harp. Parish Alvars expanded the harp's musical vocabulary and visibility, and major harp schools developed throughout the world because of the efforts of his students.

- **Jessica Suchy-Pilalis** – *The Life and Works of Madame Delaval* (HFAC Madison Recital Hall)

I was nearly overwhelmed with distress, when I was kindly interrupted by Lady Selina, with, 'Did you ever hear Madame Delaval? She plays divinely!'

So recounts the principal character in the Victorian novel, *Angelina*, of her feeble attempts to provide parlor entertainment by playing her harp. This reference to Madame Delaval is indicative of her prominence in London's *beau monde* during the last decade of the eighteenth century. She made her concerto debut at the First Professional Concert at Hanover Square in 1791, and concertized throughout the decade. Haydn mentioned her in his diary. Biographical sources from that of Gerber in the early nineteenth century to the contemporary *Norton/Grove Dictionary of Women Composers* confirm that she had established a reputation as a virtuoso harpist and an accomplished pianist, and that she was a published composer of harp music, chamber music, songs and cantatas. However, these sources did not provide her first name, her maiden name, date of birth, or information about her life before or after the London decade. Even her nationality was somewhat uncertain, although usually posited as French. This lecture-presentation will shed light on the challenges and triumphs in her life before, during and after the London decade, and will discuss her compositional style and works.

- **Anna Pasetti – Philippe-Jacques Meyer : Empfindsamkeit and style pathétique** (*Music and Dance Seminar Room*)

In 1763, Philippe-Jacques Meyer published in Paris his *Essai sur la vraie manière de jouer de la harpe*, the first known pedal harp method, which contains precious information about performing practice and ornamentation. Eventually he published several volumes of harp compositions (sonatas, divertimentos, etc.), which shed light on the peculiar 17th-century harp music style, known by contemporaries as “*style pathétique*,” so close to the German “*empfindsamer Stil*.” Meyer’s work seems to have deeply influenced contemporary harpists and composers, also of the following generation, from Krumpholtz to Marcel de Marin.

10:45 AM to 11:45 AM

- **Floraleda Sacchi – A Woman at the Harp: Portrait of Sophia Corri Dussek** (*HBLA Auditorium*)

A composer, pianist, harpist and singer, Sophia was the talent of the Corri family. She appeared for the first time in public when she was four, and at fifteen she was singing in main concert halls accompanied by Haydn. At nineteen she had already composed the 6 Sonatas op. 2, which remain some of the most famous pieces for the harp even now; but in her later and lesser-known compositions she developed a completely different and personal style. Unconventional, passionate and original, she stands as one of the main woman composers in the harp history.

- **Emily Laurance and Thomas Gregg (Harp and Tenor) – The French Romance in France and Abroad : Items from the American Harp Society Archives in the BYU Library** (*HFAC Madison Recital Hall*)

In this session we will discuss the use of the single-action pedal harp for vocal accompaniment during the period 1770-1830, illustrating our talk with items found in the collection at BYU. We will discuss how certain genres of song popular during this era were intimately associated with the use and poetic idea of the harp, directly reflecting the instrument’s rise in popularity. Our presentation will focus mainly on French works, examining some of the many romances and ariettes featured in *Opéra-comique* productions of the late 18th century, as well as later romances clearly influenced by literary romanticism. We will also perform and discuss French song published in England and the United States at the turn of the 19th century, reflecting the wider spread of French musical taste and the musical activities of Francophone America. This lecture-recital will feature an 1829 single-action harp built by John Egan of Dublin, restored in 2000 by G. Howard Bryan. *See page 43 for program.*

- **IHA Staff – Hands-on Exhibit of Manuscripts and Rare Editions** (*Music and Dance Library Reading Room*)

A display of rare harp scores, manuscripts, and other documents selected from the International Harp Archives. A selection of materials will be available for hands-on examination in a monitored environment.

12:00 PM to 1:00 PM

- **Dominique Piana** – *The 19th-Century Harpists as Composers: from bel canto to Complex Harmonic Moods, a Lecture-Demonstration with Musical Examples* (HBLL Auditorium)

Between Napoleon's Empire to World War I, harpists developed the romantic voice of the double-action pedal harp – Krumpholtz had already surpassed the potential of the single-action harp. Bochsá contributed heightened sense of drama; Vicomte de Marin, mastery of chromaticism; Dizi, lovely sense for melody. Parish Alvars blazed a trail of virtuoso bravura. Godefroid and Oberthür codified the finger patterns producing fairy-like magic while Has-selmans and Tedeschi followed with sophistication. John Thomas, harking back to bards of old, adapted and transcribed the masterworks of the past. Grimm's German school gravitated toward serious character pieces conveyed through harmonic complexity, represented by Zabel, Poenitz, Posse, Snoer and others. Finally, harpists imitated orchestral textures and phrasing (Trnecek, Holy) or attempted to turn the harp into a whole orchestra (Renié, Grandjany).

- **Florence Sitruk** – *Hommage to Mendelssohn and Parish Alvars : A Decisive Friendship* (HFAC Madison Recital Hall)

See page 44 for program.

- **IHA Staff** – *Hands-on Exhibit of Manuscripts and Rare Editions* (Music and Dance Library Reading Room)

A display of rare harp scores, manuscripts, and other documents selected from the International Harp Archives. A selection of materials will be available for hands-on examination in a monitored environment.

1:00 PM to 2:00 PM

Lunch

LECTURES, RECITALS, TRAINING, AND EXHIBITS

2:00 PM to 3:00 PM

- **Jaymee Haefner** – *Virtuoso, Composer, and Teacher : Henriette Renié's Compositions and Transcriptions for Harp* (HBLL Auditorium)

"Do you love the harp?" The French harpist Henriette Renié (1875-1956) asked this question of each student, and it remained her life ideal. Although the amount of literature about Renié's life and work is disproportionate to the deep imprint she made upon the harp's history and repertoire, her passion continues with her teaching practices which her dedicated students passed to the current generation. My research began at Indiana University with Susann McDonald, one of Renié's students. While preparing *The Legend of Henriette Renié* for publication (originally written in French by Odette de Montesquiou), I began to uncover the depth of Renié's devotion toward the deepest passions in her life: family, faith, music, and especially

her cherished students. This presentation explores the sources of Renié’s compositions and shares photographs and sound recordings of Renié’s own performances. The circumstances surrounding several of her well-known compositions, such as her *Concerto in C Minor* and *Légende*, will be discussed alongside lesser-known works such as her *Deux promenades matinales* and her *Scherzo-Fantaisie* for harp and violin. Renié’s celebrated performances, particularly those including her programmatic compositions, furthered her acclaim as a virtuosic performer and composer. In the wake of her success, several new harp masterpieces by respected composers such as Pierné and Ravel appeared. This presentation celebrates the successes of a petite harpist who left a sizable imprint in the establishment of the harp as a solo instrument.

• **Catherine Michel** – *A Recital Featuring Works of Bochsa, Naderman, and Dussek* (HFAC Madison Recital Hall)

See page 45 for program.

• **Lindsay Weaver** – *Research Seminar: How to Access Resources in the International Harp Archives* (Music and Dance Library Seminar Room)

The International Harp Archives serve as a priceless repository of history and repertoire for any harpist, particularly researchers. This presentation highlights the principal collections of interest in the Archives and then, more importantly, demonstrates how to access this content from your home computer for the purposes of research, pedagogy, or sheer curiosity. Aside from various finding aids on the International Harp Archives website, this presentation also premieres a growing online collection of early eighteenth- and nineteenth-century harp music featuring the works of Bochsa, Parish-Alvars, Naderman, and Dussek among others.

3:00 PM to 4:30 PM

Ice Cream Reception at the Hinckley Alumni Center

5:00 PM to 6:00 PM

Buses Leave Provo and Return to Salt Lake City

(Loading begins at 4:30 PM)

AHS COMPETITION

6:30 PM to 7:00 PM

Drawing for Wednesday, July 1 Performance Order / Junior Division (*Atrium*)

7:00 PM to 7:30 PM

Drawing for Wednesday, July 1 Performance Order / Advanced Division (*Atrium*)

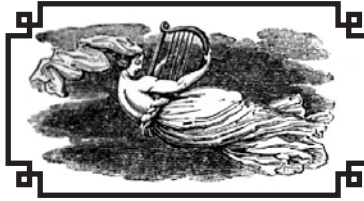
AHS ADMINISTRATION

7:00 PM to 9:00 PM

AHS Final Executive Meeting (*Howa - Shaw Student Center*)

WEDNESDAY

JULY 1



AHS COMPETITION

9:00 AM to 12:00 PM

Junior Division (*Vieve Gore Concert Hall*)

2:00 PM to 5:00 PM

Advanced Division (*Vieve Gore Concert Hall*)

AHS INSTITUTE

8:30 AM to 5:00 PM

Registration (*Atrium*)

10:00 AM to 12:00 PM

• **Jaymee Haefner – Virtuoso, Composer, and Teacher : Henriette Renié’s Compositions and Transcriptions for Harp** (*Room 205*)

“Do you love the harp?” The French harpist Henriette Renié (1875-1956) asked this question of each student, and it remained her life ideal. Although the amount of literature about Renié’s life and work is disproportionate to the deep imprint she made upon the harp’s history and repertoire, her passion continues with her teaching practices which her dedicated students passed to the current generation. My research began at Indiana University with Susann McDonald, one of Renié’s students. While preparing *The Legend of Henriette Renié* for publication (originally written in French by Odette de Montesquiou), I began to uncover the depth of Renié’s devotion toward the deepest passions in her life: family, faith, music, and especially her cherished students. This presentation explores the sources of Renié’s compositions and shares photographs and sound recordings of Renié’s own performances. The circumstances surrounding several of her well-known compositions, such as her *Concerto in C Minor* and *Légende*, will be discussed alongside lesser-known works such as her *Deux promenades matinales* and her *Scherzo-Fantaisie* for harp and violin. Renié’s celebrated performances, particularly those including her programmatic compositions, furthered her acclaim as a virtuosic performer and composer. In the wake of her success, several new harp masterpieces by respected composers such as Pierné and Ravel appeared. This presentation celebrates the successes of a petite harpist who left a sizable imprint in the establishment of the harp as a solo instrument.

- Sarah Bullen – *Master Class* (Courage Theatre)

2:00 PM to 4:00 PM

- Marguerite Lynn Williams – *Final Dress Rehearsal/Preparing the Finishing Touches : Ensemble Rehearsal* (Courage Theatre)

- Floraleda Sacchi – *Master Class* (Room 202)

6:00 PM to 7:00 PM

Concert

Featured Guest Artists:

Marguerite Lynn Williams and Julie Spring / 2009 AHS Institute Harp Ensemble
featuring William's arrangements of classical works
(Courage Theater)

See page 46 for program



THURSDAY

JULY 2



AHS INSTITUTE

8:30 AM to 12:00 PM

Registration (*Atrium*)

10:00 AM to 12:00 PM

- **Catherine Michel** – *Master Class (Courage Theater)*
- **Florence Sitruk** – *Master Class (Rehearsal Room)*
- **David Day** – *Scores and Editions: From Autograph Manuscript to Scholarly Edition (Room 202)*

Musical scores are produced and preserved in several formats and used in various ways for different purposes. For example, a Bach three-part invention might be purchased in a common performance edition by a young piano student for daily practice. The same three-part invention might be transcribed for performance by a flute trio. A musicologist might travel to Germany to examine the original manuscript in Bach's own hand or compare the original manuscript with a later source in the hand of a copyist. A graduate student whose budget would not permit traveling to Europe might prepare a preliminary study using a published facsimile of Bach's original manuscript. A concert pianist without time to carefully examine manuscripts could consult a scholarly edition in the complete works of Bach for commentary on the variant sources and performance practices. The lecture aims to help harpists better understand how to access these different categories of scores and evaluate which is most appropriate for performance and research.

- **Murray Boren** – *Ornamentation, Articulation, Hidden Treasures and New Notation (Room 126)*

This presentation contains three mini-demonstrations. First: ornamentation is a way to intensify music. We will formulate a quick guide to style period preferences, that is, which decorations to use and when to use them. Then we will practice using them. Second: composers are continually looking for better ways to visually represent on paper the sounds they hear in their heads. We will examine two commonly used "new" notations, "spatial" and "box," and learn how to read and actualize the sounds they represent. Lastly, the "Hidden Treasures" portion of this presentation consists of learning to enjoy music we have not yet heard, including a list of 20 obscure pieces and suggestions on how to find many more on our own. Assisted by Melanie Hunt, harp.

THURSDAY

JULY 2

12:00 PM to 1:45 PM
Farewell Reception
(*Atrium*)

AHS COMPETITION

2:00 PM

AHS National Competition Winners Recital
(*Vieve Gore Concert Hall*)

Program to be determined
at the conclusion of the AHS Conference when the results are posted



ARTISTS & SCHOLARS



Alex Bigney

HARPIST
KIRKMONT

Alexander has been playing the harp for over fifteen years and performing professionally for almost as long. Although his foundations are in classical technique, his true affinity lies with the Celtic music of his heritage. As a teen, he was fortunate to be mentored and influenced by musicians such as Barbara Magone, Alasdair Fraser and Deborah Henson-Conant. He is working on an album which will be released later this year. It will include some of the pieces to be played at the AHS performance. In addition to his solo work, Alexander and his two brothers perform as the Celtic group, Kirkmount. The trio have four CDs to their credit and have been featured performers at events across the country. They are working on a new recording to be released later this year.



Murray Boren

COMPOSER
SALT LAKE CITY

Dr. Boren is a prolific composer whose portfolio includes nine operas, dozens of songs and choral works, nearly one hundred chamber compositions, and thirty-six large-scale works for band or orchestra. He also writes for the theatre, having provided music for recent productions of *Nathan the Wise*, *Wind in the Willows*, *Antigone* and *Macbeth*. In 2008, he retired after 18 years of teaching at Brigham Young University and joined Lyon & Healy West as "House Composer." Dr. Boren has served as judge for AHS competitions, the Anne Adams Award, and at the 2008 USA International Competition. His most recent harp composition, *Movements from the Liturgical Dance* [35, 36, 37] was commissioned and recorded by the Aurora Duo for their CD, *Melodie*, to be released by MRS Music in October 2009.

Sarah Bullen—student of Marcel Grandjany, Mildred Dilling, and Susan McDonald—began her orchestra career in 1981 as principal harp of the Utah Symphony. From 1987 to 1997, she held the same position with the New York Philharmonic, during which time she also served as harp department chairperson at the Manhattan School of Music. As a critically acclaimed soloist with more than fifty concerto appearances, Sarah has also served as chamber musician, lecturer, and judge at numerous AHS conferences, the World Harp Congress, and the USA International Harp Competition. Currently, Sarah holds the positions of principal harp of the Chicago Symphony Orchestra and professor of harp at the Chicago College of Performing Arts at Roosevelt University. She authored the best-selling book, *Principal Harp, A Guidebook for the Orchestral Harpist*, with *Principal Harp Book II* soon to be published by Vanderbilt Music Company. Her solo and chamber music recordings include *The Essential Harp* and Lyon & Healy Hall's *Inaugural Concert*. She received both a bachelor's and master's of music degree from The Juilliard School.



Sarah Bullen

CHICAGO SYMPHONY
ORCHESTRA

David Day has served as Curator of the Pratt Harp Collection and International Harp Archives since 1987. Additional responsibilities at Brigham Young University's Harold B. Lee Library include Curator of Music Special Collections and Music and Dance Librarian. In addition to developing the International Harp Archives, his research interests include music bibliography, ballet music, 19th-century music manuscripts, and he has conducted extensive research in Brussels, Paris, London and Bordeaux. Dr. Day also currently serves as Chair of the Bibliography Commission of the International Association of Music Libraries. Past positions in the same organization include Founder and Chair of the Subject Commission for Archives and Chair of the Working Group on the International Registration of Music Archives. He holds a Ph.D. in Musicology from New York University, an M.S. in Library and Information Sciences from the University of North Carolina at Chapel Hill, and an M.A. in Musicology and a B.A. in Music Theory from Brigham Young University.



David Day

INTERNATIONAL HARP
ARCHIVES

ARTISTS
&
SCHOLARS



Jaymee Haefner

UNIVERSITY OF NORTH
TEXAS COLLEGE OF MUSIC

Jaymee Haefner joined the University of North Texas faculty in 2006 after serving on the faculty at Indiana University Southeast and the Arts Institute (New Albany). She was recently appointed as Secretary and Southwestern Regional Director for the American Harp Society, and Chairman of the 2011 AHS Summer Institute and National Competition. Over the course of her career, Dr. Haefner has received numerous awards, including the Lauréate prize at the Madame Duloval International Harp Competition in Moscow. She has recorded with the Bloomington Pops Orchestra, acclaimed baritone Daniel Narducci, and Paraguayan harpist Alfredo Rolando Ortiz, and has performed in Mexico, Russia, and at the World Harp Congress in Prague. She is an authority on the French harpist and pedagogue Henriette Renié, having recently published the translation of a biography entitled *The Legend of Henriette Renié*. She presented a lecture on Renié at the 2008 World Harp Congress. Jaymee holds B.M. and M.M. degrees from the University of Arizona, and a D.M. degree from Indiana University under Susann McDonald.



Emily Laurance
AND
Thomas Gregg

SAN FRANCISCO
CONSERVATORY OF MUSIC

Emily Laurance holds bachelor's degrees in English and Harp from Oberlin College, a M.M. in Harp from the New England Conservatory and a Ph.D. in Musicology from the University of North Carolina at Chapel Hill. Her dissertation studies Gustave Charpentier's opera *Louise* (1900) and its relationship to realist aesthetics in the operatic tradition. In addition to French opera and aesthetics, Dr. Laurance's research interests include 19th-century American music, the French romance of the late 18th and early 19th centuries, and historical performance. As a harpist, she co-founded the duo DoubleAction (with tenor Thomas Gregg), an ensemble specializing in harp-accompanied song, particularly repertoire from 1770-1840, which they perform using an 1829 single-action pedal harp. Before coming to the Conservatory, she taught at UNC-Chapel Hill and Duke University.

Catherine Michel, world-renowned artist and harpist representative of the French School, was born in Amiens, France, where she began studying harp and piano. At fifteen, she won First Prize in Pierre Jamet's class at the Paris Conservatory and won a Gold Medal and two Grand Prizes in prestigious International Harp Competitions in France, Israel, and United States. In 1971, she joined the *Orchestre National de Radio France*. She was appointed solo harpist with the *Orchestre National de l'Opéra de Paris* in 1978, and teacher at the Hochschule für Musik in Hamburg and in Detmold (Germany). Michel was also "Prince Consort teacher" at the Royal College of Music in London for many years. Catherine Michel dedicates her life-work to extending the harp's repertoire by transcribing many pieces for the instrument. Her discography represents all the most prestigious harp concertos with orchestra and all the Romantic and Classical solo and chamber music repertoire. Currently, she and Michel Legrand explore new types of concerto with orchestra/big band accompaniment based on his prestigious film music.



*Catherine
Michel*

ZURICH UNIVERSITY

Anna Pasetti—student of Guiliana Albisetti, Fabrice Pierre, Susanna Mildonian, and Catherine Michel—graduated from the conservatory in 1988. For several years, she also attended Mara Galassi's historical harps classes at the celebrated Urbino International Ancient Music Festival. A chamber music aficionado, Anna has won over a dozen international and Italian music competitions. She has collaborated and performed the compositions of young composers such as L. Gregoretti, H. R. Dominguez, M. Baldissera, U. Bellotti, and R. Solci. She regularly gives lectures, lessons, and classes in foremost Italian music institutes. In 1996, Anna became director of the *Magadis* series with Ut Orpheus, which now presents over 200 urtext editions of original harp music. She authored *Non arguta sonant tenui psalteria chorda* (2004), a history of the harp from pre-Classical Antiquity to the early Middle Ages, followed by the monograph *L'Arpa* (2008), addressing harp history from the Middle Ages to the 20th Century. Anna holds a musicology degree from Pavia University, Italy.



Anna Pasetti

PRESIDENT OF THE ITALIAN
HARP SOCIETY

ASSOCIAZIONE ITALIANA
DELL'ARPA



*Dominique
Piana*

HARPIANA
PUBLICATIONS

Dominique Piana grew up bicultural (French and German) in Belgium, where she studied harp at the Brussels Conservatory of Music. After moving to southern California to study with Susann McDonald, she earned an M.A. in harp performance at Claremont Graduate University. From 1986, she taught at the University of Redlands and at La Sierra University in Riverside. She has been faculty at Holy Names University in Oakland since 2001. Dominique maintains a private studio and has offered lectures and master classes, nationally and in Europe. As a performer, she has premiered works written specifically for her (Alexandra Pierce's *Caryatids*, Alfredo Rolando Ortiz's *Venezolana*, and Helena Michelson's "softly through the night...memories of music..."). Specializing in historical recitals, she presented *The Romantic Spirit* (a program of 19th-century music and poetry) on national and international concert tours. She has released three albums, writes frequently on harp literature, and – through her company, Harpiana Publications – she has edited and published over 70 music titles, ranging from Baroque to modern music. The *International Who's Who in Music* has listed her since 1990.



Florelda Sacchi

COMO, ITALY

Born in Como, Florelda Sacchi studied harp with Lisetta Rossi, Alice Giles, Judy Loman and Alice Chalifoux, and has won 16 prizes in Italian and international competitions. Described as an artist of exceptional talent and interested in a solo career, she always strives for original projects and personal music-making. She performed all over the world: Carnegie Hall-Weill Recital Hall (New York), United Nations Palace (New York), Gessler Hall (Vancouver), CBC - Glenn Gould Studio (Toronto), Klang-Bogen (Vienna), Amici del Teatro alla Scala (Milan), Teatro Valle (Rome), Matsuo Hall (Tokyo), Salle Varèse (Lyon), Gasteig (Munich), Concerts de la Croix Rouge (Geneva), Prefectural Hall Alti (Kyoto), Teatro Municipal de Lima (Peru), Emirate Palace (Abu Dhabi), etc.. In 1999, Odilia Publishing published her first book, devoted to Parish Alvars, when she was 21. She later edited dozens of editions for Amadeus Arte and continues researching and writing on harp repertory. Miss Sacchi has also recorded 12 CDs and signed an exclusive contract with Decca in 2009. Since 2006, she is the artistic director of the LakeComo Festival.

ARTISTS
&
SCHOLARS

Florence Sitruk pioneers work to the harp as a soloist, a teacher, and festival director. Born in 1974, she studied at the Paris Conservatory and acquired the Artist Diploma from Indiana University with Susann McDonald and legendary pianist György Sebök. In addition, she holds degrees in musicology and philosophy from Freiburg University, and studied historical performance practice with harpsichordist Robert Hill. Since her debut at the age of 15 with the Camerata Academica Salzburg under Sandor Végh, she concertizes regularly as a soloist with various international orchestras. 20th and 21st century music supports her repertoire; but at the same time she heads a revival of Elias Parish Alvars (1808-1849). Florence Sitruk is professor of harp at the Haute Ecole de Musique of Geneva, a position also held at the Lithuanian Music Academy. Her students constituted a third of the international young top players at the 2008 World Harp Congress in Amsterdam.



Florence Sitruk

HAUTE ECOLE DE
MUSIQUE OF GENEVA

After a four-year national and international search, Julie Spring won the coveted position of Principal Harp of the Toronto Symphony Orchestra, starting in the 2008/2009 season. Julie was previously Principal Harp with the Civic Orchestra of Chicago, and has performed as Principal Harp with the Chicago Symphony Orchestra as well as many orchestras throughout Illinois. She has also performed in many chamber music appearances in Rochester and Chicago. Julie Spring maintains a studio of private students. A native of Lombard, Illinois, Julie Spring counts Sarah Bullen (Principal Harp, Chicago Symphony Orchestra) and Kathleen Bride (Professor of Harp, Eastman School of Music) as her mentors. She received her Bachelor of Music degree from Eastman and her Masters Degree from the Chicago College of Performing Arts. New to Toronto, Julie enjoys biking, reading, baking, and her cats, Maeci and Bettie. She and her husband are fans of the Food Network and CSI: Las Vegas.



Julie Spring

TORONTO SYMPHONY
ORCHESTRA

ARTISTS
&
SCHOLARS



*Jessica
Suchy-Pilalis*

CRANE
SCHOOL OF MUSIC
SUNY-POTSDAM

Born and raised in Milwaukee, Jessica Suchy-Pilalis holds degrees in performance and music theory from the University of Wisconsin-Milwaukee, Eastman School of Music, and Indiana University. Currently a Professor of Music at the Crane School of Music, State University of New York at Potsdam, she serves as Chair of the Music Theory, History and Composition Department, directs the Crane Harp Ensemble, and is a master teacher for the National String Project. Dr. Suchy-Pilalis' professional life embodies the philosophy that performance and historical/theoretical research mutually enrich each other, shown through her two primary areas of specialization: harp and Byzantine chant. The Indiana Arts Commission/National Endowment for the Arts named her a Master Fellow and she toured Greece as a soloist under the auspices of the U.S. Department of State. She is Principal Harpist of The Orchestra of Northern New York and features on their CD, *Invitation to the Dance*. In 2005, she presented a paper on Arnold Bax's chamber music at the International Harp Congress in Dublin. She updated Bax's biographical entry for *New Grove Dictionary of Music Online* with an extensive article to appear in the next two issues of *American Harp Journal*.



Sadie Turner

RICE UNIVERSITY

Sadie Turner, 1st Prize Winner of the American Harp Society's 2007 National Competition, made her solo debut at age 18 with the Houston Symphony Orchestra. Since then, she has also performed with the New World Symphony, Shreveport Symphony, Symphony of Southeast Texas, and the Rice University Symphony and Chamber Orchestras. Ms. Turner completed her Bachelor of Music Degree in Harp Performance at Rice University, where she currently pursues her Master of Music. She has worked with some of the world's finest musicians, such as sopranos Dawn Upshaw and Renée Fleming, harpist Ann Hobson Pilot, conductors James Levine, Bernard Haitink, Andre Previn, and Sir Andrew Davis. She is a longtime student of Paula Page, Principal Harp of the Houston Symphony, and also studied with Susan Dederich-Pejovich and Alice Chalifoux. At present, she is the current American Harp Society Concert Artist.

ARTISTS
&
SCHOLARS

Lindsay Weaver is a pianist with a passion for visual and language arts, foreign language, and nineteenth-century French opera. She has worked as a student research assistant in BYU's Music Special Collections and the International Harp Archives since 2006. In July 2008, she presented a paper on a music and dance reference bibliography database at the International Association of Music Libraries conference in Naples, Italy, and later spent two weeks in Paris rummaging through the Bibliothèque Nationale de France for her Honors Thesis. Lindsay currently pursues a BA in Music from Brigham Young University with plans to acquire a Master's in Library Science shortly thereafter. She will spend the majority of this conference dressed in black, manning the cameras for various events, and contriving a way to return to Paris.



Lindsay Weaver
PROGRAM DESIGNER
INTERNATIONAL HARP
ARCHIVES

Marguerite Lynn Williams is a passionate pedagogue and avid arranger of harp music, including two volumes of ensemble music published by Lyon & Healy. She has performed internationally as a soloist, chamber musician, and orchestra member and awarded prizes in numerous competitions including the American Harp Society National Competition, the National Endowment of the Arts Artist Recognition Talent Search, and is a two-time winner of the Anne Adams Award. Ms. Williams has been featured as soloist with the International Chamber Artists, New World Symphony, Handel Society, Colorado Music Festival Orchestra, Roosevelt University Chamber Orchestra; and is under high demand for her performances of contemporary music. In the past, she has collaborated with Yo-Yo Ma, Renée Fleming, Maxim Vengerov, Kanye West and appeared as royal entertainment for H.I.H. Princess Thi-Nga of Vietnam. She is currently substitute Principal Harp for the Chicago Symphony Orchestra (2008-2009 season), as well as Principal Harp of the Colorado Music Festival. Marguerite Lynn Williams received a Bachelor of Music degree and Performer's Certificate from the Eastman School of Music, studying with Kathleen Bride, and a Master's Degree in Orchestral Studies from Roosevelt University, studying with Sarah Bullen.



*Marguerite
Lynn Williams*
CHICAGO, ILLINOIS

ARTISTS & SCHOLARS



Ann Yeung

UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN

WWW.MUSIC.ILLINOIS.EDU

Known for her bold interpretations and her dedication as a teacher, Ann Yeung has performed and taught internationally. She was a jury member of international harp competitions in the United Kingdom, Serbia, and Japan in 2008. Winner of numerous international and national competitions, first prizes in the two highest divisions of the American Harp Society's National Competition launched her musical career. Dedicated to harp repertoire expansion, she premiered her transcription of J.S. Bach's *Goldberg Variations* at Carnegie Hall as a winner of Artists International and has given numerous world premiere performances, most recently of interactive multi-media works for harp. Her students include international and national prizewinners, a Fulbright Scholar, and the innovative and edgy ensemble, The HarpCore 4. Editor of the *World Harp Congress Review* since 2002, author of scholarly articles published in the *American Harp Journal*, the *United Kingdom Harp Association*, and the *Association Internationale des Harpistes et des Amis de la Harpe* in France and a contributing author to the American String Teachers Association's book, *A Harp in the Schools*, she is the harp professor and Chair of the String Division at the University of Illinois at Urbana-Champaign where she conducts an annual *Summer Harp Class at Illinois* in early June.





NOTES



RESTAURANTS NEAR WESTMINSTER COLLEGE

ON CAMPUS:

Cornerstone Café at Shaw Student Center

Wednesday, June 24
7:45 AM - 1:30 PM

Saturday, June 27
CLOSED

Tuesday, June 30
7:45 AM - 1:30 PM
5:00 PM - 6:30 PM

Thursday, June 25
7:45 AM - 1:30 PM

Sunday, June 28
10:00 AM - 2:00 PM
5:00 PM - 6:30 PM

Wednesday, July 1
7:45 AM - 2:00 PM
5:00 PM - 6:30 PM

Friday, June 26
7:45 AM - 1:30 PM

Monday, June 29
7:45 AM - 2:00 PM
5:00 PM - 6:30 PM

Thursday, July 2
7:45 AM - 2:00 PM
5:00 PM - 6:30 PM

WITHIN WALKING DISTANCE:

Finn's Café

801-467-4000
1624 South 1100 East

Wild Oats Market

801-359-7913
1131 East Wilmington Ave.

Carl's Jr.

801-464-6910
2100 South 1235 East

Soup Kitchen Restaurant

801-467-0908
2012 South 1100 East

Barnes & Noble (Coffee Shop)

801-467-1181
2236 South 1300 East

KFC

801-484-8821
2045 South 1300 East

WITHIN DRIVING DISTANCE (APPROX. 10 MINS):

Sugar House Barbeque Co.

801-463-4800
2207 South 700 East

Mazza Middle Eastern Cuisine

801-521-4572
900 South 912 East

Sampan Chinese Restaurant

801-203-4320
2100 South 675 East

Barbacoa Mexican Restaurant

801-524-0853
900 South 859 East

Café Trio

801-533-8746
680 South 900 East

WITHIN DRIVING DISTANCE (APPROX. 10 BLOCKS):

Pier 49 Pizza

801-487-9333
2227 Highland Drive

Taco Bell

801-467-9727
2212 South 1300 East

Einstein Bros. Bagels

801-466-8669
1520 South 1500 East

Red Lobster

801-483-1343
2294 South 1300 East

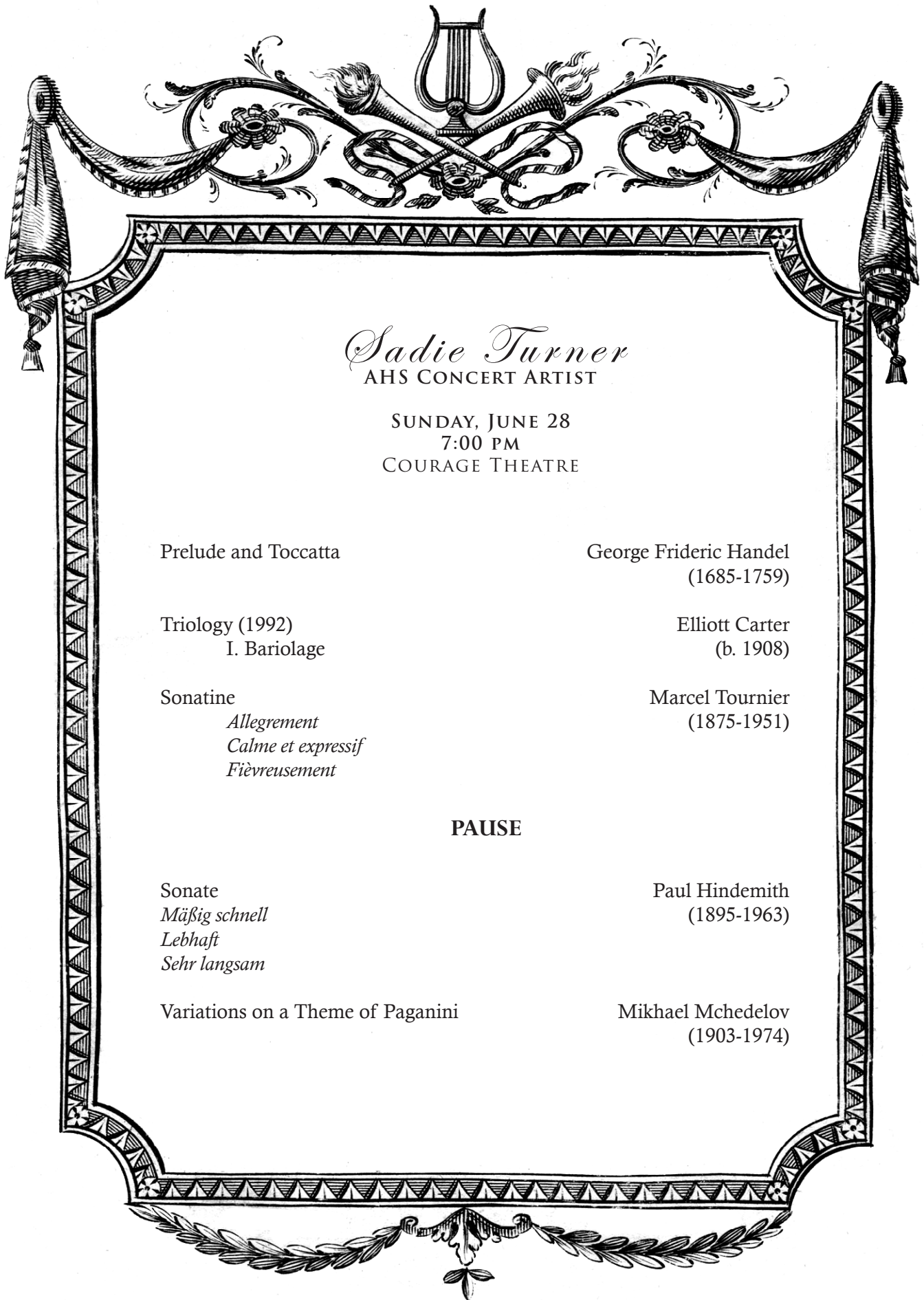
RESTAURANTS ON BYU CAMPUS:

Cougareat Food Court

(Wilkinson Center)

Tomassito's Cafe
Freschetta
Subway
Sugar'n'Spice
Teriyaki Stix
LT Salad & Soup
Scoreboard Grill
Jamba Juice





Sadie Turner
AHS CONCERT ARTIST

SUNDAY, JUNE 28
7:00 PM
COURAGE THEATRE

Prelude and Toccatta

George Frideric Handel
(1685-1759)

Triology (1992)
I. Bariolage

Elliott Carter
(b. 1908)

Sonatine
Allegrement
Calme et expressif
Fièvreusement

Marcel Tournier
(1875-1951)

PAUSE

Sonate
Mäßig schnell
Lebhaft
Sehr langsam

Paul Hindemith
(1895-1963)

Variations on a Theme of Paganini

Mikhael Mchedelov
(1903-1974)



Alexander Bigney

Kirkmont
CELTIC HARP

MONDAY, JUNE 29
2:00 PM TO 4:00 PM
ATRIUM

To be drawn from:

Late Summer Aire

Wandering/Fireweed/Andy Renwick's Ferret

Danny Boy ("Londonderry Aire")

Missy's Jig/Solstice Campfire/Dancin' in the Kitchen/Six-Pack Jig
(Alexander Bigney)

Winter in Moscow/Rocks in the Cove/Pigeon on My Shoulder/
Traditional Reels

The Mathematician/Noah's Animals/Rascal's Rant
(J.S. Skinner, Alexander Bigney)

Asleep in the Garden
(Alexander, Sam, Miriam)

Welcome to Inverness/Mrs Douglas of Edam/The Crossroads/Vera's
Goose

Harp set
(Turlough O'Carolan)

Gin Ye Kiss My Wife I'll Tell The Minister/Matt's Trip to Utah/
Sleepy Maggie/Dale Boman's Reel

Lament For a Friend
(Alexander Bigney)



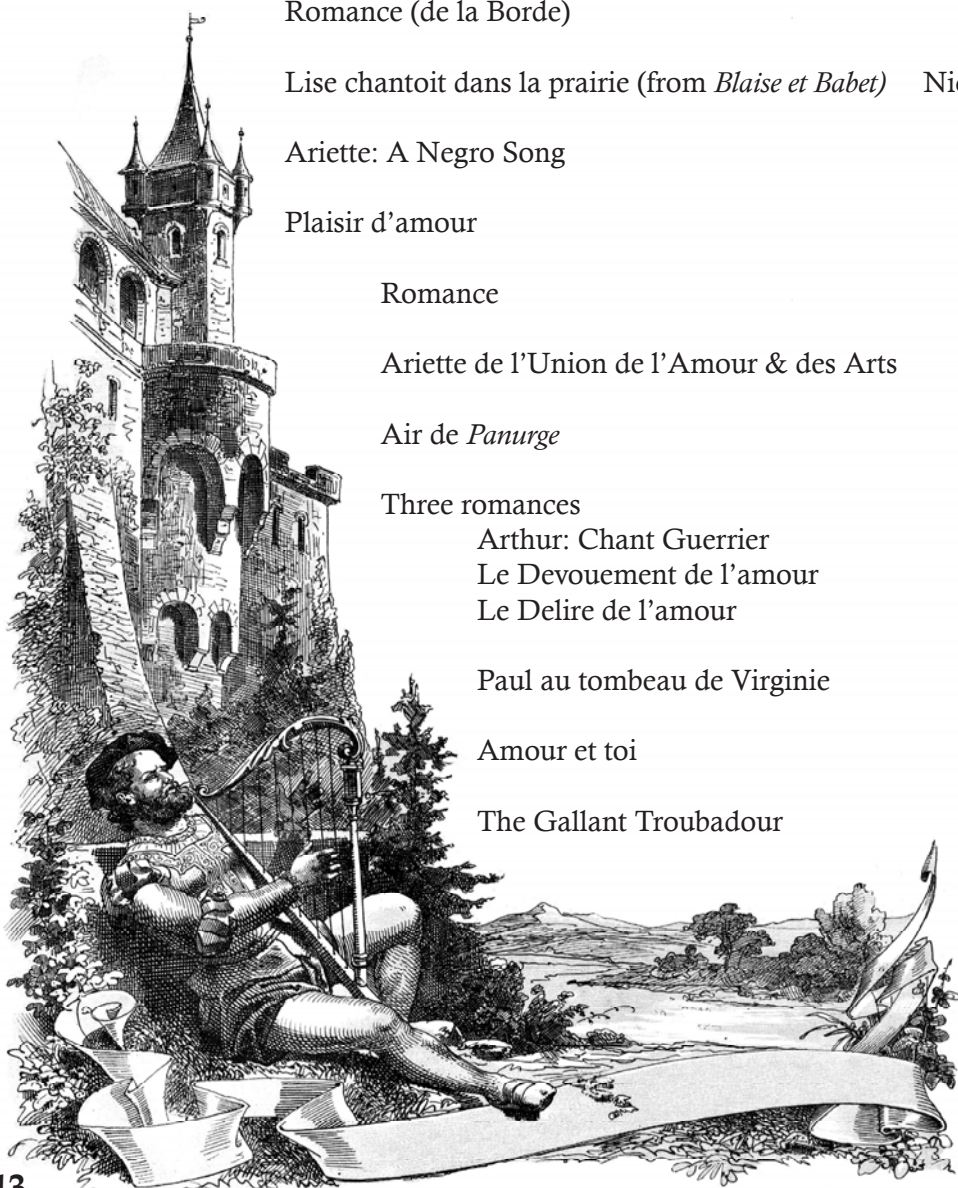
Emily Laurance, Harpist
Thomas Gregg, Tenor

THE FRENCH ROMANCE IN FRANCE AND ABROAD:
 ITEMS FOUND IN THE AMERICAN HARP SOCIETY ARCHIVES IN THE BYU LIBRARY

A LECTURE-RECITAL

TUESDAY, JUNE 30
 10:45 AM
 MADSEN RECITAL HALL (HFAC)

Romance (de la Borde)	J.-J. Rousseau (1712-1778)
Lise chantoit dans la prairie (from <i>Blaise et Babet</i>)	Nicholas Dezède (1740-1792)/Cousineau
Ariette: A Negro Song	arr. Edward Jones (1752-1824)
Plaisir d'amour	J.-P. Égide Martini (1741-1816)/Boilly
Romance	J.-G. Burckhoffer (fl. 1768)
Ariette de l'Union de l'Amour & des Arts	J.-G. Burckhoffer (fl. 1768)
Air de <i>Panurge</i>	A.-E.-M. Grétry (1741-1813)/Le Roy
Three romances	F.-J. Naderman (1781-1835)
Arthur: Chant Guerrier	
Le Devouement de l'amour	
Le Delire de l'amour	
Paul au tombeau de Virginie	J.-B. Renaud de Chateaudun (fl. 1795)
Amour et toi	Pierre Begrez (1787-1863)
The Gallant Troubadour	arr. Sauvan/Anonymous





Florence Sitruk
A LECTURE-RECITAL

HOMMAGE TO
MENDELSSOHN-BARTHOLDY AND PARISH ALVARS:
THE EARLY ROMANTIC LANGUAGE
Accompanied by Monte Belknap, violin

TUESDAY, JUNE 30
12:00 PM
MADSEN RECITAL HALL (HFAC)

Sonata in E Major, L. 23	Domenico Scarlatti 1685-1757
Fantasia in E flat Major, Wg. 38, 3	C.P.E. Bach 1714-1788
Improvisation No. 4	Wilhelm Posse 1852-1925
Romance: <i>Du bist die Ruh</i>	Elias Parish Alvars 1808-1849
Sérénade, op. 83	Elias Parish Alvars 1808-1849
Auf Flügeln des Gesangs <i>(transcribed for violin and harp)</i>	Félix Mendelssohn Bartholdy 1809-1847
Suleika	Elias Parish Alvars 1808-1849
<i>Heimweh</i> for voice and harp <i>(transcribed for violin and harp)</i>	Elias Parish Alvars 1808-1849
L'Espagnole: Romance variée pour violon et harpe	Czerny & Lafont (arr. Parish Alvars)



Catherine Michel
A RECITAL FEATURING WORKS OF
BOCHSA, NADERMAN, AND DUSSEK

TUESDAY, JUNE 30
2:00 PM
MADSEN RECITAL HALL (HFAC)

From "Seven Progressive Sonatas"
Sonata in B flat
Sonata in F major

F. J. Naderman
(1781-1835)
edited by Anna Pasetti

(harp solo)

Sonata in E flat
Sonata in B flat

Jan Ladislav Dussek
(1760-1812)

(harp, violin, cello)

Concerto da camera

N. C. Bochsa
(1789-1856)

(harp and string quartet)



2009 AHS INSTITUTE HARP ENSEMBLE

FEATURING ARRANGEMENTS BY

Marguerite Lynn Williams

Julie Spring, Guest Harpist

WEDNESDAY, JULY 1 2009

6:00 PM

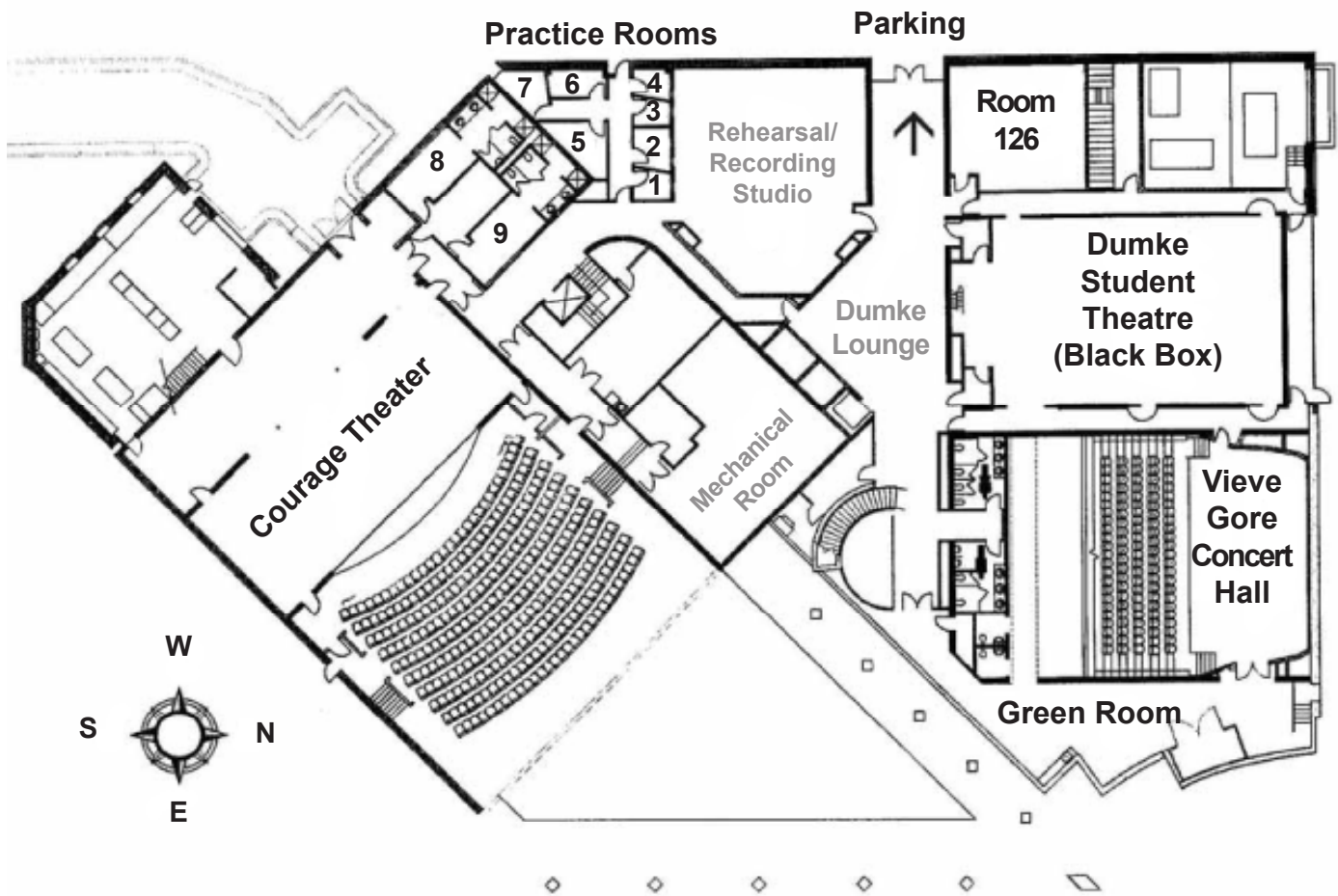
COURAGE THEATRE

- | | |
|---|---------------------------------|
| Cambria | John Thomas (1826-1913) |
| <i>Marguerite Lynn Williams & Julie Spring</i> | |
| Golliwogg's Cake Walk | Claude Debussy (1862-1918) |
| <i>arr. Barrington</i> | |
| Maple Leaf Rag | Scott Joplin (1868-1917) |
| <i>arr. M. L. Williams</i> | |
| <i>Melanie Hunt & Jessica Warren Wood</i> | |
| Grey Donkeys on the Road to El-Azib | Marcel Tournier (1879-1951) |
| <i>arr. M. L. Williams</i> | |
| <i>Nicole DaSilva, Melanie Hunt, Kate Langeland, Hailee Radman</i> | |
| Sonatine No. 1 | Dmitry Kabalevsky (1904-1987) |
| <i>arr. M. L. Williams</i> | |
| Parvis | Bernard Andrés |
| b. 1941 | |
| <i>Marguerite Lynn Williams & Julie Spring</i> | |
| Toccat and Fugue in D Minor, BWV 565 | J. S. Bach (1785-1750) |
| <i>arr. M. L. Williams</i> | |
| <i>Melanie Hunt & Jessica Warren Wood</i> | |
| Invention No. 8 | J. S. Bach (1785-1750) |
| <i>arr. M. L. Williams</i> | |
| <i>Hannah Cope, Bonnie Bennett, Marissa Garner, Kaitland Garner,</i>
<i>Molly Langr, Mary Katherine Smart, Caroline Richards</i> | |
| Variations on a Theme by Paganini | Serge Rachmaninoff ((1903-1974) |
| <i>Rhapsody on a Theme of Paganini</i> | Trans. Mikhail Mchedelov |
| <i>arr. M. L. Williams</i> | |
| <i>Anna Dansie, Rachel Dansie, Melanie Hunt, Debi Weixler,</i>
<i>Marguerite Lynn Williams, Julie Spring</i> | |

EMMA ECCLES JONES CONSERVATORY

Jewett Center for the Performing Arts

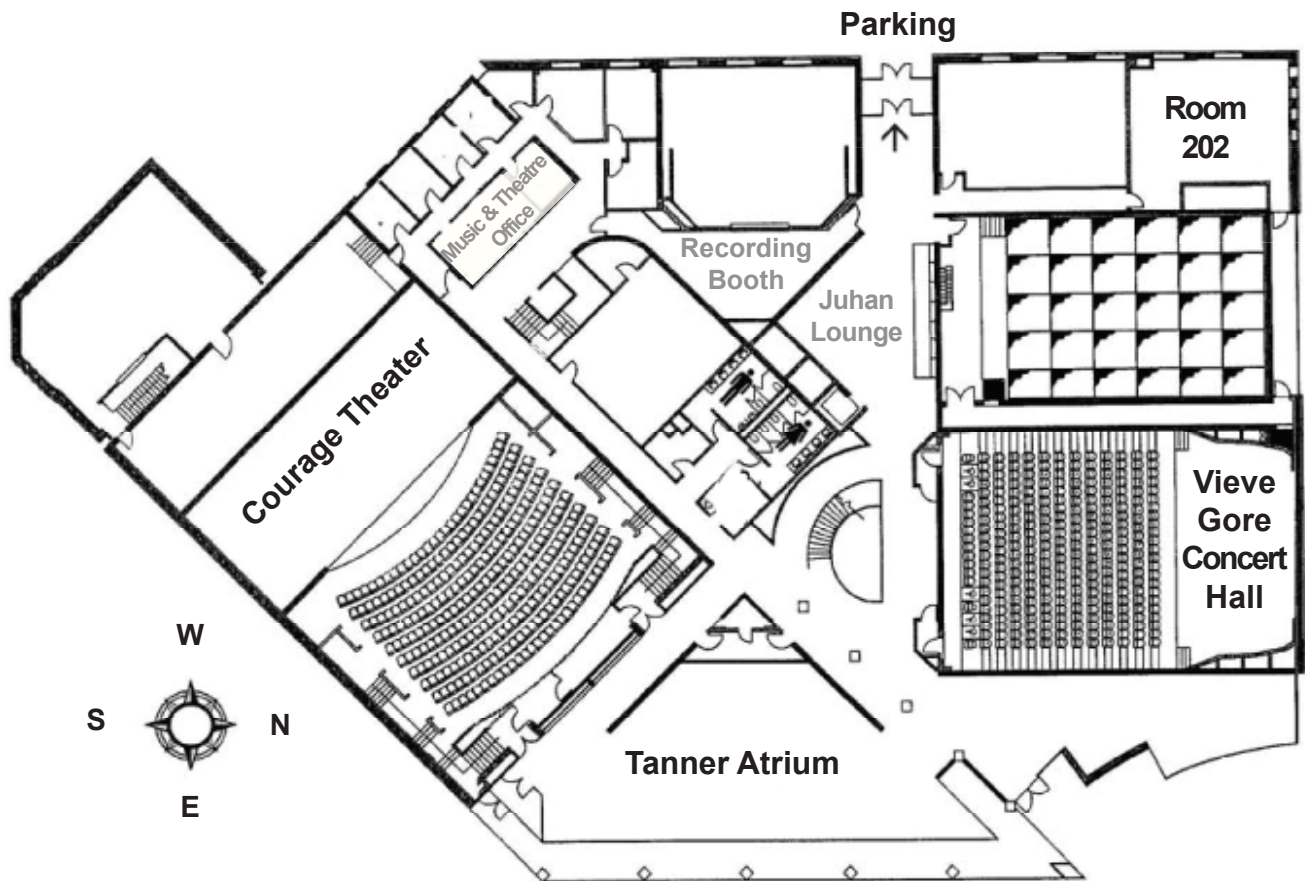
LOWER LEVEL



EMMA ECCLES JONES CONSERVATORY

Jewett Center for the Performing Arts

MAIN LEVEL



BRIGHAM YOUNG UNIVERSITY

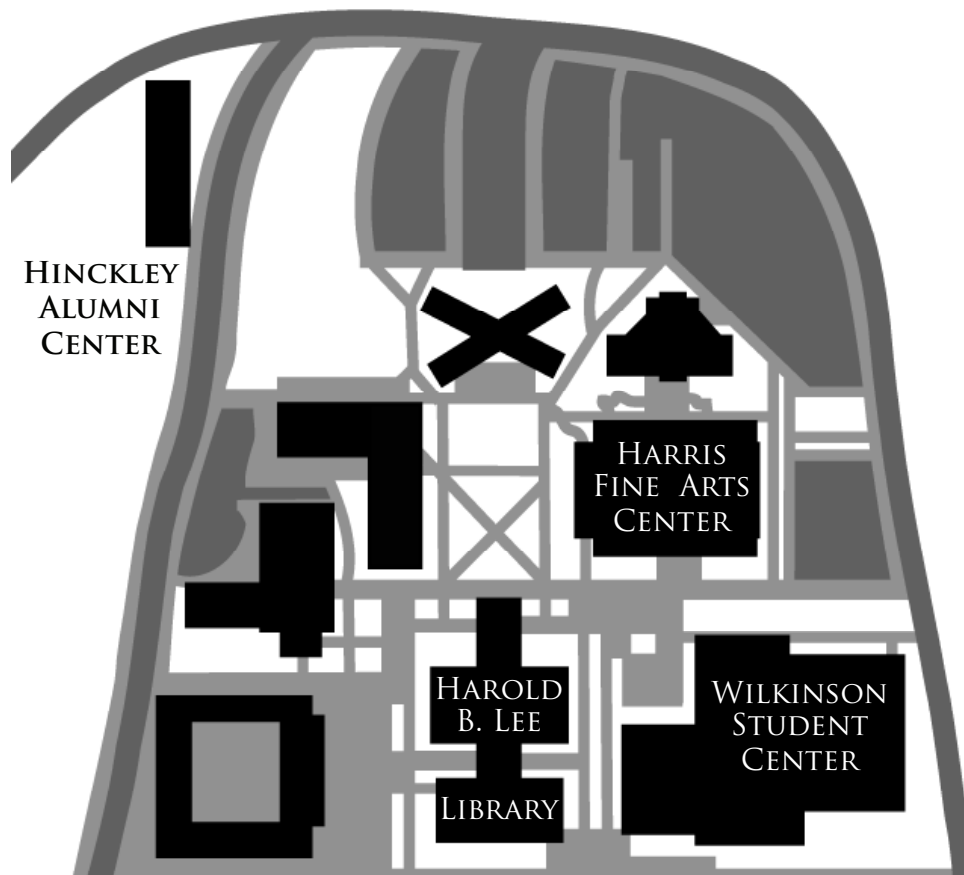
Campus Map



HINCKLEY ALUMNI BUILDING



WILKINSON STUDENT CENTER



BRIGHAM YOUNG UNIVERSITY

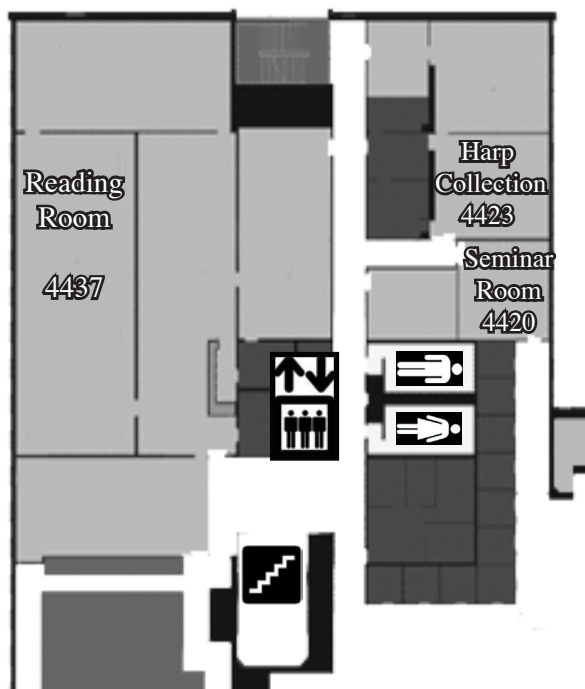
Campus Map



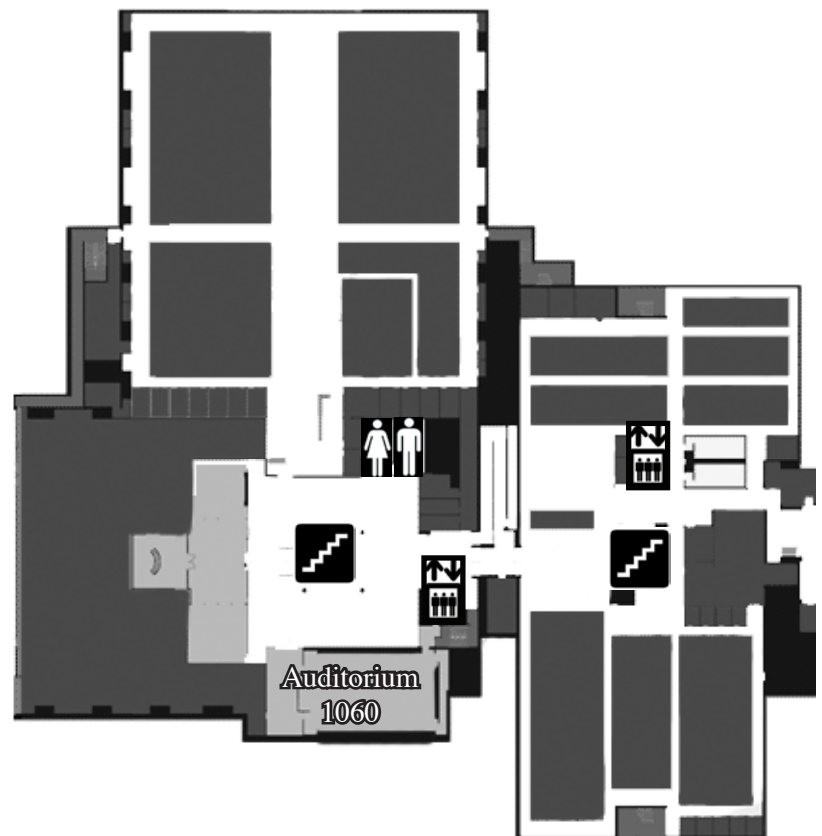
HAROLD B. LEE LIBRARY
International Harp Archives

LEVEL 4

MUSIC & DANCE LIBRARY



LEVEL 1



BRIGHAM YOUNG UNIVERSITY

Campus Map



HARRIS FINE ARTS CENTER (HFAC)

Directions to the Madsen Recital Hall:

1. Enter from the main level entry way (art gallery) facing Wilkinson Center
2. Take flight of stairs to next level up
3. Madsen on east side of building (towards the mountains)

The Madsen foyers have chairs, tables, and pianos.

NOTES

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