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THE OFFICIAL PUBLICATION OF THE  
WORLD HARP CONGRESS, INC.



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Founder: Phia Berghout, The Netherlands

The World Harp Congress was established in 1981 and incorporated in 1982. It originated from the Harpweeks in The Netherlands, organized by Phia Berghout and Maria Korchinska, that first met in 1960. The WHC is held every three years around the world and seeks to promote the exchange of ideas, stimulate contact, and encourage the composition of new music for the harp.



Phia Berghout

1983 Maastricht, The Netherlands	2002 Geneva, Switzerland
1985 Jerusalem, Israel	2005 Dublin, Ireland
1987 Vienna, Austria	2008 Amsterdam, The Netherlands
1990 Paris/Sèvres, France	2011 Vancouver, British Columbia, Canada
1993 Copenhagen, Denmark	2014 Sydney, Australia
1996 Tacoma/Seattle, Washington, USA	2017 Hong Kong, China
1999 Prague, The Czech Republic	2022 Cardiff, Wales, United Kingdom

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Founding Chair: Ann Stockton, USA

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See page 24 for details.

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# Become a member of the World Harp Congress

Be part of the worldwide harp community and support the only international organization that hosts a full week harp congress in a different country every three years.

## Membership benefits include :

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- Eligibility for discounted harp insurance through Anderson Harp Insurance Group
- Timely/Specific Information about upcoming Congresses
- Opportunities for professionals to perform or present at Congresses
- Opportunities for students to apply for Focus on Youth, masterclasses, mock orchestra audition, and workshops at Congresses
- Online membership directory
- Access to International Harp Archives, Audio and Video Lending Libraries, Radio Interviews and much more

Please visit the website to become a member:  
[www.worldharpcongress.com/membership](http://www.worldharpcongress.com/membership)

## Is it time to renew your membership?

Please visit the website to renew you membership:  
[www.worldharpcongress.com/membership](http://www.worldharpcongress.com/membership)

If you cannot renew your membership online, you will find a registration form for download on the website to send to the Membership Chair at [membership@worldharpcongress.com](mailto:membership@worldharpcongress.com).

If you wish to pay in Euros please contact Alexandre Bonnet at [harpalexbonnet@gmail.com](mailto:harpalexbonnet@gmail.com).



## Letter from the Chair

Dear Friends,

We are so sorry to announce a further postponement of the 14th Congress in Cardiff to the summer of 2022. It may seem early to make a decision like this but considering the uncertainty of how the world will look in the summer of 2021, we feel this is the right decision at the right time. Postponing now means much more certainty when it comes to orchestras, venues, and probably performers. We also hope those of you whose incomes are largely based on performing will be in a much better place by 2022 and will be better able to commit to attending the 14th Congress. Detailed information about this postponement is available at [www.whc.2020.wales](http://www.whc.2020.wales).

We are looking forward to offering a virtual event in the summer of 2021. This will be an exciting new venture for the World Harp Congress which we hope to continue in the future. Current details on this event, especially for Focus on Youth performers, are also available at the above website. Of course, there is much more information to come.

We are planning on holding the 15th World Harp Congress in St. Petersburg, Russia in 2024. Even though we have usually scheduled Congresses every 3 years, since we will have had a four-year gap before the Cardiff Congress, we feel everyone will be ready for a new Congress in 2024. Also, since the last Congress in Europe before Cardiff was in Amsterdam in 2008, it is definitely time to have more than one Congress in the same part of the world!

We all look forward to the day when we can see each other in person, share hugs, and listen to live harp music!

Kathy Kienzle, Chair  
WHC Board of Directors



## Greetings from the Artistic Director

Dear Colleagues and Friends,

I am sure all of you have heard by now that our 14th World Harp Congress planned for July 2020 in Cardiff, Wales, is not as announced previously postponed to August 2021 but to July 2022.

It seems that the situation caused by the pandemic that the world is experiencing at the moment will take longer that we thought to go back to normal. It didn't seem reasonable to hold our Congress in 2021 feeling that we wouldn't be able to deliver the program that was planned for 2020, with its incredible variety and quality.

The Cardiff team has worked so hard putting together one of the best programs we have ever had and we wish to keep it just as planned, hoping that everyone involved will be available for the new dates in July 2022 but aware that we might need to make some small changes or adjustments.

Right now, we are planning to have a WHC online event during the summer of 2021, a kind of "appetizer" for 2022. You will hear more about it in due time - this will mostly involve the younger generation.

For those of you who have already paid for registration it's probably better to carry it forward instead of cancelling. Your registration for 2020 will automatically be changed to 2022.

In the meantime, I wish you all a wonderful autumn and winter and hope that this health crisis doesn't affect you and your loved ones too much.

Looking very much forward seeing you in 2022 in Cardiff, with my warmest regards,

Isabelle Perrin, Artistic Director  
WHC Board of Directors



Virtual meeting of the Board of Directors in July 2020. Kathy Kienzle (US), Lucrecia Jancsa (AR), Mercedes Gomez (MX), Pat Wooster (US), Cliona Doris (IE), Karen Vaughan (UK), Daphne Boden (UK), Ann Yeung (US), Isabel Moreton (DE), Lieve Robbroeckx (BE), Isabelle Perrin (NO/FRI), Jaymee Haefner (US), Marcela Mendez (Argentina), Caryl Thomas (UK), Kaori Otake (JP), Mieko Inoue (JP), Ann Benjamin (US), Cristina Carvalho (BR), Marisela Gonzalez (VE), Angela Yau (HK), Dan Yu (CN), Guan Wang (CN). Observing: future Board members Katryna Tan (SG), Marcelo Penido (BR), Veronika Lemishenko (Ukraine). Not depicted: Nicoletta Sanzin (IT), Milda Agazaryan (RU), Alex Bonnet (NL), Kirsten Agresta Copely (US), Ernestine Stoop (NL).

ISABEL MORETON



# WORLD HARP CONGRESS 2022

CARDIFF | WALES

23-28 JULY 2022

## THE WORLD HARP CONGRESS IN CARDIFF HAS BEEN POSTPONED TO 23-28 JULY 2022 DUE TO THE OUTBREAK OF THE COVID-19 VIRUS.

### NEWS FROM THE ORGANIZING COMMITTEE



It is with regret that we announce that the 14th World Harp Congress will be postponed until the summer of 2022. With uncertainty regarding COVID-19 and its effects on health, work and international travel, we have decided to make an early announcement to enable delegates to plan for 2022. We appreciate that the majority of artists will need the summer of 2021 to catch up on significant work lost during this difficult period and we are aware that the extra cost of attending a conference next year might be financially difficult for many.

It is not an easy decision to make, especially as the Congress has already been postponed one year, but these are unprec-

edented times, and the wellbeing of our delegates must be the deciding factor. The Board of Directors of the World Harp Congress agree that postponing the Congress is the only feasible option and look forward to an even bigger and better Congress in 2022.

We can confirm the new dates will be 22-28 July, 2022, and it is hoped that the schedule will stay as close as possible to the original 2020 programme. We realize that some artists might wish to change their programme for 2022, and of course we will be mindful of this. There will be also be an opportunity for new ideas to be put forward and new proposals to be considered.

We will keep in touch with you throughout this period via the website and social media and hope to connect with you all virtually in some way next summer. In the meantime, please stay safe and take care of yourselves.

— *Catrin Finch and Caryl Thomas, Co-chairs*  
*Stephen Burkitt-Harrington, Event Director*  
*and the Artistic Team in Cardiff*

### INFORMATION

Following our recent announcement postponing the 2020 and 2021 Congress, we are delighted to announce that the 14th World Harp Congress will now take place between Saturday 23rd and Thursday 28th July 2022. Delegate registration and the Exhibition will open on Friday 22nd July at the Royal Welsh College of Music and Drama. The following information has been collated and published to make the transition as smooth as possible for everyone involved.

All the information you need about the 2022 World Harp Congress will be available at its new home [www.whc2022.wales](http://www.whc2022.wales).

### ONLINE IN 2021

We are planning to broadcast a series of online performances and Cardiff World Harp Congress related content in the Summer of 2021 to whet your appetite. This content will be hosted on [www.whc2021.wales](http://www.whc2021.wales).

Keep an eye on this website for updates about this exclusive content which will be free for all existing delegate ticket holders to enjoy online.

The [whc2020.wales](http://whc2020.wales) website will continue to carry this information and a link to the new sites. Facebook and Twitter accounts have simply been renamed to WHC2022 but if you were already following the WHC2020 and WHC2021 accounts you do not need to do anything to receive the 2022 news.



### DELEGATE PASSES

As a straight postponement of all events we are making all tickets and delegate passes already purchased for the 2020 event, eligible for transfer to the new dates in 2022. Single Day tickets will be eligible for the same day of the week, but we will allow you to transfer these to another day if you are unable to attend on the new date. Our *Early Bird Ticket Discount Deadline* has been extended until 1 April 2022 to allow time for everyone to make new plans before committing to new ticket purchases. Week long passes and single day tickets can be purchased at [www.whc2022.wales](http://www.whc2022.wales).

### HOTEL ACCOMMODATION

Many of you have taken advantage of the *Congress Hotel Booking* site to get the best advance rates for your Cardiff Hotel Accommodation. The added benefits of this site is that no payment is taken until 7 days before the Congress. As such you will be able to either cancel your booking without incurring any cost or we can simply transfer your booking to the new site as soon as it is up and running. We anticipate this will be some time towards the end of 2020 but this is dependent on a large number of hotels that are already managing a number of similar booking transfers at this time. More information will be published on [www.whc2022.wales](http://www.whc2022.wales) as soon as it is ready.

### SELF-CATERING ACCOMMODATION

Bookings for self-catering accommodation will automatically be transferred to the new dates. We will accept amendments with the same value (i.e. date changes) up to the 1 September 2021. The deadline for new bookings of self-catering accommodation has been extended until 1 April 2022 and you can still book and pay for your self-catering accommodation at [www.whc2022.wales](http://www.whc2022.wales).

### PUBLIC TICKETS FOR EVENING AND OTHER PUBLIC EVENTS

All tickets sold for these events have been refunded by our partner venues but we hope you will still want to come to these events when they go back on sale on their revised dates. A full list of public events will be found at [www.whc2022.wales](http://www.whc2022.wales) as soon as tickets are available.

### WHC ANNUAL MEMBERSHIP

It is a condition for delegates to be members of The World Harp Congress. Memberships that have been purchased for the Calendar year 2020 will be extended to cover the Congress dates in 2022 but you are able and encouraged to purchase another full year's membership if you wish to support this organization in its work after the Congress event ends. More information on the different types of WHC Memberships can be found at [www.worldharpcongress.com/membership](http://www.worldharpcongress.com/membership)

### PERFORMERS

As performance contracts have already been issued for the 2020 and 2021 event dates we have decided to issue all new contracts for the 2022 congress to avoid any confusion. To not add unnecessary administration, we will not be issuing new contracts straight away. We plan to honour the existing day of the week, venue and time of the existing contracts in 2022 but we understand that some of you may want to play something new. Therefore, we will write to you all individually during September 2020 to outline the process for confirming your attendance, amending your programme content or changing the dates if and where required.

#### Key dates will be as follows:

<b>1 July 2021</b>	Deadline for requesting any changes to contracts
<b>1 Sept 2021</b>	New programme released and 2022 contracts issued
<b>1 Dec 2021</b>	Deadline for confirming new 2022 contracts.

**14TH WHC IN CARDIFF | POSTPONED TO 23 TO 28 JULY 2022** WEBSITE: [WWW.WHC2022.WALES](http://WWW.WHC2022.WALES)

TWITTER: [@WHC2022](https://twitter.com/WHC2022) FACEBOOK: [WORLD HARP CONGRESS 2022](https://www.facebook.com/WorldHarpCongress2022)



## WORLD HARP CONGRESS 2022

CARDIFF | WALES

23-28 JULY 2022

### FOCUS ON YOUTH PERFORMERS

We will again be writing to you all individually during September 2020 to outline a new and exclusive online Focus on Youth series that will be broadcast in July 2021. This will form part of the online content that will be hosted at [www.whc2021.wales](http://www.whc2021.wales) between 22 and 28 July 2021.

We will ask you to confirm your participation by 1 October 2020 and to let us have any proposed changes to your 2020 programme by 1 December 2020. You will be allowed to change up to half of your original 2020 programme subject to the approval of the Focus on Youth Committee. We will then ask you to record your own content with some guidance and support and upload this by 1 May 2021 so it can be prepared for broadcast to an exclusive audience online. You will then privately receive feedback from the Focus on Youth panel as you would have expected at the Congress.

Those of you who choose to perform will then be invited to play one piece in a new concert that will be added to the WHC2022 programme containing exclusively Focus on Youth performers from 2021. Additionally, those of you who are still eligible will be welcome to submit new applications to take part in a whole new cohort of Focus on Youth for the 2022 Congress in Cardiff. Applications for this will re-open when the new 2022 website goes live.

### EXHIBITORS & SPONSORS

All existing 2020/2021 Exhibition space, stands and room bookings will automatically transfer to the 2022 event, along with any advertising or sponsorship that has already been booked. As these bookings are still open the deadline has been extended until 1 April 2022. More information can be found at [www.whc2022.wales](http://www.whc2022.wales).

### REFUNDS

As a non-profit organization, these unprecedented times will place unusual pressure on the administration of this event. We therefore request that you do not request refunds for tickets or bookings as this adds to the level of administration and ultimately the cost of the event. By rescheduling the event entirely in its current advertised format, we have made all purchases valid for the new event dates to remove the need for refunds completely. We appreciate that the rescheduling of the event is not always going to work for everyone. If this is you, then we would ask you to consider donating the cost of your tickets to support the future of this event and the valuable work the World Harp Congress carries out in developing the international role of the Harp. If however you do request a refund we will assess these requests on a case-by-case basis so please bear with us at this unusually busy time. Any refunds that are processed will be done so at the original point of sale and any amounts will be deducted by any fees charged to WHC2022 by the Card providers or Banks.

In the unlikely event that you would still like to request a refund, these should be directed as follows:

**Delegate tickets and passes** email [boxoffice@rwcmd.ac.uk](mailto:boxoffice@rwcmd.ac.uk)

**WHC Annual Memberships** email [membership@worldharpcongress.com](mailto:membership@worldharpcongress.com)

**Self-catering accommodation** email [info@whc2020.wales](mailto:info@whc2020.wales)

### THANK YOU FOR YOUR SUPPORT!

We hope that you agree it is the right decision to put the safety of our staff, artists, volunteers and audiences first and this decision has not been taken easily. With over 200 individual Congress events and over 900 performers to reschedule we know this is going to be an enormous task and the implications of this situation have been impossible to predict and will be hard to manage. We are aware that the additional cost this will have to the World Harp Congress itself that many of you will have incurred your own costs as part of this unfolding virus and we hope that by making this decision in good time that you are able to re-arrange flights with airlines, hotels and transport companies and reschedule these into 2022 without losing money.

We thank you in advance for your help and continued support as we plan and deliver the 14th World Harp Congress 2022. We look forward to seeing you online in 2021 and welcoming you to Cardiff, Wales in July 2022.

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## Louise Charpentier – The Vagabond Harpist

by Zoë Winter

*Louise Charpentier was a unique harpist of the 20th century. Her life almost forgotten today, Suzanne Boyer's biography "Louise Charpentier – Troubadour du 20ième siècle ou la Geste d'une Harpe"<sup>1</sup> retraces her life from the perspective of a close friend and business partner, uncovering a story worth telling.*

Louise Charpentier was born in 1902 in Paris, France, into a family of musicians: Her father Victor Charpentier was the conductor and solo cellist for the "Orchestre de L'Opera nationale de Paris", as well as artistic director of the radio program "Radio-Paris", her uncle Gustave Charpentier a well-known composer and her grandmother, not mentioned by name, owned a small boutique for musical instruments. At an early age, Louise learned to play the piano, violin, viola, and harmonium. Being named after the Opera *Louise* by her uncle Gustave Charpentier, which premiered to great success in 1900, her life seemed to be set out for success.

Paris at the beginning of the 20th century was the acknowledged centre of the art world at this time. Still absorbed by the era of the "Belle Époque", where composers such as Debussy, Satie and Saint-Saëns and artists like Picasso and Matisse conquered Romanticism with their idea of Modernism, it was also defined by great technological inventions and rapid modernization. It is probable, Louise was predestined for a life as a musician at the moment of her birth. However her life took some unexpected twists and turns...

### Early Life and Education

The story starts with 6-year old Louise and her brothers, whose names are unknown except for her older brother Alex, spending the afternoon in their grandmother's boutique. This may sound absurd for all parents and teachers reading this – a handful of small children alone in a store for expensive instruments! – but nevertheless, this is the only account of the story given. As they spent their time plucking the strings, Louise's grandmother noticed her special interest in the harps and finally gifted her a small Italian lever harp. It did not have any strings, but Louise was delighted all the same and could not wait to play it, writes Boyer.

The very same night Louise received this harp, she persuaded one of her older brothers to sneak into the orchestra pit with her to collect the broken strings of violins, violas and cellos. At the time, the family was living in the same building where the Orchestra rehearsed, in the 8th arrondissement, close to the Arc de Triomphe. Everything seemed almost too easy: The two children collected all the broken strings and after finding they still lacked several, Louise unceremoniously cut some strings off of the orchestra musicians' instruments.

This was their downfall as the childish crime was discovered immediately when Louise first played her harp, which reverberated treacherously throughout the whole building. Amusing in retrospect, the incident was tragic at the time: The harp was confiscated by the orchestra and the lessons, that her parents had promised her just that afternoon were cancelled. A decade would pass before Louise would touch a harp again.

Louise Charpentier was not just born a musician but born a

harpist, emphasizes Boyer. When she finally started her harp lessons as a teenager, it was under Lily Laskine, whom Louise met through her father at the Orchestra. Within two years she prepared Louise to compete for a place in the class of Marcel Tournier at the Paris Conservatory, which she joined in 1920 after winning first prize.

For no apparent reason Tournier had little sympathy for Louise, states Boyer. Steadily cracking under his harsh criticism, Louise turned more and more inwards and fled into an imaginary world, away from her professor and fellow students. Three months into the course, her parents were obliged to withdraw her and Louise never found out the true reason for her dismissal.

This difficult time in world history is not illustrated further in Louise's biography. Boyer does not even mention World War I and one can only guess what effects these troubled times may have had on the Charpentier family.

Putting this aside, Louise was overwhelmed by her failure and the prospect of having to prove herself, barely educated as a harpist, against the harp elite and fell ill. Her mother became her savior when she introduced her to another great harpist of the 20th century, at some time not clearly defined after she stopped learning under Tournier. This was Henriette Renié. It seems very ironic as Alphonse Hasselmans, the professor preceding Tournier in his post had meant Renié to get the job after he retired. At the time it was very unusual for a woman to be in a position of power and the Board of Governors defended their decision against Renié because of her strong religious beliefs.

Louise started taking lessons once more, her current age remaining unclear in her biography, when her grandmother sold her little boutique, leaving a grand Érard harp in Louise's possession. She also offered Louise a room in her apartment in exchange for help around the house. Submerging herself into practice, playing six hours a day after completing long hours of chores and taking lessons twice a week, Louise prepared for the the important harp competition of the time "Concours Henriette Renié". Sadly she had no success: "The jury declared her playing to be too emotional and intense, giving them a headache", depicts Boyer.

Louise was making a living by helping out at the Orchestra,



Louise and Suzanne carrying the harp out of la Boîte à Musique.

when she met a journalist and poet at heart, whom Boyer does not mention by name. They fell in love but it took a long time for the the two to be married due to disagreements with Louise's mother, who did not approve of the journalist as a potential spouse for Louise. The poet died prematurely after an unknown amount of time that they spent together as husband and wife. Louise was left with a daughter, spending the following years raising her child alone, surviving on giving lessons, playing recitals and filling in as harpist, violinist or harmonium player at the Orchestra.

### "La Boîte à Musique"

Again, the crucial time of World War II is omitted in Suzanne Boyer's book, which takes a time leap to the winter of 1948, when Louise and herself were immersed in calculations of the cost and benefit of Louise's harp recitals, mainly taking place on the outskirts of Paris. With transporting the harp by train, paying for a stay at a hotel and the lack of audience, there was little money left to scrape a living. They came to a bold conclusion: A vehicle, fit to carry Louise's harp, as well as herself, Suzanne and their belongings, would solve all their problems and open new opportunities for recitals all over Europe. Due to the date of birth and name of Louise's daughter not being mentioned in the book, one can only assume, she was already of age when this idea of "La Boîte à Musique" was born.

Louise and Suzanne spent the best part of the coming three years developing their idea and saving money: the first payment alone consisted of 50,000 Francs. Being able to pay 25,000 Francs out of their savings, they appealed to family and friends – it could be called an early form of crowd funding – with whose



"Can this skin of sorrow serve us as shelter all year round?"



"Louise could finally play all places, for all the audiences."

help they were able to raise the sum. A loan company provided Louise the remaining amount to pay the total of 350.000 Francs to Renault. This sounds like a lot of money, but considering the instability and devaluation of the franc and the continuing inflation succeeding World War II, it is put into perspective.<sup>2</sup>

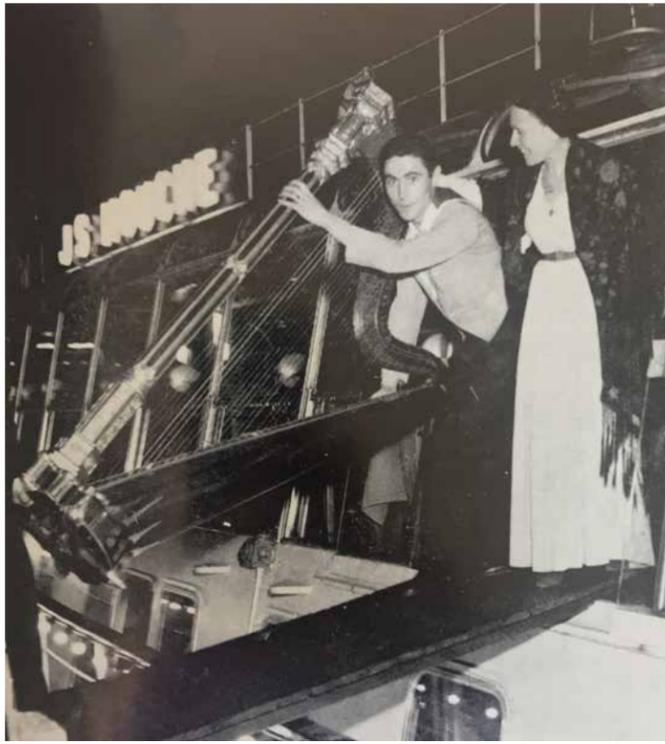
Receiving the vehicle that resembled something of a camper, Louise and Suzanne started to adapt it to their needs. Books and harp strings were added to cupboards for wardrobe, silverware and dishes. There was a small electric cooker, a sink, a lavatory and two armchairs which transformed into two single beds. They also needed space for Suzanne's typewriter and, most importantly, for Louise's Érard harp.

The two friends wound up their apartments and, packed to the brim with all their belongings "La Boîte à Musique" left the French capital on 18 August 1949.

Considering that Louise and Suzanne started their journey only shortly after the end of World War II, it is remarkable that Boyer does not mention it once. Surely it must have played a role, at least when they started crossing national borders. However, according to the giant empty space Boyer leaves her readers in, this seemed to have little impact on their plans.

For the next twelve years of their lives, Louise and Suzanne lived mostly in this unique vehicle, returning to Paris only occasionally. Louise gave recitals in hotels, private venues, churches and schools, while Suzanne drove the vehicle, moderated the recitals, accounted and documented their experience. They met a great number of people, some of whom would become friends. Among them there was the French writer Jean Giono (1895-1970), who turned out to be one of their greatest patrons. Their travels went beyond French borders to Belgium, Switzerland, Luxembourg, Italy, The Netherlands, and Spain.

The years from 1949 to 1957 were defined by solo recitals until Louise discovered her passion for giving concerts for children, starting to compose and write musical tales like „Le Rêve de Pignou" (Pignou's Dream) or „Les Féeries de la Nuit" (The Fairies of the Night). From 1957 onwards, they mainly gave presentations for young children in schools, churches and orphanages with Louise playing the music and Suzanne narrating the story. In 1962, the two women finally decided to come to rest in



The harp leaves the “Jean-Sébastien Mouche” that evening to regain La Boîte à Musique.

the countryside and bought a property near Nyons, a village in the Drôme department of southeast France. Nevertheless, they kept “La Boîte à Musique” and continued performing.

In May 1964 Louise fell ill and was forced to return to Paris where she was diagnosed with cancer at an advanced stage. After long months of medical treatment, in the course of which Suzanne never left her side, Louise Charpentier died on 19 December 1964.

If not before, we may ask ourselves now what kind of special relationship the two women had. It is certain that Louise and Suzanne were breaking stereotypes in every way, especially living and working in post-war Europe as female free-lancing artists. In fact, they probably would be considered just as unique if they had lived today!

### Oeuvre

In the years of “La Boîte à Musique” Louise gave 1040 solo recitals and 1700 school performances in 74 Normandie schools.

Louise Charpentier’s oeuvre consists of 34 works including 15 pieces for solo harp, works for harp, orchestra and choir, harp and organ, harp duets, études, transcriptions for harp and musical tales. Her more well-known pieces are *La Boîte à Musique*, after which their camper was named, *Rapsodie*, originally composed for harp and orchestra and her student piece *Matin d’enfant* included in her collection *Dix Pièces variées*. These pieces were published by Gérard Billaudot as well as Alphonse Leduc and Henry Lemoine in Paris. While some of her less-known works are documented in the International Harp Archives, a large part of her output including the scores to her musical tales remain untraceable.

Another important document remaining after Louise’s death is her *Album Amicorum*, a book consisting of 690 pages of notes and appreciation from her listeners. Also included in this book

are sketches, postcards, portraits and poems of artists, whom Louise met during their recitals. Amongst others, the French writer Jean Giono, the Russian-French painter Marc Chagall and the French composer Tiarko Richepin are included in this unique historical artefact.

In 1984 the “Concours Louise Charpentier” was initiated in her memory by the “Fondation Louise Charpentier” led by Suzanne Boyer. There were eight competitions, which ended in 2003.

In 1968 Suzanne Boyer published her book “Louise Charpentier: Troubadour du 20<sup>ième</sup> siècle où la Geste d’une Harpe” with a preface from Jean Giono. In it she wrote: „On Saturday the 19 December at noon, Louise comes to rest, beautiful, without a trace of fear. She wears her long lilac dress and in her hand she holds a tiny harp, an emblem of the love song she directed to the world.“

### Author’s Note

Remembering Louise Charpentier, **Zoë Winter** was inspired to conduct further research about the unique harpist and composer through her work *Rapsodie*. Originally meant for a Wikipedia article in the course of a seminar about little known female composers, instrumentalists and singers initiated by the gender equality commissioner of the Hochschule für Musik und Theater Hamburg, Zoë Winter shared her research with her former assistant professor of harp and editor of the World Harp Congress Review Isabel Moretón.

Zoë Winter studied music pedagogy and harp at the Hochschule für Musik und Theater Hamburg in northern Germany from 2015 to 2020 and lives with her partner and son in the same city.

### Endnotes

1. *Louise Charpentier – Troubadour of the 20th century or the gesture of a harp*. The word “gesture” in the feminine form refers to a set of medieval poems that recount heroic deeds: the *Chanson de geste* is an epic poem that recounts the prowess of a hero, for example Roland in Roncesvalles who fights gloriously against the Saracens. The title of the book may refer to Louise Charpentier’s journey through the musical world of the troubadours, in other words the Middle Ages, which she explores with her harp. It is certainly the story of her artistic universe, against the tide of the modern world.
2. In 1949 350 AF (Old Francs) equalled 1 US \$. The average monthly wage in France at that time was 13 520 AF (Old Francs).

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## History of the Russian Harp School – Part IV

### Aleksandr Slepushkin – the Founder of the Russian Harp School

by Irina Zingg

*Ed. The History of the Russian Harp School I-III appeared in WHC Review Vol, XII, No.5 (Fall 2016: Jean Baptiste Cardon), Vol. XII, No.1 (Fall 2017: From Cardon to Devitte) and Vol. XII, No. 2 (Spring 2018: St. Petersburg Conservatory and Albert Zabel).*

#### Aleksandr Slepushkin

Harp-virtuoso, fine musician, great pedagogue and harp-methodologist, Professor at the Moscow Conservatory, Soloist at the Bolshoi Theater, founder of the Russian harp school – Aleksandr Slepushkin had an outstanding career.

After resigning from a successful military career at the age of thirty, he dedicated to the harp the following sixteen years of his life, thus having a fundamental impact on the future development of the harp in Russia, especially in Moscow, and worldwide.

Information about Slepushkin’s life is up today limited. The main sources in Russian are: Nikolai Parfenov *Technique of Playing the Harp. Method of Prof. A. I. Slepushkin* (1927), monograph Ivan Polomarenko *Harp in the past and present* (1939), Ksenia Erdely *The Harp in my Life. Memoirs* (1967, 2015), Vera Dulova *Art of the harp playing* (1975, 2013), Nadezda Pokrovskaya *History of the harp performance* (1994), and Ariadna Tugai *Harp in Russia* (2007). Most information has been handed down orally, therefore there are many variances.

Obviously, each source is worthy in its own. Erdely and Polomarenko were contemporary with Slepushkin. Erdely knew him personally and wrote from his words, while Polomarenko most probably did not know him directly. Dulova acquired information from her teacher Maria Korchinska, who was in turn a student of Slepushkin. Pokrovskaya undertook intensive archive studies, which brought to light reliable materials. Not only were Parfenov and Slepushkin contemporary, the former was his student and devoted follower.

Most recent research on Slepushkin’s life is included in the doctorate thesis of Maria Fedorova *History of the Harp class of Moscow conservatory* (2018) and is mostly based on archival sources, where newly confirmed documentary facts pertaining to A. Slepushkin’s life are highlighted.

Aleksandr Slepushkin<sup>1</sup> was born on 30 October 1870 in Sankt-Petersburg to an aristocratic family. Being a musically gifted boy, he received a good education, from an early age he played the violin, the piano, and the trumpet. However, his musical talent could not change his family’s plans for him: as he belonged to an aristocratic family, the young man had to follow a military career.

In 1885 Slepushkin entered Aleksander Cadet Corps (Aleksandrovskiy kadetskii korpus), where in two years he finished the high school course. Education followed in 1887 in the prestigious *Nikolaev Cavalry School (Nikolaevskoe kavalerijskoe uchilische)*. Only men of noble origin studied in this elite institution, among them further prominent figures of Russian culture such as poet Mikhail Lermontov and composer Modest Mussorgsky. After finishing his studies, in August 1889,

Slepushkin joined the *Grodnenski Hussar Regiment (Grodnensky gussarsky polk)*, located in Warsaw. Three obligatory years of military service followed in summer 1892 with further education in one of the best educational institutions in Russia – *Nicholas General Staff Academy (Nikolaevskaya Academia Generalnogo Shtaba)*. Upon finishing it in 1894, Slepushkin returned to Grodnenski Regiment and his military service continued on different posts there until 1900. From January 1901 to January 1902 Slepushkin served on Caucasus by Kutaisi Military Governor. On 16 January 1902, after almost seventeen years of military life, Slepushkin ended his service in the Imperial Army and in the rank of officer he enrolled in inactive formation of *Guards Cavalry St. Peterburg county (Gvardeiskaya Kavaleriya Peterburgskogo uesda)*.<sup>2</sup>

No confirmed information concerning the period from January to October 1902 is available. Indeed, it is based on memories of contemporaries.

What happened in Slepushkin’s life after leaving his military career? Information in all above sources testifies that Slepushkin took harp lessons from August Insprucker before moving to Berlin. Place and time of these lessons differ and are not documented. Some sources indicate that Insprucker was playing in Warsaw Opera and Slepushkin took lessons in 1895 in Warsaw<sup>3</sup> some others state – that “(...) upon returning to Petersburg he took private lessons from the second harpist of Mariinskiy Theater elderly German August Martinovitch Insprucker (...)”<sup>4</sup> All sources confirm that these lessons continued approximately for a year, after which A. Insprucker advised Aleksandr to study in Berlin with Wilhelm Posse.

The second fact, which has been handed down orally, is about Slepushkin’s first contacts with the harp. According to all sources this happened when he was living in Warsaw, although the “actors” involved do differ. Erdely claimed: “Harp entered his life accidentally. Slepushkin told me, that once in Warsaw, where Grodnenski Hussar Regiment was located and where he served, officers were invited to the palace of a Polish tycoon. His niece played the harp, and her old small harp was standing in the attic. Aleksandr Ivanovich, being shown around the palace, saw the harp, tried to play it a bit and stayed at-tached to the instrument for his entire life”<sup>5</sup>

Dulova proposed another version. In Warsaw “(...) Aleksandr Ivanovich visited the house of his fellow, whose sister played the harp. Slepushkin liked the instrument and started to play it - self-taught. Soon he became the owner of the harp: in fact, the fellow gave him his sister’s harp because he owed Slepushkin some money (according to the memories of contemporaries, it was gambling debt). By that time, the fellow’s sister had abandoned music and was not playing the instrument”<sup>6</sup> The similarities of these stories lead us to think, that Slepushkin was for sure introduced to the harp before deciding to quit his military career.

From October 1902 the officer Aleksandr Slepushkin is mentioned in the students’ list of the Hochschule für Musik in Berlin.<sup>7</sup> He moved to Berlin to study with Wilhelm Posse. ►

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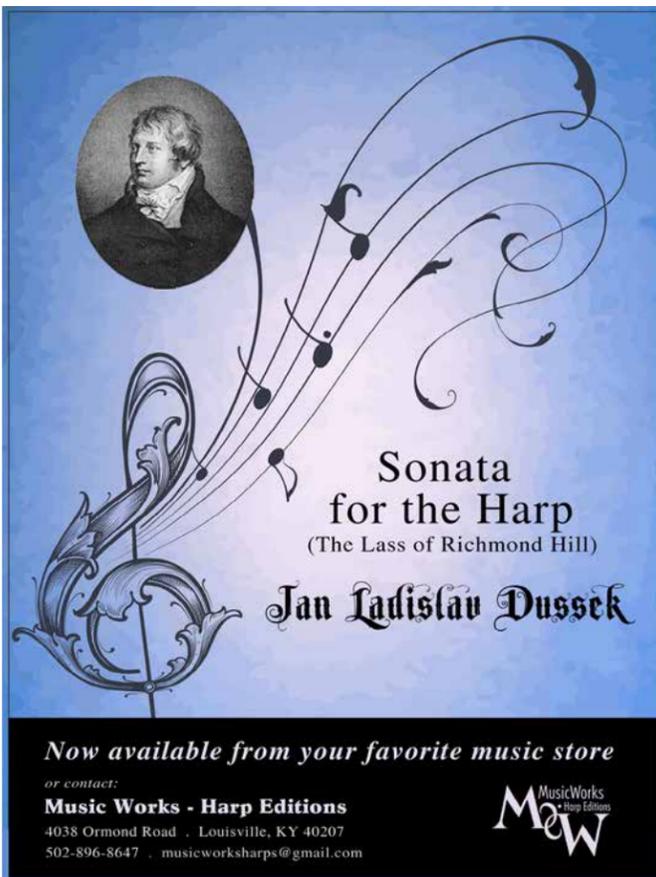
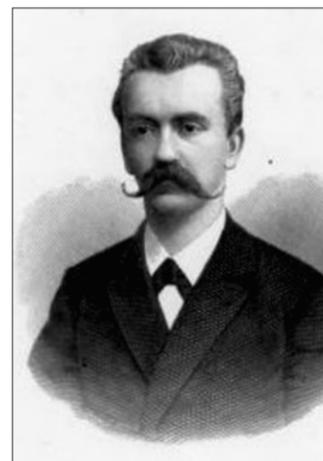
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Wilhelm Posse (1852-1925)<sup>12</sup>

mental technique, enriched with a sound, which was probably never poured out of the harp (...). Posse is a poet on his instrument (...).<sup>9</sup> So much was the harpist admired by his contemporaries. W. Posse – like A. Zabel, F. Poenitz and I. Eichenwald – was a student of Karl Ludwig Grimm, in his turn a student of A. Hasselmans and E. Parish-Alvars.<sup>10</sup> Posse was one of the first European harpists, who introduced the Lyon & Healy harp in 1895 in Brunswick, just a year after it was first presented in Europe in Amsterdam.<sup>11</sup> The moment when Aleksandr Slepushkin arrived in Berlin his new teacher was at the height of his triumphal career.

This could only inspire decisive and determined Aleksandr. About Slepushkin's life in Berlin, Erdely wrote from his words: "The teacher liked his enthusiastic student very much, studied with him a lot and stubbornly. Aleksandr Ivanovich said that he played the harp twelve hours a day, taking only short breaks for eating, walking and in winter-skating. Results were striking."<sup>13</sup>

How long did A. Slepushkin study with W. Posse? Dulova shared: "As M. Korchinska told me (...) Slepushkin (...) finished the study course in four years and after successful graduation he toured Germany for several years."<sup>14</sup> Erdely confirmed that "Posse admitted that Slepushkin was ready for professional life just after five years' study and required him to start working as a harpist (...)."<sup>15</sup> According to the lists of students of the Hochschule, A. Slepushkin was enrolled in Posse's class from 1902 to 1904.<sup>16</sup> Considering the differences of given facts, we can suggest that Slepushkin might have continued studying with Posse privately after graduation.

In the years stretching from 1904 to 1908 the harpist discovered intensive artistic life. The beginning of which was not easy... Upon the request of his teacher, "Slepushkin joined a touring symphony orchestra in which each "principal musician" was to perform solo parts in the concerts. On one of his first concerts, the scheduled flutist was ill, and Slepushkin was asked to replace him. He became very agitated and felt that he would not be able to play. Upon entering the stage, he examined the harp and announced to the audience that during transport a pedal-rod had broken, which made his performance impossible."<sup>17</sup>

As many musicians who started studying later in life, Slepushkin was insecure, including stage fright, and felt inadequate for the position thrust upon him by his teacher. Self-discipline and firm will-power helped the harpist gain control

Wilhelm Posse (1852-1925) – brilliant harp virtuoso whose playing impressed Franz Liszt while Richard Strauss was consulting the harpist for his orchestra works. "I have probably heard something similar, but never better!" – told Liszt after his young friend performed transcriptions of Liszt's music in Weimar in 1884.<sup>8</sup> Posse, whom B. Vogel called "Liszt of the harp" (same) was acknowledged by the public and critics as "the best living harpist" (same). His playing was marked by "(...) most perfect instru-

over his lack of confidence. He later enjoyed brilliant success as a soloist touring Germany: amazing technique with beautiful singing tone impressed the public. In his repertoire were compositions of J. S. Bach, M. Balakirev, F. Chopin, E. Parish-Alvars, and F. Poenitz.

In the fall of 1908 Aleksandr faced stunning success at his London concert series: "English newspapers (...) wrote, that he played piano compositions of Liszt, Chopin, Balakirev and other composers with amazing easiness. Moreover, he found no difficulties in execution of chromatic passages, trills etc."<sup>18</sup> Following this success he was invited to teach at the Royal Academy of Music in London. It was a telegram of his sick mother asking her son to return home, that prevented him from accepting the invitation. In spring 1908 Slepushkin returned to Russia starting a new period of his life.

Upon his return to St. Petersburg, Slepushkin "(...) brilliantly won the audition of the Court orchestra, the best orchestra at that time. But, he did not want to work under the court department, therefore he left for Moscow and in the same year, in April, he won the Bolshoi Theater audition (...)."<sup>19</sup> The archival documents confirm that the audition, in which four harpists competed – Elena A. Alimova, N. Toyman-Shetochina, Nikolai I. Amosov, and Aleksandr I. Slepushkin – took place on 8 April 1908.<sup>20</sup>

Ksenia Erdely, in her memoirs "The Harp in My Life", recounted the story of this audition from a personal letter of Klementina Baklanova, who was present.

*"Slepushkin began to play Italian Fantasie by Parish-Alvars. My God! My God! Every atom of the air resonated, everything around rang out, sang. The commission was stupefied. (...) When Aleksandr Ivanovich finished the Fantasie, there was absolute silence in the hall. Slepushkin was asked to play additional pieces, with the same results (...). When Slepushkin left the hall, (...) I rushed out after him to ask him to teach me playing. No matter how I assured him that his playing had astounded everyone, he repeated "I doubt whether I passed. If they accept me, come tomorrow at nine in the morning." Then the commission came out, and everyone began singing his praises."<sup>21</sup>*

Slepushkin played on his newly purchased Lyon & Healy harp – the first of its type to be brought to Russia. During his work at Bolshoi he performed in the orchestra, but also as a soloist and was active in different social projects. Among his colleagues and friends were composers Sergei N. Vasilenko, Mikhail M. Ippolitov-Ivanov, Yuri S. Sachnovsky, conductors Vyacheslav I. Suk, Sergej A. Koussevitzky, Aleksandr P. Aslanov, singers Leonid V. Sobinov, Antonina V. Nezhdanova, Margarita G. Gukova, violinist Nikolai K. Avierino, and dancer Vera Karalli, among others.<sup>22</sup>

Aleksandr Slepushkin was soon invited to teach at Moscow Conservatory. His students were Maria A. Korchinskaya, Nikolai G. Parfenov, Klementina Baklanova, Maria A. Bedevich-Pushechnikova, E. Raiskaya, Evgenia C. Sulimova, and Sofia Tauer.

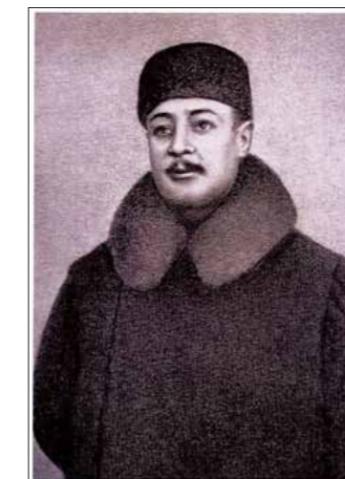
Maria Korchinska – after emigrating to Great Britain – continued to share and spread the principles of her teacher in



Europe, Klementina Baklanova and Nikolai Parfenov were his followers in Russia. Parfenov worked at the publication of the methodical notes of his teacher and published the brochure *Technique of playing the Harp. Method of Prof. A. I. Slepushkin*, which will be introduced in the next issue of the WHC Review. Slepushkin only taught for ten years, but left a profound imprint in the harp pedagogy and in the harp history in Russia and worldwide.

In November 1912 Slepushkin was diagnosed with typhus – the illness which fatally affected his life. The following years a further shocking event occurred – World War I. As an officer, Slepushkin was immediately summoned for the military service. Thanks to his excellent education and linguistic talent he was allowed to serve in the military censorship commission in Moscow. He also continued to work with students. The last years of Slepushkin's life did not receive documentary reflection. Aleksandr Slepushkin died on 30 November 1918 in Moscow.

In sixteen years which he dedicated to the harp, Slepushkin achieved incredible heights. As a performer he expanded the boundaries of the harp to an unprecedented extent. "He played



Aleksandr Slepushkin

with stunning technical finish and marvelous sound. You could hardly believe it was the sound of a harp."<sup>23</sup> He stepped into the path of his teacher and continued to enrich the harp repertoire with piano compositions, which raised the reputation of the harp among the public, musicians and critics. As a pedagogue and methodologist Slepushkin was not only a devoted and consequent, talented teacher. He also introduced a new approach to sound production on the harp

which, consequently, led to the establishment of a new technical and practical method of playing the harp.

Looking back on the development of the harp in Russia in the 18th and 19th centuries (see first and second parts of this article), it can be stated that the traditions of the Russian performing harp school after N. Devitte – who merged the best achievements of Moscow and St. Petersburg origins in his creative work – were not continued by A. Zabel and I. Eichenwald. The new school, which they built up both in St. Petersburg and Moscow was based on and continued French-German traditions of R. N. Ch. Bochs, E. Parish-Alvars and C. Grimm. Their activities were more oriented towards a transmission of the European harp culture to Russia. Consideration of Russian mentality, musical traditions and culture in general would play a minor role.

It was A. Slepushkin's teaching in Moscow which marked the difference between the "European" St. Petersburg school and, the Moscow school based on new principles. Except for this, its ideology also pivoted around the best traditions of Russian instrumental school, in its turn founded on the continuity of Russian cultural

traditions and respect of Russian mentality. Not surprisingly, this system has attracted increasingly more followers.

It was a milestone in the history of Moscow harp playing: the foundations of the Moscow harp school – in particular – and of the Russian harp school in general were laid down, thus affecting the development of harp history worldwide.

*Ed. The 5th part of the History of the Russian Harp School with a treatise on „The Technique of playing the Harp. Method of Prof. A. I. Slepushkin“ will appear in the Spring 2021 issue of the WHC Review.*

**Irina Zingg** studied harp with Milda Agazarian and Olga Erdely at the Tschaikowsky Conservatory in Moscow. After the fall of the Soviet Union, she traveled throughout the Middle East and Asia, performed as a soloist and chamber musician, premiered new music, and established the educational program “Harp and More”, lecturing for cultural societies. She is the founder and Artistic Director of the “Harp-Masters Academy & Festival” in Switzerland, and serves as a *WHC Review* Correspondent for Russia. Since 2015 she teaches at the “Civica Scuola di Musica Claudio Abbado” in Milan, Italy.

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### Endnotes

1. In full Aleksandr Ivanovich Slepushkin (Александр Иванович Слепушкин)
2. Fedorova, p. 86-92
3. Dulova, 104 – 105
4. Erdely, p. 79
5. Erdely, p. 79
6. Dulova, p. 102
7. Fedorova, p. 95
8. Musikalisches Wochenblatt, p. 328
9. Krause, Musikalisches Wochenblatt, p. 328
10. Grove Music Online, Alice Lawson Aber-Count
11. Govea, p. 228
12. For a bibliography of Wilhelm Posse see: Krause, M.
13. Erdely, p. 79
14. V. Dulova dates Slepushkin’s travel to Berlin back to 1895, which is not correct, in the light of the hereunder documental confirmed information. Dulova, p. 103.
15. Erdely, p. 79
16. Fedorova, p. 99
17. Erdely, p. 79
18. Polomarenko, p. 93
19. Polomarenko, p. 93
20. Fedorova, p. 101-102
21. Erdely, p. 80; Govea p. 264
22. Pokrovskaya, p. 46
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## Remembering Joël Garnier (1940-2000)

by Jakez François



Joël Garnier (1940-2000)

On the twentieth anniversary of his death, we would like to pay tribute to Joël Garnier, the founder of Camac Harps. We owe our own obsession with always doing better to Joël’s spirit of perpetual curiosity, and his ceaseless questioning of established traditions and proven techniques. We would like to remember a man who has shaped the history of French harp making with his innovations and inventions. His most spectacular creation, the “Memory Harp” (Harpe à Memoire), has been honored with a place in the Musée de la Musique in Paris; the “blue harp” has lost its capital letters, and become a synonym for the electric harp. We also pay homage to a man who always listened to harpists, to their aspirations and their dreams, and who devoted his life as a harp maker to living up to their expectations. Finally, I would like to pay a personal tribute to the mentor who willingly shared his savoir-faire with me, infused me with his mind-set, and then entrusted his company to my hands. The Camac Harps adventure continues, to see the day dawn on the harps Joël dreamed of – the harps we dreamed of. Today should be above all a celebration, of the harp and of harpists. We celebrate in memory of a man for whom life was a celebration.

**Joël Garnier** trained as a naval electronics engineer, working at a special base for the development and launch of cruise missiles. After leaving the Navy in 1961 and working for an American company as marketing director, he founded Camac in 1972 together with his younger brother Gérard. They derived their name from “Pachacamac”, the word for “create” in the South American language Quetchua, as they mainly produced folk music instruments.

Impressed and inspired by the Breton harpist Alan Stivell, Joël began to take an interest in the harp and to build lever harps. These instruments quickly took over the market in France. Camac also became the French distributor of Venus Harps, which is how Joël Garnier got to know the concert harp in more depth.

One of his big projects was the “Memory Harp”, computer controlled and with a hydraulic transmission, so that all 7 pedals could be moved simultaneously. He presented this harp in 1985 at the World Harp Congress in Jerusalem. In the same year, the Garnier brothers set up separate companies, and Joël concentrated completely on harps. In 1987 he presented his first concert harp models, at the Congress in Vienna. Three years later, the company presented the “Blue Harp” for the first time in Paris; one year later, Camac became the number one in France for sales of Celtic and concert harps.

A passionate inventor, he decided to redesign the instrument’s mechanism, and ergonomics, from scratch, with the aim of making harpists’ lives easier. In 1996, Camac’s New Generation instruments were introduced, with immediate success. When Joël Garnier died in 2000, his company partner and marketing director Jakez François took over Camac Harps.

— Isabel Moreton

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Many professional harpists and gifted students cannot attend international events nor pay professional membership dues because of the extreme inequity of their country’s economy. Global understanding and interchange has great value to all of us — musically, culturally and philosophically. Thus we have decided to appeal to the generosity of those who are more fortunate to join the Board of Directors in a campaign to help harpists become members of the World Harp Congress.



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## Harpe Diem\*

### A Motto and the Name of an Association to Honor Phia Berghout

by Lieve Robbroeckx

Remembering the fantastic Harpweeks in Holland, organized by Phia Berghout and Maria Korchinska, the founders of the first harp association in Flanders chose Harpe Diem as its name. With this title they wanted to honour Phia Berghout, whose house in Queekhoven bore the "Harpe Diem" motto at the entrance.

Since 1994 Harpe Diem Flanders organized an annual harp day with various activities, such as masterclasses, workshops, lectures, instrument exhibits and student concerts. It always included ensemble playing for harpists of all levels and one or two concerts by invited top harpists. Every five years the event would be special, bigger, and sometimes have activities spread over several days.



Founders of the "Harpe Diem": Annemie Neuhard, An Van den Borre and Lieve Robbroeckx at the time of the foundation.

The success of the annual festival was soon apparent in the number of music schools offering harp classes, the availability of instruments in the region, and the increasing flow of students to conservatories and a professional level. All the Flemish harpists who are now on or very near the international top have benefitted from the many opportunities that Harpe Diem offered, among them Anneleen Lenaerts, Sarah Verrue, Lise Vandersmissen and Mathilde Wauters.

The three founding committee members (Annemie Neuhard, Lieve Robbroeckx, An Van den Borre) remained on board for 25 years, but for the last five festival editions they were joined by a younger generation, their (former) students.

The foundation Harpe Diem celebrated its 25th anniversary with a so-called "silver trajectory", a year with regular masterclasses on solo pieces with different harpists from Belgium and abroad and ensemble rehearsals. In the concert concluding this silver route the ensemble performed as well as the soloists. On this occasion ten performers were selected to receive from Harpe Diem the reimbursement of their registration fees for the 14th World Harp Congress in Cardiff 2020 (2022).

The link with the WHC and the Cardiff congress was strengthened in the final celebration Harpe Diem 25, when the guest stars were the Welsh harpists Gwenllian Llyr and Catrin Finch.

These were 25 beautiful and fruitful years during which the harp world in Flanders saw an enormous growth in quantity and quality. Fortunately the end of the Foundation Harpe Diem does not mean the end of the harp in Flanders, since a new association "Harppunt" is continuing the work. The first big event of Harppunt should, Coronavirus allowing, take place in November 2020.



Harpe Diem Silver Anniversary: Organizing committee and Catrin Finch.

**Lieve Robbroeckx** took part in the International Harpweeks in Holland and was involved in the World Harp Congress as the correspondent for Thailand (1978-1992) and for Belgium (1993-2004). She joined the Board of Directors in 2004 and was appointed Secretary to the Board of Directors in 2014. She was founder and president of the Flemish Harp Association "Harpe Diem" and Professor of Harp at the LUCA School of Arts, Lemmensinstituut, Leuven.

#### Endnote

\*"Harpe Diem" is an allusion to the Latin aphorism Carpe Diem which means pluck or seize the day, thus suggesting that plucking harp strings is a way to enjoy life.

### —FROM THE EDITOR: ERRATA—

In the Spring Review Vol XIII, No. 6 the following errors were printed:

- page 9 *Focus on Youth*: Jernej Mistic is from Slovenia.
- page 22 *In Memoriam – Nona Ventura Rosenthal* was written by Chris Boyle and edited by Megan Marais, South Africa.

## Remembering Ann Griffiths (1934-2020)

by Caryl Thomas

I first met **Ann Griffiths** at the age of ten when I visited her at her imposing country house called Pantybeiliau near Abergavenny, Wales. We were there to buy a harp, and she had advised my parents that an Erard Gothic would be the ideal instrument for a budding young harpist. She had so many beautiful harps dotted all around the house, and I remember being a little disappointed that I wasn't going to get one of her bigger more alluring gold harps, but I came to love that Gothic and it certainly was the perfect instrument for small fingers. Little did I realize that day, how big an influence Ann would be in shaping my future career.

It was with great sadness that I heard about Ann's passing on the 24th July 2020. I was online at the time, taking part in a Zoom meeting of the Members of the Board of the World Harp Congress. Ann herself had been a WHC Board Member and was proud and honoured to have served for many years. In a recent interview, she recalled competing at the First International Harp Contest in Israel in 1959, and how the then big names of the harp world, Salzedo, Grandjany, Jamet, Zabaleta, Korchinska, Berghout, all members of the jury, came up with the idea of an international body of harpists. This eventually evolved into what we know today as the World Harp Congress. She was proud to say 'I was there', and was a loyal supporter over the years.

Ann was born in Caerphilly, Wales in 1934, and graduated with a Welsh degree from Cardiff University before obtaining her Premier Prix in 1958 from the Paris Conservatoire, studying under Pierre Jamet. She started her professional career a year later as Principal Harpist with the Royal Opera House, Covent Garden, and in the same year, made her concerto debut at the Royal Festival Hall playing the Handel Harp Concerto. An international solo career ensued and in 1970, she released an album of solo harp works entitled *Virtuoso Harp*. She was a keen exponent of works by romantic harpist composers, and championed the compositions of Parish Alvars, Bochsa, Dussek, and Krumpholtz in her recitals, whilst also promoting the life and works of two celebrated Welsh harpists, John Parry and John Thomas.

Like many of her students, I would spend hours at Pantybeiliau, having long lessons, practising, and sharing Ann's enthusiasm for all things harp related. When I was 17, she encouraged me to go and live with her, and for the spring and summer of 1976, I moved in to Pantybeiliau to prepare for the 6th International Harp Contest in Israel. It seemed the most

natural thing to do at the time, and those intense days of practising and daily lessons no doubt helped me develop as a harpist. It was a pivotal time for me, and I will always be grateful to Ann for that wonderful opportunity and support, and for taking the time to guide and mentor me.

Ann was a natural educator. In 1961, she founded Ysgol y Delyn (Harp School), and every year would invite young harpists to Pantybeiliau for summer courses, with conservatoire style teaching given by visiting professors from Europe. She was also Head of the Harp Department at the Welsh College of Music and Drama in Cardiff, retiring from the post in 1979. Seeing a need to share with her students some unpublished music by some of her favourite composers, she

and her husband, Dr Lloyd Davies whom she married in 1959, founded a company called Adlais Music Publishers. Her love of rewriting difficult chromatic sections earned her the nickname 'enharmonic Annie'! Her compositions for harp include a teaching method, *Saith Gwers i Ddechreuwyd* (*Seven Lessons for Beginners*) 1963, followed by several solo works, and arrangements of Welsh Folk Songs such as *Beth yw'r Haf i Mi?* (*What is Summer to Me?*) and *Gwenni Aeth i Ffair Pwllheli* (*Gwenni went to Pwllheli Fair*).



Ann Griffiths in 1966 with a Welsh Triple Harp.

Many will remember Ann for her love of research. Her scholarly publications include articles in *The Musical Times* as well as in *American*, *German*, *Japanese* and *British Harp Journals*. She was responsible for 46 entries in the *New Grove Music Dictionaries*, including a major article on Sebastian Erard. Early in their marriage, Lloyd bought Ann a triple harp as a Christmas present, and this was the start of her lifelong interest and research into Welsh triple harp makers, Handel and his famous harp concerto, and the subsequent association with the aristocrat, Lady Llanover. Ann was happy amongst her books and papers, and even with failing eyesight in recent years, her interest and enthusiasm in discovering new facts and coincidences never diminished. Only a few weeks before she died, she phoned me to tell me about a new piece of research, and her excitement was evident.

Ann will be remembered with love, affection and respect by past students and harpists across the world. Lloyd and Ann had two sons, Guto and Ifan, and three granddaughters, Manon, Megan and Jessica.



## Marion Hofmann (1941-2020)

by Isabel Moreton

**Marion Hofmann**, one of the most important harpists in the then GDR, died at the age of 78 in Berlin. She was born on 26 August 1941. Her parents were both musicians. Her father, a clarinetist, was killed in World War II. Marion began playing the piano at the age of six. Later, violin, guitar, mandolin, recorder, and accordion were added. She also took ballet lessons at the Palucca-School in Berlin. Her great desire to learn harp was denied by the state at first. Due to the planned economy in the GDR, the state only allowed her to study if a vacancy in an orchestra in the country could be filled after the end of her studies.

In 1959 nevertheless, she was able to begin her harp studies at the Hochschule für Musik "Hanns Eisler" in Berlin with Prof. Siegfried Weinberger (1921-1995). After only three years she became an intern with the Berlin Symphony Orchestra, of which she was a member as solo harpist from 1961 to 2001. In addition to the orchestra position, she continued her studies for another two years and then brought her exams forward. Meanwhile she had founded a family and had two daughters.



Marion Hofmann (1941-2020)



Marion Hofmann ca. 1966.

In addition to her orchestral service, which, according to her own statements, did not satisfy her, she built up a solo career, but without owning her own instrument, as private purchases in the GDR were completely impossible. Thankfully, she was allowed to use the orchestra's Obermeyer harp for many years for tours and concerts. Concert tours took her to Russia, France, Hungary, Bulgaria, Japan, Austria, Spain, Sweden and the Federal Republic of Germany. Later, with the help of friends, she was able to acquire a Salvi Diana, which she played throughout her life.

She was nominated by the Ministry of Culture to participate in the International Harp Competition in Israel in 1965, but after she had already prepared the extensive program, her permission was withdrawn at short notice for political reasons.

On the occasion of the 1981 Biennale she was honored for her artistic work by the GDR with the Critics' Prize for outstanding solo performance and later with the Art Prize. This was a high state award founded in 1959 by the government of the GDR and awarded annually by the Minister of Culture for individual artistic achievement, which was considered to be trend-setting for the development of culture.

At the beginning of the 80s she met Isang Yun (1917-1995) in Leipzig on the occasion of a performance of his Double Concerto. From this meeting a friendship and intensive collaboration developed. She played the world premieres of his works *Rencontre pour Clarinette, Harpe et Violoncelle* (1986) and *Gagok for voice and harp* (1985). However, she was denied a travel permit to play the premiere of the *DUO for cello and harp* (1984) in Ingelheim a. Rhein, because the concert took place under South Korean patronage. When the International Isang Yun Society was founded in Berlin in 1996, she was part of the board of directors with the special task of spreading his harp works.

In 1990 Marion Hofmann was given a teaching position at the "Hanns Eisler" Academy of Music and the associated C. Ph. E. Bach Gymnasium, later (1996) in Rostock, where she received a professorship until her retirement in 2010. Her successful work with children and teenagers fulfilled her extraordinarily. On August 2, Marion Hofmann died in Berlin.

## Judith Liber (1940-2020)

by The International Harp Contest in Israel

*It is with deep sorrow that we would like to inform you of the passing of Ms. Judith Liber, harpist, the Musical Director of the International Harp Contest in Israel from 1965 to 2012.*

*Ms. Liber was the Principal Harpist of the Israel Philharmonic Orchestra (1963-2000) and at the same time led the International Harp Contest in Israel placing it at the top of international competitions as the most important and prestigious competition in the world.*

*The following is an article written by Judith Liber for the celebrations of the 60th anniversary of the International Harp Competition:*

### **The International Harp Contest in Israel – 60 Years**

The International Harp Contest in Israel, the first competition in the world to be held for the harp, was launched in 1959 by Aharon Zvi Propes. Mr. Propes, also founder of the International Festival of Choirs and the International Music Festival, dreamed to bring gifted young artists to Israel to participate in the rich musical experience of Israel.

When he discovered that no International Harp Contest for Harp existed in the world, Mr. Propes chose the harp, the instrument so closely identified with King David, for his project. The harp's origins are indeed in the Middle East. Ancient harps, over 3000 years old, were found in Iraq (the ancient Mesopotamia), in Egypt, ancient Greece and in Megiddo, in ancient Israel. The modern harp and Israel have become synonymous. Propes has succeeded to place Israel in the hearts of harpists and other musicians around the world.

As Artistic Director of the Contest for 35 years, it was my responsibility and great pleasure to follow his lead. Together with Contest



Judith Liber, Principle solo harpist Israel Philharmonic (1963 – 2000) and Artistic Director, International Harp Contest in Israel (1965 – 2000).

Director, Esther Herlitz and Chairman of the Public Board, Judge Itzhak Shiloh, along with many Israeli musicians and generous donors in Israel and abroad, with dedicated service of secretaries Atara Berger and Alisa Gondor, the Contest grew and achieved the founder's goal. Today this responsibility lies with Artistic Director, Julia Rovinsky and Chairman of Public Board, Colette Avital.

Leading harpists from around the globe are invited to serve as members of the International Jury. The Contest has also encouraged composition for the harp. It commissions an Israeli work for each contest and required that each contestant perform a contemporary free choice composition from his/her country. Thanks to the generous contribution of the Japanese harpist, Yoko Nagae Ceschina, for many years the Contest enjoyed the participation of the Israel Philharmonic Orchestra in the Final Stage.

Since 1959, the International Contest in Israel has taken place every three years. The Contest celebrated its 50th Anniversary in October 2009 with Maestro Zubin Mehta serving as Honorary President. A Gala Concert with the Israel Philharmonic Orchestra, conducted by Nir Kabaretti, opened the celebrations at the Mann Auditorium in Tel Aviv. Eight Prizewinners performed as soloists with the IPO on this festive occasion. This history brings the Contest to its 60th Anniversary. Our winners over the past 60 years are today's leading solo harpists. Among them is the first prizewinner of 2006, Sivan Magen, an Israeli from Jerusalem.

The International Harp Contest appreciates and enjoys the generous support, sponsorship and contribution by Lyon and Healy Harps in Chicago and Victor Salvi of Salvi Harps. The First Prize, offered by Lyon and Healy, harp builders of the world, includes a Gold Concert Grand Harp custom built for the winner of the International Harp Contest in Israel.

The Contest is grateful to the Israel Government, the Culture Directorate, to various harp builders and to foundations and individuals in Israel and abroad for their continuing and steadfast support.

Although the International Harp Contest in Israel is no longer the only harp competition in the world, it remains unique in its excellence and prestige, setting the standard for harp performance, and focuses world attention on the rich tradition of music in Israel.

## Susana Remy-Prentice (1928-2020)

by Liliana Dimitrijevic

*Ed.- Susana Remy-Prentice was correspondent for Canada for the World Harp Congress from 1985 to 2015.*

**Susana Remy-Prentice** was born in Budapest, Hungary on January 1, 1928 into a musical family. She started playing the harp at the age of 12. After the war she was accepted at the Franz Liszt Academy where she received her Artist Diploma at the age of 20. In the same year, she won second prize at the World Youth Festival competition. This greatly boosted her career as she performed recitals throughout Hungary.

She fled Hungary during the 1956 freedom uprising and with her physician husband settled in Toronto where she quickly resumed her active playing career. This is how she remembered her first days in Canada: "In Toronto, people went out of their way to help Hungarians. Many institutions and churches were there to help. We were treated like heroes, and were clothed from head to foot".

In 1968 she moved to Caracas, Venezuela to join her beloved mother. Following the death of her mother, Susana returned to Toronto to continue playing and teaching harp. During one CBC recording session she met her second husband, recording engineer Tom Prentice. This long, happy and loving marriage brought Susana to join the Armour Heights Presbyterian Church and it became a headquarters for Toronto Chapter of AHS for many years.



Susana Remy-Prentice, correspondent for Canada for the WHCR from 1985 to 2015.



Susana Remy-Prentice (1928-2020)

In 1972 Susana was appointed as head of the harp department of the Royal Conservatory of Music. As a dedicated and skilled teacher she brought the love of harp playing to many students. She continued teaching until she was 85, when ill health forced her to stop.

For almost 20 years, Susana served as president of AHS Toronto Chapter (now Ontario Chapter), an undertaking she pursued with selfless dedication. In 2006 The Harp Society honoured Susana with a concert at Armour Heights and presented her with plaque in recognition of her many years of service.

I met Susana in 1993 when I left war torn Yugoslavia and choose Toronto to be my new home. We became very good friends, she helped me because she was someone who understood the difficult situation I was in. I will forever be grateful to her.

We lost Susana on April 11 2020. She died peacefully with her brother Michael by her side.

The Ontario Chapter of the AHS has scheduled a Celebration of Life for Susana to be held next Spring in her honour.

At the end a quote from Susana's autobiography *The Tumbling Angel*:

"With the passage of time, more friends and acquaintances die. I realize how short life is and how little time there is to do all we dream of doing. I want to stay active until my time comes. Above all, I want to be optimistic and keep my sense of humour to the end!"

I want to thank Michael Remyeni for providing Susana's biography.



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## 1st Helsinki Harp Festival and Competition

by Isabel Moreton

The 1st Helsinki Harp Festival and International Harp Competition was held 13 to 16 February 2020 in the Helsinki Music Centre, the Musiikkitalo. The Musiikkitalo was built in 2011 and is not only home of the Philharmonic Orchestra Helsinki and of the Finnish Radio-Symphonie orchestra, but also of the Sibelius-Academy, the only music school of higher education in Finland.



Päivi Severeide

The Festival was organized by Päivi Severeide and her team and with the support of the Sibelius Academy and the Finnish Harp Society. It gathered harpists from Finland, Sweden, Norway, and Estonia.

The first day of the Festival was dedicated mainly to the younger generation: Gabriela Bosio from Italy, who is specialized in particularly young students and Suzuki method, gave masterclasses for young students, followed by student concerts.



Young harp Ensembles performing in the Lower Foyer at the Musiikkitalo.

In the evening concert Iván Bragado Poveda, a Spanish harpist and winner of last year's Pratté International Harp Competition in Sweden who was recently appointed harpist with the Estonian National Symphony Orchestra, performed works by H. Holliger and T. Takemitsu. In the second part of the concert Estonian trio "Una Corda" consisting of the unusual combination harp, Estonian kannel (a chromatic zither) and harpsichord, with harpist Liis Viira. The trio specializes in female composers and the combination of these three instruments resulted in very exciting sounds.

Eleven participants from Turkey, Poland, Japan, Wales, Finland, Switzerland, Italy and Belgium competed in the Helsinki Harp Competition, which took place on Friday. The compulsory piece in the first round was Solveig's Dream by Vladimir Agopov, a composer from Ukraine who has lived in Finland since 1978. The jury consisted of harpists Reija Bister (Finland), Gabriela Bosio (Italy), Isabel Moreton (Germany), as well as conductor and violinist Jaakko Kuusisto and clarinetist Haari Mäki (both Finland).



Jury. L to R: Isabel Moreton, Harri Käki, Reija Bister, Gabriella Bosio, and Jaakko Kuusisto.



Masterclass with Isabelle Perrin.

During the day of the competition there was also a masterclass with Dutch harpist Erik Groenestein-Hendriks, who is harpist with the Gothenburg Symphony Orchestra in Sweden on "Cadenzas", a masterclass "French harp music" with Isabelle Perrin (Oslo), a concert with Finnish music of the 21st Century and a late night concert with Indie Pop for E-harp and voice with Laura

Hynninen from Finland.

Saturday was a very intense and full day. Every course, every concert would be worth its own story. The music of Finland and Scandinavia is so unknown to me and it is so beautiful.

After a lecture on "Harp Lessons with Beginners" by Gabriela Bosio there was a masterclass by Päivi Severeide on orchestral excerpts and audition training.

At lunchtime there was a lecture concert about the harp in Norway (Birgitte Volan Havik) and Sweden (Delphine Constantin-Reznik).

The lecture on the harp in Norway dealt in particular with Willi Postma, the legendary Dutch harpist who brought the harp to Norway, taught at the Sibelius Academy, and inspired



Delphine Constantin-Reznik

many composers to write for the harp. Delphine Constantin-Reznik, rediscovered music written by Anton Edward Pratté. Pratté was a composer and harpist of bohemian descendant who lived in Sweden. His music at his time hadn't been published, only manuscripts survived. Delphine Constantin-Reznik



Anni Kuusimäki (harp), Jani Lehtonen (violin), and Pekka Ovaskainen (photographs).

will shortly release a recording and sheet music, and is still digging for more of his music. It will surely be incredibly exciting.

In the afternoon there was a very charming concert with harpist Anni Kuusimäki, which was also particularly well attended: Finnish music arranged for harp and violin and on the screen in the back large pictures of Finnish nature, very beautiful landscapes and wild life from Karelia and Lapland.

This concert was followed by a tribute concert for the legendary Finnish harpist Reija Bister. She herself found such a tribute a bit exaggerated, but it was a very humorous and nice interview with her, and she had selected five great Finnish works such as the *Ballad for harp and strings* by E. Rautavaara, a particularly beautiful Fall for harp and electronics by Kaija Saariaho and the *Concert Piece op.7* by Väinö Hannikainen (1900-1960).

At the end of the day came my personal highlight: after an improvisation of Colombian siblings Natalia and Sergio Castrillón (Cello and lever harp/Paraguayan harp with electronics), Uno Alexander Vesje from Norway premiered

a commissioned composition by the Helsinki Harp Festival for harp and tape *Our Planet, Our Future*. I have never heard that a harp piece can be so political. I was thrilled, as was everyone else, and nothing other than an instant standing ovation was possible.

The last day of the Helsinki Harp Festival saw a masterclass on Salzedo's technique by Canadian harpist Laura Stephenson, who has been in the orchestra in Stockholm since 1992; a concert with Sivan Magen, winner of the 2006 Israel Harp Competition and harpist with the Finnish Radio Symphony Orchestra, and Erik Groenestein-Hendriks from Gothenburg, performing two movements from *Ma Mère l'oye*, pieces by J. Sibelius and H. Reni's *Légende*, a masterclass by Sivan Magen, and the prize winners concert of the Helsinki Harp Competition.

Results of the 1st Helsinki International Harp Competition:

- First Prize: Viviane Nüscheler, Switzerland
- Second Prize: Luna Vissers, Belgium
- Third Prize: Irene Pauletto, Italy

**Viviane Nüscheler**, born in 1996, grew up in Münchenstein BL. At the age of eight she started to learn harp with Yvonne Deutsch. In 2018 she took part in her first international Reinl competition. In autumn 2019 she won first prize at the international "Marcel Tournier" competition, Italy and two months later the little Prix Walo of the Swiss show scene.

She attended master classes with Sarah O'Brien, Emmanuel Ceysson, Ronith Mues, Susann McDonald, Sylvain Blassel and Gabriella Dall'Olio.

In 2012 she opened a YouTube channel where she uploaded arrangements for the harp. Her chosen music genres range from pop, jazz, film music to improvisation, which has given her almost 2 million clicks so far. In addition to classical training, Viviane attends professional improvisation classes to expand her knowledge of jazz and pop.

She is currently studying with Sarah O'Brien at the Zurich University of the Arts and teaches at the Alato music school in Effretikon.



Sivan Magen



Prize winners Helsinki Harp Competition from L to R: Luna Vissers, Viviane Nüscheler, Irene Pauletto.



Viviane Nüscheler



## AT-A-GLANCE

## International Harp Competitions and Masterclasses

**32th Nippon Harp Competition and International Harp Festival in Soka City, Japan**

12 to 15 November 2020  
Application 1 to 30 September 2020  
Required repertoire: see *National News Section* in this issue.  
Email: [compe@harp-japan.com](mailto:compe@harp-japan.com)  
Website: [harp-japan.com](http://harp-japan.com)

**5th Korea Harp Festival and International Harp Competition**

29 November 2020  
- Cancelled -

**12th Concours Français de la Harpe in Limoges, France**

12 to 14 February 2021  
Application deadline: 20 January 2021  
Website: <https://sites.google.com/site/concoursfrancaisdelaharpe/>

**8th International Harp Competition Félix Godefroid in Tournai, Belgium**

17 to 20 February 2021  
Open to harpists up to 35 years  
Application deadline: 17 January 2021  
Website: [godefroid-harp-competition.be/en/](http://godefroid-harp-competition.be/en/)

**Lyon & Healy Awards 2021 in Chicago, USA**

11 to 13 March 2021  
Application deadline: 15 January 2021  
Website: [lyonhealy.com/awards/](http://lyonhealy.com/awards/)

**3rd International Harp Competition "Glowing Harp" in Kharkiv, Ukraine**

16 to 22 April 2021  
Application deadline: 15 March 2021  
Website: [glowingharp-ukraine.com/en/](http://glowingharp-ukraine.com/en/)

**1st International Online Competition "Crescere con la musica"**

10 to 15 May 2021  
Application deadline: 31 January 2021  
The Competition is open to young Italian and foreign harpists attending a music school, a music association or an individual course where the harp is taught according to the Suzuki methodology.  
Website: [arpeggiando.it](http://arpeggiando.it)

**1st Vera Dulova International Competition in Moscow, Russia**

15 to 30 June 2021  
Open to harpists between 16 and 32 years.  
Application deadline: tba  
Email: [artmosconsv@gmail.com](mailto:artmosconsv@gmail.com)  
Website: [mosconsv.ru/en/event\\_p.aspx?id=162764](http://mosconsv.ru/en/event_p.aspx?id=162764)

**7th Ruth Inglefield Composition Contest**

Submission between 15 January and 1 October 2021  
Website: [usaihc.org/7th-composition-contest](http://usaihc.org/7th-composition-contest)

**Suoni d'arpa International Harp Competition**

postponed to September 2021

**21st International Harp Contest in Israel**

4 to 14 October 2021  
Application deadline: TBA  
Website: [harpcontest-israel.org.il](http://harpcontest-israel.org.il)

**12th USA International Harp Competition in Bloomington, USA**

July 2022  
Required repertoire: see *National News Section* of this issue  
Website: [usaihc.org](http://usaihc.org)

**71st ARD International Music Competition**

Website: [br.de/ard-music-competition](http://br.de/ard-music-competition)  
- postponed to 2023 -

## ON THE COVER



Clockwise: Lisa Supadi teaching in her adapted studio at TPHC; Berta Puigdemassa and Tai Chi; Six times Jacob Protelli.

## ANNOUNCEMENT



The Mariinsky Theatre in St. Petersburg will be the venue of the 15th World Harp Congress.

[www.worldharpcongress.com](http://www.worldharpcongress.com)



## Recent Premieres and Publications

Ed. – In general, the composer's country of origin is indicated by the two-letter Internet country code. Please refer to the list of World Harp Congress Correspondents.

## SOLO

GINASTERA, Alberto-*Sonatina* (1938)  
Dur: 10'. Solo piece for harp in three movements: Preludio, Aria and Toccata. Eighty-two years after its composition, a gem of the harp repertoire is finally available in a published edition. 20 p. Boosey & Hawkes. (US)

GHADIMI, Vincent-*Magellan* for solo harp  
Set piece for the 8th Félix-Godefroid-Competition in 2021. Available for download: [godefroid-harp-competition.be](http://godefroid-harp-competition.be). (BE)

MARTÍNEZ, Joan Carles-*Fantasia per a arpa en tres moviments*  
Dur: 12'. Solo piece for harp in three movements (Gamut, Alabança, Jubilus). World Premiere: Maria Lluïsa Ibañez; Barcelona Conservatory, 9 March 2020 in Barcelona, Spain. Available from the composer: [jcmprat@gmail.com](mailto:jcmprat@gmail.com). (ES)

POPE, Conrad-*Dulcinea Dreams*  
For Elisa Torres. Part of the "Los Angeles Film conducting Intensive, 2020 New Music Project. 6 pages. Available for free download until 1 July 2021: [lafci.org/home](http://lafci.org/home). (US)

SAITO, Yo-*Fantasia on "La Campanella"* for harp  
12 pages. Publisher: Zen-On Music Company, ISBN978-4-11-350111-1, [zen-on.co.jp/world/](http://zen-on.co.jp/world/) (JP)

SASAKI, Fuyuhiko-*Resurrection With You* for harp  
27pages. Publisher: Mother Earth Co.,Ltd. No.S3209 (JP)

SMYTHE, Mark-*Moto Revivo*  
Dur: 3'33". 7 pages. For Helen Webby. Part of the "Los Angeles Film conducting Intensive, 2020 New Music Project." Available for free download until 1 July 2021: [lafci.org/home](http://lafci.org/home). (US)

## HARP ENSEMBLE

VIERA, Josué-*Anasomosis*  
For Harp Sextet. World premiere online May 2020. Scores soon available at Nkoda: [nkoda.com](http://nkoda.com). (CR)

FAURÉ, G./MARIE, I.-*Pavane* op. 50  
Arranged for three harps. HCM. (FR/US)

## CONCERTO

BROUGHTON, Bruce-*An Angel in the Attic*  
Concerto for flute, harp, and orchestra. World premiere: Cristina Montes Mateo; 4 March 2020, Pacific Palisades, CA. (US)

## ARRANGEMENTS

BRUCH, Max-*Kol Nidrei* for cello and harp  
Harp part arranged by Marcia Dickstein. Published by Fatrock Ink Music Publishers. (US)

MARIE, Isabelle-*Danse du Berry*  
*La Dégagé, Mon père arrachait des reuves, Droite de Sancerre, Hardis des gars d'Maimbray*. Available for download: [isabellemarieharpiste.com/publicationscd-ismarie](http://isabellemarieharpiste.com/publicationscd-ismarie). (FR)

PIAZZOLA, Astor-*Oblivion*, for harp, flute or violin, and viola  
Arranged by The Debussy Trio. Published by Fatrock Ink Music Publishers. (US)

SASAKI, Fuyuhiko-*Amazing Grace for violin and harp*  
Publisher: Mother Earth Co., Ltd. No.S3206-1, 4 pages. (JP)

SUSA, Conrad-*A Christmas Rhapsody (2004)* for two harps  
Dur: 6'45". Arrangement of organ solo from Susa's choral work *A Christmas Garland*. Includes *God Rest Ye Merry, O Come All Ye Faithful, Joy to the World*. For Lynne Aspnes. Full score+parts. E.C. Schirmer. (US)

TELEMANN, Georg Philipp-*Trio Sonata in B Minor* for harp, flute, and viola  
Transcription by The Debussy Trio. Published by Fatrock Ink Music Publishers. (US)

## WITH ELECTRONICS

VESJE, Uno Alexander-*Our Planet, Our Future* for Harp and Soundtrack  
DUR: 44'. Commissioned by: Helsinki Harp Festival. World Premiere: Uno Vesje; 15 February 2020, Helsinki Music Centre, Finland. (NO/FI)

## NEW RECORDINGS

AGRESTA COPELY, Kirsten-*Around the Sun*  
*Around The Sun* takes listeners on a journey through a 365-day cycle from Daybreak to Winter's Bone with introspective melodies and ambient treatments. [Musiccityharp.com](http://Musiccityharp.com) (US)

AICHHORN, Silke-*Miniaturen 4*  
Pieces for solo harp by K. Gillmann, J. Thomas, G. Pierné, F. Godefroid, M. Glinka, E. Parish-Alvars, and Çağatay Akyol. Label hörmusik. [silkeaiichhorn.de](http://silkeaiichhorn.de) (DE)

AREND, Britt-*Cantilena*  
Works for soprano, harp, and cello with the Malta Philharmonic Orchestra Trio (Gillian Zammit, soprano; Frank Camilleri, cello). Includes works by Cl. Debussy, H. Duparc, G. Fauré, J. Massenet, F. Tosti, L. Tedeschi, and R. Strauss. Parma Records. (IT/MT)

ART, Masako-*Tullochgorum – Haydn Scottish Songs*  
with The Poker Club Band. There have been numerous recordings and performances of Haydn's Scottish songs arrangements with the standard piano trio and classical singers. However, many publications of Scottish traditional repertoire around 1800 indeed suggest to be accompanied by harp or fortepiano, often harp mentioned before piano. Our ambition is to achieve the historical crossover that was likely to be happening at the time the songs were published, through the Gaelic singer James Graham, with his distinctively 'natural' Scottish timbre and intonation that embodies the sentiment of the songs; and through the instrumentalists trained in historical performance practice and playing on period instruments. It is not only breathtakingly beautiful music and interesting experiment in historical performance practice, but also very entertaining. The harp used in the project deserves a mention: it is a single-action pedal harp built in February 1809 at Erard's workshop in London; it was by chance shipped to Wood & Co., Edinburgh (the music shop Muir, Wood & Co. on Leith Street), almost certainly used in Edinburgh salon music scene at the time. BIS-Records. 2471 SACD (SE/DE)

ATLANTIC HARP DUO-*Ariadne Rediviva*  
Elizabeth Jaxon and Marta Power perform pieces for Harp Duo by Cl. Debussy, Stéphane Delplace, R. Murry Schafer, Roger W. Petersen, Damien Luce, Caroline Lizotte and Maurice Ravel. [Atlanticharpduo.com](http://Atlanticharpduo.com) (US/FR)

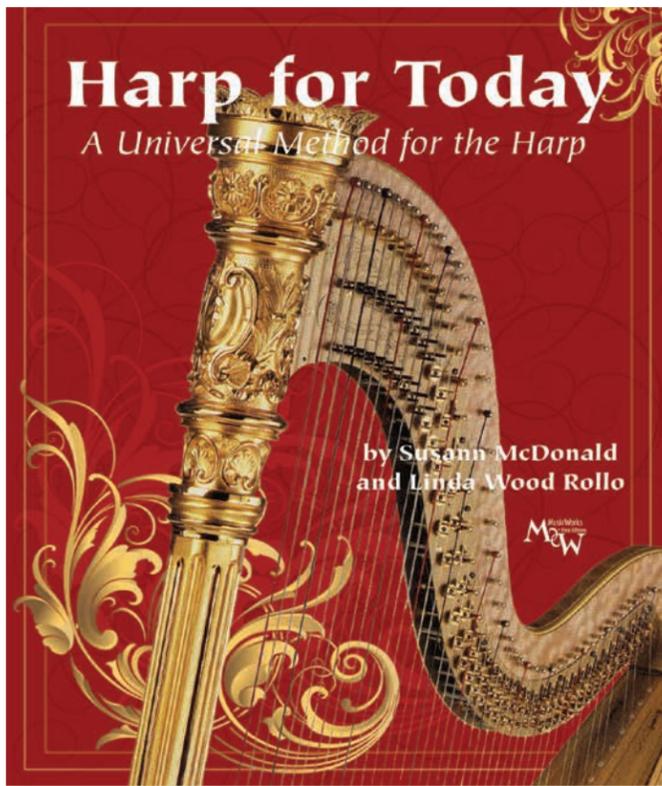
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ERHARDT, Maximilian-*None but the brave*  
18th century harp music from Wales, played on a Welsh triple harp. In coproduction with Carpe Diem Records 16321. (DE)

KUSS, Konstanze-*Ambaraba*  
With sixty1strings (Negin Habibi, guitar; Ekaterina Solovey, mandolin). Pieces by C. Saint-Saens, H.W. Henze, A. Ginatera, Cl. Debussy, J. Rodrigo, M. Ravel, Al. Iglesias, and W. Fährndrich. Genuin. (DE)

MONTES MATEO, Cristina-*Obras para Arpa*  
13 world premiere recordings with pieces by Spanish women composers. Almavira DS-0156. (ES)

MONTES MATEO, Cristina-*Pour le Jour de l'an*  
With Moonwinds and Joan Enric Lluna, conductor. Pieces by Jesús Bal y Gay and Salvador Bacarisse's Harp Concerto Pour le Jour de l'an. IBS152018. Ibs classical. (ES)

SACCHI, Florelda-*Oltremare*  
Pieces by Ludovico Einaudi for Harp and Crystal Harp. Amadeus Arte. (IT)

SCHWARZKOPF, Angela-*detach*  
With Michelle Colton and Etienne Levesque, Vibraphone. [angelaschwarzkopf.com](http://angelaschwarzkopf.com) (CA/US)

YAMAMIYA, Ruriko-*Prière-Moldau*  
Works by Smetana, Kato\*, Bochsá, C.P.E. Bach, Gluck, Granados, Debussy, la Prèsle and Grandjany. With Ai Okumura, violin. OVCL-00731, Octavia Records. (JP)

VILAS, Manuel-*Hirviendo el Mar*  
Spanish baroque vocal music, with Vandalia, Ara Atlántica. Manuel Vilas (arpa de dos ordenes) IBS 102018. Ibs classical. (ES)

YOSHINO, Naoko-*HARP RECITAL IV*  
Solo works by E. Satie, H. Holliger, Hosokawa, Takemitsu, J. Cage, Yoshimatsu, and Williams. GNY 704. Grazioso label. (JP)

YOSHINO, Naoko-*HARP RECITAL V*  
Solo works for harp by Hasselmans, Liszt, Jongen, Debussy, La Prèsle, Grandjany, Tournier, Rota, and Walter-Küne. GNY 705. Grazioso label. (JP)

### DIGITAL RECORDINGS

MARIE, Isabelle-*Découvertes à la harpe!*  
[ffm.to/decouvertesalaharpe.rpk](http://ffm.to/decouvertesalaharpe.rpk). (FR)

-*Domenico Cimarosa*  
[ffm.to/theharpfromdomenicocimarosa.rpk](http://ffm.to/theharpfromdomenicocimarosa.rpk). (FR)

-*Destination: Harp!*  
[/ffm.to/imarie\\_destinationharp.opr](http://ffm.to/imarie_destinationharp.opr). (FR)

### NOTICE

Did you know that as a member of the World Harp Congress you are eligible for a special rate on the worldwide harp insurance program of Anderson Company?

[www.anderson-group.com/whc-harp-insurance/](http://www.anderson-group.com/whc-harp-insurance/)



*Ed.-This year, because of the pandemic, I asked our correspondents to report on the situation in their country if they so wished to.*

### BRAZIL

#### Report by Marcelo Penido Da Silva

All events were cancelled due to the Coronavirus, and at the time of this report there are almost 100,000 deaths in Brazil. Nevertheless, some orchestras planned live performances with their members and tried to keep at least a virtual contact with their audience and sponsors. And some festivals tried to reach their audience and students through video conferencing and recorded performances, such as the Rio Harp Festival and the newborn FIMUCA Festival.

The 15th edition of the Rio Harp Festival brought 62 virtual concerts in August 2020. Among the participants were **Florence Sitruk, Kobie du Plessis, Angela Madjarova, Baltazar Juarez, Jana Bouskova, and Sasha Boldachev.**

The FIMUCA (International Music Festival at Home) took place at the end of June 2020 and brought online courses of the following harpists: **Paola Baron, Cristina Braga, Marcella Carboni, Gabriella Dall'Olio, Mara Diniello, Oscar Rodriguez Do Campo, Liuba Klevtsova, Valérie Milot, and Angélica Vianna.**



Baltazar Juarez

### CANADA

#### Report by Stana Bunea

I sent your proposal to all other harpist colleagues whose addresses I knew. They are probably so affected by the situation that they have no activities to report for the magazine. I personally continue to work on expanding my repertoire in case a new CD should be recorded. Besides my solo activities, I also write books in Romanian language. Today I continue to write texts in my daily diary "HARPA DE CUVINTE". (THE HARP OF WORDS) - Volume VII, "UNDER THE SIGN OF A WONDER" and "PREVIOUS DREAMS". (Volume II).

I thank you for your efforts to keep the world harpists alive through WHC Review. Stay healthy!

### CZECH REPUBLIC

#### Report by Ivana Švestková Dohnalová

The situation of the Coronavirus pandemic attacked the whole world. The situation in the Czech Republic has led to a number of measures. We had the state of emergency from 12 March to 17 May and our life changed from day to day. The Coronavirus stopped all social events, people could not work and those who could or had to spend their time only at work and then at home. Veils and disinfection were an integral part of our lives.

Many artists lost their jobs, from day to day there was not a single concert, not a single rehearsal and not a single theater performance. We all missed that very much. In the crises we learned to use the chances the 21st century offers us. Many musicians broadcasted live concerts, instrumental lessons were online. We used applications like Zoom, Skype, WhatsApp, etc.

June and July the situation got better, but we still have many measures in place and nobody knows what will happen in the future.

While I was watching the situation, many harpists were active in the Czech Republic. Some of them played concerts, taught, recorded or made a transcription for harp. Let me spread some of our Coronavirus news.

Celebrated harpist **Jana Boušková** surprised the entire harp world with her The Harp Channel, and she spent many, many hours a day preparing for the 1st Worldwide Online Harp Congress, which took place in Vienna from 27 April to 14 May, 2020, in memory of the 3rd WHC in 1987, followed by "Meet the Harp Stars"-interviews with famous harpists. Up to 50 interviews were conducted by 11 July. The next session will continue since September 21. All programs are stored on Facebook and YouTube The Harp Channel.

Jana Boušková played two solo performances during the quarantine, benefit concerts organized by the Czech Philharmonic Orchestra, which were attended by hundreds of thousands of people. She also recorded her new CD, including her arrangements of pieces by A. Dvořák, J. Suk, and B. Smetana.

When I mentioned the arrangements, harpist **Barbora Plachá** has time during the corona crisis to write down and publish her solo harp transcriptions of Czech romantic music. For her *Slavic dance* she received the honorable mention at the harp column. She took part in a harp marathon organized by "Glowing Harp" (Veronika Lemishenko). She is preparing the fourth year of the Prague Harp Festival, which will take place at the Prague Conservatory 8 to 9 November 2020.

For the Czech Radio **Ivana Švestková Dohnalová** has recorded two pieces as world premieres. *Shepherds Scream* for oboe and harp. (D. Foltýn, oboe) by Sylvie Bodorová and *Two Bundles* by E. Schiffauer for voice (M. Schaffarzik) and harp. She has also recorded a CD with the Brno Double Bass Orchestra. At the concert "Live again", organized by the Brno Philharmonic Orchestra with her husband Marek Švestka, she performed as a duo harp and double bass.

**Hedvika Mousa Bacha** also recorded a CD with the "Beautiful Strings Duo" (violin and harp). The piece by O. Urban entitled *Jewish Suite* was written for the Beautiful strings Duo and recorded as a world premiere.

The Praha Harp Quartet (**H. Mullerová, H. Mousa Bacha, K. Jouzová, M. Jouzová**) and the Duo Glissando performed two concerts for audition in June and July. During the pandemic program of the Prague Symphony Orchestra FOK they shot a harp home video about the history of the harp. The virtual harp academy FOK for the young harp students took place in May and June 2020.



**Dominika Svozilová Ťuková** took part in the “Concert on the roof” organized by the Brno Philharmonic Orchestra for the City of Brno.

**Kateřina Bendová** gave a concert that was broadcasted live via streaming, organized by Janáček Philharmonic Orchestra that was called “The Harp in the leading role in Ostrava”

Another live streamed concert “Strings of Hope” from Pilsen was played by **Vanda Šabaková**. It was a joint project of Les Musicales de Saabdash and the Czech Republic.

The crisis taught us to play and work differently. We learned that we never know what can happen and we remembered that we should be grateful for everything we have. I hope that the crisis will soon calm down and I wish you all good health.

## COSTA RICA

### Report by Priscila Steller

*Harp ensemble from Central America: “Anastomosis”*

This year has been a very different year, to say the least, in so many ways. The hardest to bear for me as the extremely social creature that I am, has been the social distancing. As a musician, this has been especially difficult too; for me, sounds without the social interaction implicit in music making are just sounds. Even though the first weeks in quarantine, tucked away at home with my husband (Honduran composer Josué Viera) and my

4-year-old son, were a dream come true, more sooner than later I began longing for the social factor in chamber music.

A very dear harpist friend of mine – Georgina Hidalgo (Costa Rica) – made an interesting proposition to the community of harpists from Costa Rica that usually keep in touch with each other, about recording a synchronized music video (something that was really trending at the moment everywhere). It began as simple as that; just following the trend, and trying to reconnect. But my husband saw this as a nice way to get back in touch with other harpists from Central America, so he decided to compose a short sextet for harps and we extended the proposition to all concert harpists from Central America that we could get in touch (even those that currently live abroad). We knew not everybody would be available, but the actual response was overwhelming.

At the end, 15 harpists from Central America could join together for this project and the recording began. Costa Rican harpists living in China, Italy, Poland, United States of America, and El Salvador, as well as in Costa Rica, got on board and each began recording its individual part. Guatemalan harpist Amílcar Montúfar participated. We even adapted one part for lever harp so we could include friends with only access to a lever harp.

Preparing and recording the music was fun; I know he’s my husband, but Josué’s music is really captivating even in a project as short as this one. However, the most exciting thing was the connections being forged (or reformed). Interacting with

text and voice messages having very different time zones was no inconvenience at all; it was even a fuel to keep the conversations going on for days. Sharing jokes, memes, experiences, catching on with everyone’s actual lives... it really was a comforting experience in the midst of very uncertain times.

It would be an interesting experience I look forward to if more harpists would like to repeat this project on a larger scale. I know for sure my husband would be as excited as I am to write something (maybe longer?) for a larger group.

The sextet starts with a longing slow tempo, setting to flat every string in order to get the most relaxed string timbre. Harp 2 keeps a constant theme, while Harp 1 adds nostalgic harmonics to the melody. Harp 3 – and then Harp 4 – incorporate adding bass and counter-melody. By the time Harp 5 and 6 have incorporated, the whole ensemble is at a full forte that gets abruptly interrupted by intentioned silence. Some immediate pianissimo chords from Harp 6 are followed then by Harps 1 and 2 closing the theme with a provocative new melody, keeping always the dreamy scene with natural harmonics. This serves as a transition to the main part, an energetic and rhythmic theme in alternating 6/8 and 3/4 metrics – a very traditional metric combination in folk music from various Central America regions. It starts in a mixolydian setting, slowly modulating to B minor when the second theme of this section is presented. Many harp-specific techniques are used (e.g. timpanic sounds, p.d.l.t., sound board knocking and guitar-like strums). The excitement builds up until Harps 1 and 3 “clash” with 2 and 4 using glissandi, Harps 5 and 6 break the tension with some sound board knocks and the music ends with three nail strums.

My husband has been writing for harp since we got married; he loves exploring the instrument and really works hard in making sure the music is idiomatic for the instrument. He has written many chamber music with harp and some for harp as soloist.

You can watch the Anastomosis video at [youtube.com/watch?v=4SWpXlgAeGw](https://youtube.com/watch?v=4SWpXlgAeGw). We would like to thank very much the participants: Alicia Jiménez (CR), Amanda (Acosta) Lang (CR/US), Amílcar Montúfar (Guatemala), Ana Cecilia Lizano (CR), Anaclara Arce (CR), Carlos Peña (CR/PL), Erasmo Solerti (CR), Georgina Hidalgo (CR), Ilse Porras (CR), Luis Acosta (CR/CN), María Paula Loría (CR/US), Maricel Martén (CR), Mariela Flores (CR), Priscila Steller (CR/El Salvador), and Yesenia Badilla (CN/IT).

## FRANCE

### Report by Isabelle Marie

During the COVID-19 in France I worked a lot with my students and pupils in videos and Skype lessons. It was a very intense time, during these four months, exchanging many videos with my instructions, fingerings and interpretation demonstrations. Some of the students worked more than usual and made great progress because the family was closer to them and helped with the recordings and took care of their playing. In contrast, some of the students disappeared ... but they will come back next year ...



## GERMANY

### Report by Isabel Moreton

In March there was a major lock down in Germany. The universities closed and only taught online, and the music schools also switched to online teaching. Orchestras, theaters and opera houses discontinued their concert operations. All concerts were cancelled. The government promised financial support to the free lanced musicians, but most musicians didn’t fit into the well-meant framework of its conditions.

Many musicians, including harpists, started balcony concerts to spread joy in the neighborhood. Broadcasts of in-house concerts on the Internet increased, as they did everywhere in the world.

As chairperson of the German Harp Association, I had to make the tough decision to cancel our long planned meeting of several days in Nuremberg beginning of May. A pedagogical meeting of the association was held via ZOOM, which also proved to have advantages: Although there were not the beautiful moments of a live meeting during lunch and breaks, many participants would not have made the long journey otherwise.

In the meantime (end of August) the first concerts cautiously start again, with few listeners; also teaching goes back to a new normal, although with masks and distance. Still, we will have to decide if and how the German Harp Association Competition in May 2021 will take place.

### Report by Amerie Schlösser, age 13

My last performance was at the regional competition of „Jugend musiziert“ at the end of January. And after that all following stages were cancelled. Therefore I was all the more grateful when I received an invitation to apply at WESPE, a competition of special prizes. There are no classifications by instrument or age group, but categories such as „own work“, „contemporary work“, „classical modern,“ etc. So I thought about it and then I had the choice between a work by a women composer and a work of ostracized music. I liked both pieces, they were demanding and challenging. In school, we studied the Nazi regime intensively. We gave presentations and in this context I focused on Jewish musicians. This is where I discovered the Frankenburger family from Munich.

Heinrich Frankenburger was a lawyer and had five children. The family was confronted early on with hard strokes of fate such as the death of two sons and that of his wife. Again and again the rest of the family fought their way out of these heavy losses and were an important and respected part of the community life. Under the Nazi regime, his only son Paul fled to Tel Aviv in 1933. There he called himself Ben-Haim (Hebrew for son of Heinrich). While in Germany he primarily adapted classics and poets such as J. W. Goethe, Eduard Mörike and Joseph von Eichendorff to music in the romantic style, in Palestine he dedicated himself to Sephardic melodies, biblical texts, poems by Jewish writers such as Leah Goldberg, Chaim Nachman Bialik, which then formed the basis of his compositions.

The piece *Poème*, composed by him in 1959, makes me feel all his heavy blows of fate. It begins with a massive, stirring event with no time signature. Between the many plaintive scenes,

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calm, sensitive and delicately fragile elements are woven in. It touches me very much that I can feel the hopeful rays of light despite the countless dark moments. I was captivated by this unusual sense of hearing.

I am also very moved and grateful that I was able to perform *Poème* at the prizewinners' concert and experienced a lot of encouragement. It is an enrichment for me to be involved with ostracized music even beyond the competition.

## ISRAEL

### Report by Julia Rovinsky

#### *The Harp to Survive*

Even for the harp – the most royal instrument in Israel – the last months were difficult. Cultural life has ceased to exist, the sounds of music have fallen silent.

With the cancellation of concerts, competitions and festivals, all that remained for the musicians was the music itself. Only pure music – no one to play for, and no one to appreciate your ability to express it.

Sometimes a long tête-à-tête with the love of your life can be quite a challenge. Finally I got the time I never had before to play for myself, to take a new approach and think about what I had been doing all my life. I started to work on new arrangements, learned new pieces that were not even intended to be played on the harp, and made several new recordings.

Teaching turned into a nightmare. To teach music online is absurd, a contradiction in itself. With all my respect for new technologies, the sound quality in ZOOM, Skype etc. is a disaster. You can't hear the nuances and dynamics of the sounds; you have to ask your students to record the piece and send it to you; then you have to listen carefully several times and try to articulate each note and send it back with your comments; then return to the online dialogues... Teaching is no longer a pleasure, it takes much more time and sucks the energy out of you, and the results are unclear.

In mid-May the Iron Curtain of our quarantine began to rise and we were allowed to teach face to face. At the end of June, the concerts were renewed and we were allowed to play in front of an audience for three wonderful weeks. But with the second wave of the pandemic in Israel, our life came to a standstill again; nobody knows for how long.

So I began to find comfort in reminiscences. What a great time we had last November! In my Israel Philharmonic Orchestra,

together with our educational program "The Keynote", we held the Harp Day, where all harpists of the country, from the youngest students to professional musicians, took part in the concerts. You could have heard 80 harps in one day. It began in the morning with the concerts in the foyer, continued with the larger concerts on several stages, solos and ensembles.

And culminated in the great event of the day: The Israel Philharmonic Orchestra played the first movement of Händel's Concerto with fifty harps on the main stage! Can you imagine that? Fifty harps and the Israel Philharmonic Orchestra!

Of course we had been preparing for this for a long time. The teachers adapted versions for their students according to their level. They had rehearsed in small groups in different towns and then finally all together - the teachers and the students - together on one big stage! And afterwards, still full of excitement, they came down and joined the audience and enjoyed the gala concert of one of the best orchestras in the world. Among the soloists were not only the prominent musicians from Israel, but also the winner of the 19th International Harp Competition in Israel, Yuying Chen, who came from China to share her talent with our audience.

We played the Bach *Concerto* with 4 harps (instead of 4 fort-pianos), the *Concerto for Harp and Flute* by Mozart; we played *The Ball* from the *Symphonie Fantastique* by Berlioz with 6 harps and the orchestra; and we finished the festival with the performance of *Baroque Flamenco* by Deborah Henson-Conant. How happy we were that day!

Now we are preparing for a new event: the 4th National Contest and Festival for Young Israeli Harpists will hopefully take place in December. This time there will be 4 different categories:



Concerts in the foyer.



Händel's *Concerto* with fifty harps on the main stage of the Israel Philharmonic.



1. Up to the age of 18 – lever harps
2. Up to the age of 18 – pedal harps
3. Up to the age of 25 – advanced students on pedal harps
4. "World music with the harp" - without any limitations of age, style, harp models, solos or ensembles, with dancing or singing, video art.

During the Festival there will be concerts, master classes, lectures, exhibitions of musical instruments and the joy of music!

We need the harp to survive. The music must survive. For us music means harp.

## ITALY

### News

Like everywhere in the world, COVID-19 has influenced all musical activities in Italy. Thus, many competitions, meetings, gatherings were cancelled or postponed or (very rarely) they took place only in a short online version.

Among them, seven online seminars on different didactic aspects were held by two Conservatories (Parma and Bari) and led by the Italian Harp Association. The archive of these events can be found on the webpage of the Italian Harp Association.

The Italian Harp Symposium with a commemoration event for Victor Salvi will take place on 5 December 2020 in Milan, at the Salvi Showroom.

The Suoni d'arpa International Harp Competition has been postponed to September 2021.

## JAPAN

### Competitions

The 32nd Nippon Harp Competition in the Advanced Division and Junior Division will take place from November 12 to 15, 2020 in Soka City. The foreign guest juries have not yet decided to come to Japan due to the influence of COVID-19.

Website: [harp-japan.com](http://harp-japan.com)

The 21st OSAKA International Music Competition will be held in October. The special MATSUO Prize will be awarded in the harp section.

Website: [osakaimc.com](http://osakaimc.com)

E-mail: [osakaimc@gmail.com](mailto:osakaimc@gmail.com)

### Events

32th Soka International Harp Festival 2020

Main concerts will take place on 14 and 15 November in the Cultural Hall of Soka.

The guests from overseas have not yet decided to come to Japan due to the influence of COVID-19. Planned are recitals for



National Harp Day online

solo harp, harp ensemble, and a performance of the winner of the 32nd Nippon Harp Competition.

### Special events

The Nippon Harp Association and Ginza Jujiya established the National Harp Day on 2 August, which was approved by the Japanese Memorial Day Society starting from 2019 and celebrated online by Ginza Jujiya in 2020.

### Course

The 57th Karuizawa Music School was held in August with the support of the Nippon Harp Association with Ayako Shinozaki, Kumiko Inoue, Atsuko Saigo, and Kazuko Shinozaki, etc.



The 57th Karuizawa Music School.



The 57th Karuizawa Music School, Ayako and Kazuko Shinozaki.

## MALTA

### Report by Britt Arend

As Principal Harpist of the Malta Philharmonic Orchestra, my last live orchestral performance happened at the beginning of March, then all concerts and rehearsals were cancelled until the end of the season, due to the outbreak of the COVID-19. Unfortunately also the several chamber music recitals I was supposed to do with my soprano friend, and with my trio (soprano, cello and harp) were postponed or cancelled, the biggest disappointment being our very much looking forward recital in April at Carnegie Hall (Weill Recital Hall)!!! To keep us practising and active, the orchestra management asked us to record home videos

(I did several harp cadenzas, some solo pieces but also chamber music, duetting with different friends all over Europe, that was very funny and satisfying!! Thank you internet and the technology!!!), then they organized a series of chamber music recordings (only 2, 3 musicians, in our orchestra premises, respecting social distancing) going weekly on socials, so I had the chance to play some beautiful flute and harp duets, to accompany my soprano friend and to perform in trio with flute and oboe. At the end of June, we managed to have an open-air chamber music concert, with a real life audience sitting all far away from each other, but it was wonderful to perform again for an enthusiastic public!!! These last months have actually passed quickly, I have missed playing in orchestra but more than anything else I have loved dedicating my time to chamber music, I have learned a lot with recording myself, and I am full of ideas for other chamber music projects if the situation doesn't get back to normal in the coming months! In these weird times, musicians can not perform the way they used to do, but they can reinvent themselves, find new ways to play together, because the only one sure thing is that music keeps us alive, music goes on and will go on, whatever happens!!!

**Report by Jacob Portelli**

Though being a very challenging time for me being a full time self-employed harpist, I have done my utmost to upgrade my work and my performance. Apart from spending countless hours of study, I have created a personal online platform where I can still be accessible to my audience through my Facebook page, my Youtube Channel and my Instagram profile.

It is not surprising that this endeavor was positively received from all the followers. Since I play more than one instrument, I managed to record as a music video, J. C. Bach *Sinfonia for harp and strings* playing all the necessary parts on harp, violins, viola, cello, and double bass. I think this has been the highlight of all the COVID-19 videos and recordings that I have carried out so far. [www.youtube.com/watch?v=kquZqpWRJSQ&feature=youtu.be](http://www.youtube.com/watch?v=kquZqpWRJSQ&feature=youtu.be)



Six times Jacob Protelli.

**MEXICO**

**Report by Janet Paulus**

The past five months have been a trying experience for most harpists here in Mexico.

The professional orchestras in the country abruptly stopped all activities around the 15th of March and the music schools also closed their doors at this time.

Unfortunately, the government has not been totally clear in its instructions on how to act and what NOT to do, so the result is a very bad situation here at the moment and there doesn't seem to be any indication of what will be happening in the near future. They have devised a system of "lights" going from red =worst to green=all OK. Currently most of the country is in orange but there are still parts of Mexico in red. The schools will not re-open until we are in green. Orchestras appear to want to start chamber music activities when we get to yellow.....hopefully by October of this year.

Most of the harp students in the music schools do not own their own harps so the situation is very critical. They have not been able to play a single note in 5 months and it appears that this might go on until 2021. There are a few fortunate ones who are able to practice and they are receiving classes on line. It's not optimum but it's better than nothing.

The good part of this so far is that Mexico never went into a total lock-down as did so many countries. This has meant quite a bit of freedom to move around. Of course, this is partly the reason why the numbers of contagions and deaths are so high here. A real blessing has been that teachers and professionals with orchestra jobs are still being paid their salaries. This is a luxury

and our heartfelt sympathy goes out to all those harpists who have been layed-off or have had to endure pay cuts.

Life is on hold for most harpists here in Mexico and we are eagerly awaiting a solution (cure, vaccine etc.) that will enable us to resume our musical endeavors.

**NEW ZEALAND**

**Report by Anna Dunwoodie**

Thankfully, here in New Zealand, our borders were closed early in the COVID-19 timeline, once the severity of the global situation was realized. We still suffered too many deaths, but overall this was minimized by the quick reactions of the government, and the fact that we are so remotely placed on the globe. It's much easier to close your international borders when it's a challenge to get to New Zealand on a good day, and you also realize how small our country is (well, long and thin actually) when you can stand on a hill in the city of Auckland and on a clear day, see the edges of the country on two sides.

Our lockdown period was tightly enforced for 5 weeks, and gradually relaxed, so that after less than 3 months most things are back to normal here in New Zealand.

As with the rest of the world the arts in New Zealand have suffered. Recently, my local harp ensemble was so relieved to be playing together in person, that in our first rehearsal, ninety minutes of playing zipped past us unaware. We were so pleased to be outside of zoom and its unpredictabilities! It was pure bliss!

While I had been teaching online for more than ten years, I know it presented some difficulties for some teachers and students alike. But personally, I found that already having a good rapport with a student, and understanding that we were all in these challenging times together made for some really productive lessons.

Students could be more relaxed and better prepared to start their lesson – rather than racing from school or work, and throwing themselves into the seat behind my harp, some of them had already been warming up for 10 or 15 minutes before I linked up with them online, and were definitely in 'the zone' and ready to work together. And while I knew it for a fact already, some students who repeatedly told me 'I play this better at home' consistently did so – more comfortable in their own space, on their own harp and with their familiar things at hand.

It has led me to encourage some of my students to have online lessons more regularly – goodness if it also means that a parent doesn't have to rush from work to school to harp lesson and back home again every now and then, I'm really pleased that we can work together to claim a bit of their time back for other things!

Another bonus was watching some of my younger students really embrace being organised... creating a folder on their device and popping music, videos and other resources that I sent them into this for future reference – and not relying on me, as teacher to hand it to them, or parent to print it off for them – little silver linings that help develop a young person.

There were also the online benefits such as all the concerts and workshops that international harpists were doing from their lock down space – I've never watched so many concerts, been a part of so many workshops, or collaborations to date! It also inspired me to create our own online workshops - it was great to meet as a little harp community, play some music, learn some new tunes,

and check in with some of our harp friends in different parts of the world, and of New Zealand. It made me realize that not all of our internet connections have the same speed, and that not every household has a home printer or that some people are solely connected by the tiny screen on their phone – but their enthusiasm for the harp overcame any of these things. Staying connected with our harp friends was paramount in these challenging times!

We have all obviously missed our live performances – the national and local orchestras, and ensembles have been very quick to bring together performers and concerts using local talent – previously we have been reliant on international musicians to boost our numbers, but with a lot of talent already in residence, we are all learning to look in our own backyard before looking abroad for resources. It is good to be out and gigging again!

Our borders remain very closely guarded and monitored, presently only New Zealand residents and citizens can return, and then have two weeks in a government isolation facility (formerly our top hotels!!!!) anywhere in the country depending on the numbers and demand for isolation. Our case numbers are just a handful a week – in isolation with no community transmission to date. It could be a while before our borders open – which impacts many people – but currently the government approach is to err on the side of caution and look after health and people, and let the economy slowly return to normal ... however that 'normal' looks after COVID-19.

**NORWAY**

**Report by Uno Alexander Vesje**

For my update on the Norwegian harp stage I first would like to congratulate **Sunniva Rødland** on her nomination as "Young artist of the year" in Opus Klassik for her solo album *Postures* and **Sidsel Walstad** on her nomination in the category "Instrumentalist" for her recording of the Ginastera *Concerto*.

This fall I would like to introduce to you two of the most innovating Norwegian harpists using the folk harp as their main



Julie Rokseth

instrument. Both harpists create their own personal style by mixing elements from various genres into their own projects. The rising star **Julie Rokseth** (\*1986) is actually a classical trained harpist, but in her search for a more creative musical life she dived into the traditions of Celtic and Scandinavian folk music. Together with her brother they founded the

harp and bandoneon duo "Julie & Andreas" and traveled to Buenos Aires for inspiration. Under the guidance of tango icon Pablo Mainetti, Julie started her first explorations using the harp as a tango instrument. She has performed in festivals and venues all around the world and was to perform her critically acclaimed duo-album *With the Sky in Our Hands* – the tangos at the World Harp Congress in Cardiff.

The other harpist is a Norwegian folk harp pioneer. **Tone Hulbækmo** (\*1957) has more than 30 years of experience as a performing artist. She is a singer, composer and crossover performer who works creatively with traditional folk music, medieval



Tone Hulbækmo

music, songs and ballads, world music and music for children. She is the first to use the Norwegian folk harp after the tradition died out more than 200 years ago. She has recorded a number of albums, received three Norwegian Grammy Awards (Spellemannprisen) in different categories and has toured the world with her little harp. Both Julie and Tone sent me an update on how the pandemic has affected their musical life as freelancers. Their experience confirms what I see all around the country: concerts are cancelled, the artists' fees are falling, and there is a lot of extra work to get projects out to an audience. In this situation I also see more and more performing artists expressing themselves through writing and composing new music and I am sure that new exciting projects will emerge from this special situation.

**Julie Rokseth:** I have just started playing concerts again (15 August 2020). The concerts in the near future are affected by the pandemic in the way that there is less audience permitted to attend due to the restrictions and that there is a lower fee due to the low ticket sales.

Livestream has been a thing I have now done a few times with my duo now, and it was much more positive than expected. It is definitely a way to connect with our audience and to spread music and good energy. It will be something we include in the future.

**Tone Hulbækmo:** Because of the Coronavirus. all my concert in spring and summer were cancelled. I participated in a couple of streaming concerts and I did get two new concerts

for the summer, one which was an open air concert with about 100 listeners sitting one meter from each other. This fall, some of the projects from the spring, including a student workshop, will be taken up again. A big tour with band and local choirs in churches had to be postponed until next year.

**JR:** Booking new concerts for 2021 is harder than it has been before. Some venues are very happy to rush into bookings and are positive that we will get back to a "normal" state very soon, and if not, positive about creating events that work with the restrictions. Others are very careful now and do not want to make any strong decisions. The result is that booking is becoming more difficult. Instead, I have started to arrange my own concerts, where I rent concert venues and have all the responsibility. This is a great option and creates many opportunities to play concerts. However, it is much more work and it can be difficult to attract an audience when the concerts are not a part of established concert series.

**TH:** On the positive side, I took this opportunity to record a new album with my own material. It will be finished this autumn and released early next year. Now I have the time to rehearse a lot, to experiment, to compose, to go deeper into something without pressure. But after a while I really started to miss concerts, the interaction with the audience, that is the most important thing for me. The unique way of communicating with people through music in the moment.

**JR:** In the last months I had a very inviting dive into composing and arranging new repertoire. I am grateful for this, as it has previously been difficult to prioritize to composing over performing, because concerts have always brought the most income, and the feeling of being "out there" - promoting my duo wins over the need for times when I can be in a mode of musical creativity and development. The scope of the repertoire that me and my duo have created over the past months, as well as the two albums we have recorded during this time, will give us so much more content for our performances in the years to come. This "forced" period of creativity has really shown me how valuable this can be.

**TH:** It looks like the culture and music scene is one of the industries most affected by the government restrictions (after the travel and tourism industry). The economic situation will be rather bad in the long run. I think it will take a long time before we are back to normality, people are worried about the situation and about being together in larger groups. At this very moment (15 August 2020) the COVID-19 is increasing again in Norway, so it is hard to tell when we will be able to play normal concerts again.

**JR:** I had many people reaching out in this time who wanted to learn how to play the harp, so I was able to expand my online harp teaching program to more students. This has become a greatly appreciated part of my harp-life, both because of the income, and because of the inspiration that comes from spreading the joy of harp to other people and seeing them taking it into their own life.

Overall I think it has been a great opportunity to practice the act of gratefulness for what we have - we still have our skills as harpists, our musicianship, our own ability to touch people, and our instruments. From this gratitude grows the ability to re-adapt, and to channel our skills into new paths and streams, so we can again, or maybe still, can create art accessible for the public.

## Time to renew your membership

The new membership year starts 1 January.

Starting 2021 you can choose if you would like to receive the printed or a downloadable version of the WHC review.

Thank you for your support of the WHC!

[www.worldharpcongress.com](http://www.worldharpcongress.com)

## PERU

### Report by Armando Becerra

#### Harp teaching and learning in Peru in Coronavirus times

In my country we have been teaching harp since 2003, at first in the Conservatory (now National University of Music) and for several years also in the program Sinfonía por el Perú founded by the Peruvian singer Juan Diego Flórez.

At the beginning of the quarantine, we faced the problem of many students with no harp at home, so we managed to bring to them any harp (Peruvian) that could have helped, this involved other problems as the transport, strings supply and other arrangements. Due to the fact of the high costs of an imported lever harp, some students have a Peruvian harp that is strung with colored C and F strings, and also with much lower tension and less space between the strings. But, it is an affordable alternative and in this context it is helping them a lot.

Because of the problem of the harp costs, me and a harp constructor have been developing a harp with the same tension and string spacing as a lever and just the last year we had like a first attempt which is a 27 Celtic harp but yet without any kind of lever. In the middle of the quarantine we could not continue most of the time because we could not buy the material. Now we are getting back to this project.



Peruvian harp.



Celtic harp with 27 strings.

It is important to say that our school year starts in March, has a break between July and August and ends in December. So we have to deal with the quarantine throughout the school year.

On the other hand we have some positive changes. For example, the use of the advantages of distance teaching/learning. Also the students are really appreciate their time with a pedal harp and also the face-to-face classes. Students seem to take this very seriously and are studying harder. And we can say that in this context music is such an important thing for a person, to feel better, to have a motivation.

Another issue we had was about the virtual class environment, mainly because of the poor internet connection, but also because of the "noise cancelling" and other audio "enhancements" which are built into the operating system and are very difficult to turn off completely. Those enhancements cause many distortions in the sound, so we are supplement with audios and videos to get a better idea of the students playing.

## PORTUGAL

### Events

**Angélica Salvi** led a "sound painting" workshop on 7 March 2020 at the Conservatório de Barcelos and there was a final presentation/concert with all participants at the Gil Vicente Theatre.

"Sound painting" is the universal live composing sign language for the performing and visual arts. It was created by New York composer Walter Thompson for musicians, dancers, actors, poets, and visual artists working in the medium of structured improvisation.

23 to 26 April **Zita Silva** gave an online masterclass.

28 April **Frederica Campos**, currently studying at the Royal College of London, gave an online recital.

On the 16 July a poetry and harp concert took place with actor **Vitor de Sousa** and harpist **Emanuela Nicoli** at the open-air auditorium of the Ferreira de Castro Library - Oliveira de Azeméis.



Angélica Salvi



Vitor de Sousa and Emanuela Nicoli.



Zita Silva

## PUERTO RICO

### Events

The Puerto Rico Chapter of the American Harp Society organized a Summer Series of Virtual Workshops, presenting alternative educational opportunities for the harp community in Puerto Rico. The workshops were offered by harpists Baltazar Juarez (México), Celso Duarte (México) and Julia Jamieson (USA). The Puerto Rico Chapter was recently recognized with the AHS Chapter of the Year award.

**Elisa Torres**, principal harpist of the Puerto Rico Symphony and professor at the Puerto Rico Conservatory of Music was part of the Los Angeles Film Conducting Intensive, 2020 New Music Project, presenting a chamber piece by composer Booker White and a harp solo piece written by Conrad Pope for her. See New Music section in this issue.

More information: [www.lafci.org](http://www.lafci.org)

SINGAPORE & MALAYSIA

Report by Katryna Tan

How has COVID-19 affected Singapore and the music scene? We have gone from a hopeful start of the year, similar to the rest of the world thinking the virus would be under control in a months or two. However, In March, news of all the events planned for the year being cancelled dampened every harpists spirit, as this was the year for participation in the World Harp Congress in Wales! Locally, we thought we were quite safe, and events can still happen in Singapore. However day after day news were bleak and every single event got cancelled one after the other! Then in April the news of a LOCK DOWN was announced, which was supposed to last a month, but was extended to May. June was a relief as we were able to resume activities, however with strict social distancing rules. Despite the situation, we are happy to share that passionate musicians kept the music going!

Music plays on despite circumstances

The lock down in Singapore applied to the two months of April and May. During this period, Singaporeans were fortunate enough to have good internet in most places. Physical lessons continued over ZOOM, and everyone (teachers and students) adapted to technology very quickly. Most people continued individual lesson and even group masterclasses online.

Thankfully, by June most activities were allowed to resume and The RH Prestige Award Solo Harp Competitions continued in July. However with social distancing, the event took place without a live audience, but with an online Audience watching via ZOOM instead. However, the students were happy to be able to continue making music, and the practice efforts during the lockdown showed!

The Singapore Symphony Orchestra presented a live concert online featuring Debussy's *Sacred and Profane Dance* with harpist **Gulnara** on 1 August.



RH Prestige Award 2020.



RH Prestige Award 2020.



Students happy to be able to perform LIVE for RH Prestige Award 2020 in July.

In September 12-13, Rave Harps will be hosting an online masterclass with **Isabelle Moretti** and also feature winners from the RH Prestige Award Solo Competitions via online concert!

Engaging audience via the internet may not be the most ideal for music in terms of appreciation and sound, however, we are happy that all students, musicians tried their best and audiences, parents, music lovers were supportive in keeping music alive in this period.

Other online engagements

Rave Harps Academy also developed the possibility for harp beginners to learn ONLINE at the comfort of their home. The project of "Rave Harps Academy Online" for beginners was planned for some time, but was quickly executed during the lockdown. It enabled beginners to get involved in learning the beautiful instrument of the harp, with videos for children and adults. (website: [raveharps.com/online-academy/](http://raveharps.com/online-academy/))

The books accompanying the online beginner 's lessons are "Alakazam: Harping Fun with Nursery Rhymes" and "Alakazam: Harping Fun with Favourite Classics" for children.

"Let the Harps Sound" Book 1 & 2 are specially designed for aspiring adults with music or without music background using fun popular songs.



Lessons online via ZOOM with eager passionate students.

SOUTH KOREA

News

The 2020 Korea International Harp Competition had to be cancelled due to the Pandemic and the quarantine measures effective in South Korea. Originally scheduled for 12-19 April 2020, it was postponed to 29 November 2020, and finally cancelled in August. The next Korean International Harp Competition will be held in 2022.

SPAIN

Report by Margarita Arnal

This is the report about the situation in Spain during the last months in the harp world: many events were cancelled and all professors are teaching online! I think we all learned a lot about technology!

The permanently employed harpists in the orchestras have survived quite well and kept their salaries, but from now on orchestras start to cut part of the players' salaries and the coming season is uncertain. Freelancing has disappeared over the months.

In July we returned to a certain "normality" (masks, hydrogel and distance), with open-air concerts and reduced orchestra groups. At the moment we are all waiting for new restrictions from the government, as the virus continues to spread rapidly in certain areas. Let's keep our fingers crossed! This is not a good time for culture, health and the world!

Despite this situation, the Summer Harp Cours at the Barcelona Conservatory, organized by the Associació Catalana d'Arpistes in June 2020, was working online, and they recorded a video with more than 50 harpists playing together.

Another "special" event was the one organized by harpist **Berta Puigdemassa**, called "Harp and Tai Chi". This original combination of music and Tai Chi in Lleida was followed online on 23 July by people from different countries.



Berta Puigdemassa and Tai Chi.

On 9 July she also performed at the Sonab20 in Berga and played some of her own pieces. Under the title *Les yeux fermés* (Themes about the world of dreams) this music was recorded and edited by @thebox\_barcelona.

Another event that has just begun in Barcelona, is the exhibition "Clotilde Cerdà, una dona davant d'una època" ("Clotilde Cerdà, a woman before her time"). The exhibition will be shown from 22 July to 4 October 2020 at the Palau Robert in Barcelona, sponsored by the Generalitat de Catalunya (Catalan Government) and the Fundació Mir-Puig (private foundation). The curator of the exhibition is Lorena Fuster, philosopher and professor at the University of Barcelona and specialist in feminist theory.

Clotilde Cerdà (1861-1926), called Esmeralda Cervantes by Victor Hugo, was a worldwide performing concert harpist and



Poster of the exhibition about Clotilde Cerdà (Esmeralda Cervantes).

musician, but also a woman with an advanced mentality, pioneer of feminism and pacifism. She founded in Barcelona the Academia de Ciències, Arts i Oficis per a la dona (The Academy of Science Arts and Crafts for Women).



The exhibition focuses on the social, political and cultural activism of Clotilde Cerda. Her talent, her social position and Freemasonry opened doors to the world for her, and she took advantage of this and tried to fight against inequality.

A lot of information about Clotilde comes from a restored personal album that is kept in the Biblioteca Central de Catalunya in Barcelona.

In the exhibition you can see an interesting documentary film in which Lorena Fuster (philosopher), Gloria Santa-Maria (historian), Isabel Segura (historian), and **Zoraida Avila** (harpist and musicologist) talk about Esmeralda. **Jimena Eisele Farag**, harp student of Zoraida Avila, plays and sings music by Esmeralda Cervantes.

### New music

**MARTÍNEZ**, Joan Carles-*Fantasia per a arpa en tres moviments* see also: *New Music Section* of this issue. Juan Carles Martinez studied guitar with José Tomás at the Conservatori Superior de Música' in Alacant and composition with Josep Soler at the Barcelona Conservatory.

He was taught by Catalan composer Joan Guinjoan and by Ivan Nomic. He was a finalist in composition competitions in Girona i Tarragona. As a guitarist he has made recordings and premieres of works by the most outstanding Catalan composers.

As a composer, he has premiered his works at various contemporary music festivals and has published works. Juan Carles Martinez has worked as producer and artistic director of many different performances (music with dance, literature, poetry...) and is artistic director of the Girona XXI project (project that encourages Catalan composers to create, perform, record and register).

He is currently involved in his concerts, compositions and teaching (guitar and body position) techniques. The *Fantasia* is available from the composer: [jcmprat@gmail.com](mailto:jcmprat@gmail.com).

## SWEDEN

### Report by Lena Petersson

*Reflections on Corona Spring and Corona Summer*

I had just had my Salvi Iris repaired in Remagen, Germany, by the good folks there, when the news of this new virus hit Sweden: it was 11 March 2020. Our Prime Minister held a press conference where we were told in all gravity that "Our time has

come now to make a difference" and that we would all have to make sacrifices.

That musicians have suffered losses is an understatement. 12 concerts, 2 weddings were cancelled on my part within 7 days. The amount of lost income, tangibly high. To pay for the repair of the harp, then have zero concerts to cover that expense!

Other harpists, like myself, must be in a quandary: How should one plan? Should I replace the bass wires as planned, or is it wiser to wait and make do a dull bass? How to PLAN? Should I go back to school? Become a piano teacher? Will there ever be orchestra concerts again? Are chamber music groups of 4 or 5 people in the scope?

Fortunately I have a harp teaching employment. I work 75% full time, four days a week. I have 28 students, some of whom will practice and are promising. I suppose I consider myself lucky for this job.

I had hoped to apply for aid from the Swedish government for musicians' lost income: My loss was about twice the amount of a monthly salary (after tax) for the spring. However, I learned (almost at the end of the long application!) that the application is invalid if the applicant actually has a job, be it a part-time or full-time job.

Our costs! *This is indeed where the harpist stands out.* Not only the instrument(s), the replacement string set(s), the "anything but compact" car, the insurance, the harp cart, the list goes on. Apart from the incomparably high costs for us, I would like to point out that the harpist has one of the most hardest jobs(transport) of all musicians: the organist comes to his instrument; the string bassist has a large instrument, but not nearly as heavy as a concert harp, the concert pianist comes to the instrument on stage, and all other instruments are transported in nifty backpacks!

O, that the government art councils would recognize this!

The harpist? Continues, with scales and arpeggios, with melodies and chords, with swelling and surging: Because this is our life, we have chosen it, and there is nothing else for us in our hearts, minds and souls; Coronavirus or no Coronavirus, we harp on.

Since we could not give a traditional concert at the end of the term, three of our harp parents offered to film and record our work to document our work. These parents usually work as professional photographers, film producers and studio technicians. We gratefully accepted their help, and the result is a 40-minute concert on a memory stick... the students present



Performance in the Musik School of Kristianstad.



each piece and talk about the background's piece.

We performed in the Music School of Kristianstad's dance hall and were careful to sit 1.5 meters from each other (at least!). Our cello teacher joined us; He normally assists the harp teacher during our weekly rehearsals.

## THAILAND

### Report by Judith Utley

The last public concert which brought many harpists in Thailand together was a performance by Belgian harpist, **Anneleen Lenaerts**, who was soloist with the RBSO orchestra at the Thailand Cultural Centre on 13 February 2020.

By mid-March, a lockdown meant that schools closed, recitals and most other public events were cancelled or postponed. End of term student recitals were changed to an online format.

Although Thailand had the first confirmed case of COVID-19 outside of China, public health officials enforced very effective policies to contain the virus. As a result, the country began to reopen in phases beginning in May. As of mid-August, there has been no community spread of the virus in over 2-½ months.



L to R: Phuttaraksa Kaminirdratana, Judith Utley, Anneleen Lenaerts, Ema Mitarai, Dharavadee Kanothai.

As restrictions have eased, schools are back in session, one on one teaching is possible, and some public performances are allowed with new protocols in place.

**Ema Mitarai** reports that her orchestra had their first concert in 4-½ months on 18 July 2020.

All were required to pass a temperature check, and everyone except wind players were required to wear face masks throughout the performance. The audience was limited to 50% capacity, and the staging was set up with generous spaces between musicians.

Ema appreciated the extra space, but found it challenging to be even further from the conductor than usual. Even with all the new requirements, there was much joy among the musicians and their appreciative audience to be able to enjoy live music once again.

**Lisa Supadi** has used a creative method of "distance" instruction for her teaching at TPHC (Tamnak Prathom Harp Centre). Lisa sits a meter away from students, separated by an acrylic screen. She says it was more difficult to adjust than she expected,

since there is no physical contact, or even the opportunity to point at the score with a pencil. She has found that this new way of interacting with students requires much effort and patience, since everything must be verbally explained. She still prefers this method to online teaching, since she can see the student's whole body, and can hear their sound well. Between students, the harp, strings, music stand and door knobs are carefully wiped with disinfectant.



Lisa Supadi teaching her student, Franc Thavatphongsri, in her adapted studio at TPHC.

## UNITED KINGDOM

### Competitions

The North London Harp Competition which would have taken place at North Bank House 24 to 25 May 2020, was converted into an online competition. The judges were Caryl Thomas and Sally Pryce. The winning videos can be seen on the Camac Harps YouTube channel.

Winners in the Senior competition:

- First Prize: Llywelyn Ifan Jones
- Second Prize: Lise Vandermissen
- Third Prize: Clara Comini
- Commendation: Clara Garde
- UKHA Prize: Aimee Lam

### Appointments

**Jana Bousková** has been appointed Professor of Harp at the Royal College of Music in London.



Jana Bousková

## UNITED STATES OF AMERICA

### COVID-19 specific

AHS pandemic information website (includes links to many useful resources): [americanharpsociety.wordpress.com/](http://americanharpsociety.wordpress.com/)

American Harp Journal YouTube Channel: [www.youtube.com/channel/UC\\_v9sekpYBNR\\_rbrvya2luA](http://www.youtube.com/channel/UC_v9sekpYBNR_rbrvya2luA)

American Harp Journal Online Edition FREE: [harpsociety.org/publications/journal/extras/index.html](http://harpsociety.org/publications/journal/extras/index.html)

AHS Auditions and Evaluations Program offered online: [harpsociety.org/about/programs/musicedauditions.html](http://harpsociety.org/about/programs/musicedauditions.html)

AHS Zoom Account available for chapter meetings and events. Email [execdirector@harpsociety.org](mailto:execdirector@harpsociety.org) to request a date and time.

### News

**Catherine Anderson** received the 2020 Lifetime Achievement Award from the American Harp Society, Inc.

**Angela Schwarzkopf** won the 2020 JUNO Award for "Classical Album of the Year: Solo or Chamber" for her album detach.



The AHS Grant Recipients (Spring 2020) are: Elise Kolle, (research grant); Friends of the School of the Arts (San Francisco), (harp classes); Elyrica Summer Harp Program (scholarships); The Arizona Friends of Chamber Music (commission and performance); Catherine Case (commission); Lilac 94 (residency); Puerto Rico Chapter (commission); Laura Sherman (commission).

Weiger-Lepke-Sims Sacred Music Award Winner is Joshua Hummel for his piece I Remembered the Lord for Choir, Harp and Oboe.

AHS Foundation 2020 Kathy Bundock Moore Memorial Scholarship goes to **Grace Havel** (Denver, CO).



Grace Havel

### Events

3-6 March 2021, American String Teachers Association Conference; Louisville, KY [www.astastrings.org](http://www.astastrings.org)

20-23 June 2021, Rescheduled AHS National Conference; Renaissance SeaWorld Hotel; Orlando, FL [www.ahsconference.org/](http://www.ahsconference.org/)

27-30 June 2021, AHS National Competition; The Colburn School; Los Angeles, CA [harpociety.org/competitionsawards/nationalcompetition.html](http://harpociety.org/competitionsawards/nationalcompetition.html)

The 2021 AHS Summer Institute has been postponed until 2023.

1 October 2021, application deadline, 7th Ruth Inglefield Composition Contest for the USA International Harp Competition (see Competitions At-A-Glance in this issue).

### National Competitions

Recipients of the 2020 Anne Adams Awards are Kaitlin Miller (University of North Texas), Juan Riveros (Cleveland Institute of Music), and Claire Thai (Curtis Institute of Music). Honorable Mention: Heather Cornelius (University of MN Twin Cities).



Kaitlin Miller

Juan Riveros

Claire Thai

AHS Foundation 2020 Grandjany Memorial Competition Winner is Hannah Cope Johnson (New England Conservatory).

Winners of 2020 Young Artist's Harp Competition

*Emerging Artists Division* (19 and under):

- First Prize: Janice Hur, South Korea  
 Second Prize: Sublin Lee, South Korea (tie)  
 Yuet Kan, Hong Kong (tie)  
 Third Prize: Laura Swain, USA

*New Artist Division* (14 and under):

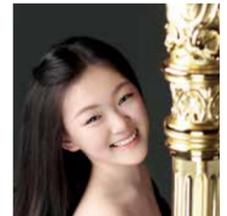
- First Prize: Sophia Jho, USA  
 Second Prize: Joshua Ho, USA  
 Third Prize: Jocelyn Chang, USA

*Preparatory Division* (11 and under):

- Honorable Mention: Emma Valdez, USA



Hannah Cope Johnson



Janice Hur



Sophia Jho

The required repertoire of the 24th AHS National Competition 2021 has been announced. Application Forms and Guidelines will be posted in fall, 2020 at: [www.harpociety.org/CompetitionsAwards/NationalCompetition.asp](http://www.harpociety.org/CompetitionsAwards/NationalCompetition.asp)

Program:

*Junior Division* (Maximum age 12 years on 1 June 2021)

- B. Andrès: *Aquatintes*, Six pièces brèves  
 M. Grandjany: *Two French Folksongs: Le Bon Petit Roi d'Yvetôt and Et Ron Ron Ron Petite Patapon*  
 J. Haydn: *Theme and Variations* arranged by Carlos Salzedo

*Intermediate I Division* (Maximum age 15 years on 1 June 2021)

- G. B. Peschetti: *Allegretto in C Major* for harpsichord, edited for the harp by Mary Kay Waddington  
 M. Tournier: *Féerie Prélude et Danse*  
 Choose one:

- R. Litton: *Prelude for Harp* or  
 B. Andrès: *Duke*

*Intermediate II Division* (Maximum age 18 years on June 1, 2021)

- Free choice:  
 Any sonata from the classical era (1730 -1830)  
 M. Grandjany: *Aria in Classic Style*  
 Choose one:  
 M. Tournier: *Vers la Source dans le Bois*  
 N. Rota: *Sarabande e Toccata*  
 J. Guridi: *Viejo Zortzico*

*Advanced Division* (Maximum age 21 years on June 1, 2021)

- D. Scarlatti: Keyboard sonatas (all repeats, any edition)  
 Choose two:  
 K. 27 in B minor  
 K. 113 in A major  
 K. 198 in E minor  
 K. 209 in A major  
 André-François Marescotti – *Mouvement*  
 Franz Liszt - *Concert Étude in D-flat Major, S. 144 Un Sospiro* edited by Henriette Renié

AND

Choose one:

- M. Glinka/M. Balakirev: *The Lark* edited by Milda Agazarian, Harp Masters edition



## VENEZUELA

### In Memoriam

#### Evelia Taborada (1949-2020)

Born on 27 March 1949 in Caracas, **Evelia Taborada** began her studies of harp at the "José A. Lamas" Music School, with Professor Cecilia de Majo. She entered Jacqueline Borot's class at the "Conservatoire Nationale Supérieure de Musique" in Paris, where she was unanimously awarded the Premier Prix de Harpe and received the "Henriette Meunier" honorary prize. She continued her studies under the tutelage of Bernard Zighera at the "New England Conservatory of Music" in Boston, where she received the artist's diploma. She attended two consecutive summer courses at the Berkshire Music Center in Tanglewood. During this period she performed at cultural centers in Boston, such as Jordan Hall, Isabella Stuart Gardner Museum, Boston University, Brandeis University, and Boston Bay Community College.



Evelia Taborada (1949-2020)

Upon her return to Venezuela, she developed an important career as a soloist in concerts, chamber music groups and performed with the country's leading orchestras. At the same time, she established an important activity as harp teacher, and founded the harp class at the "Escuela de Música Juan Manuel Olivares" and at the "Conservatorio del Estado Aragua", a work that continued at the "Escuela de Música José Angel Lamas", where she was appointed Sub-directorate next to Antonio Estévez. Her harp class became a national and international reference.

Between 1970 and 1986 she was the first harpist of the Venezuelan Symphony Orchestra. From 1987 to 2012 she served as solo harp of the National Philharmonic Orchestra. Together with renowned musicians, she founded the "Grupo de Música de Cámara Bellas Artes", which for 25 years was dedicated to the promotion of chamber music for harp. With the trio they produced two CDs featuring Venezuelan traditional popular music.

She was a soloist with the most important orchestras of the country and gave concerts in Venezuela such as: *Concierto de Aranjuez* by Joaquín Rodrigo, *Concierto de A. Ginastera*, *Frescos de la catedral de Kiev* by V. Kikta, *Concierto Bucólico* by F. Rodrigo, *Concierto Serenata* de J. Rodrigo, *Concierto de H. Villa-Lobos*, and works by C. Plaza and M. Malecki.

She participated in the Fifth International Competition in Israel, the 1st Marcel Tournier Competition in Paris, the Fifth World Harp Congress in Copenhagen, and the 1994 Harp Congress in Wales, where she gave a concert of Venezuelan music for two harps, a concert that was also presented at Bolivar Hall in London, Brussels, Madrid, and Cordoba. Also with this program, a recording for the Spanish National Radio was made. In 1998 she participated in the Third Latin American Harp Meeting (TELDA) in Caracas and in 2001 in the Fourth Latin American Meeting in Mexico. Evelia Taborada died on 14 September 2020 in Caracas.

— Marisela Gonzalez

Fr. Liszt: *Le rossignol*, after the Russian air by Alexander Alyabyev arranged by Henriette Renié, Lyon & Healy/Salvi Publication

*Young Professional Division* (Maximum age 30 years on June 1, 2021)

Choose one (any edition):

- G. Faure: *Impromptu*, Op. 86  
 M. Grandjany: *Rhapsodie*, Op. 10  
 A. Roussel: *Impromptu*, Op. 21  
 G. Rossini: *Zitti-Zitti* from *The Barber of Seville* arranged for harp by Nicholas Charles Bochsa, edited by Isabelle Moretti

Free choice piece for harp solo up to 12 minutes

Choose one:

- A. Caplet: *Divertissements, à la française, & à l'espagnole*  
 P. Houdy: *Sonata for Harp*

Spoken program notes will be required in the final round. Finalists will be asked to submit a program appropriate for Concert Artist recitals. A non-refundable entry fee will be charged in each Division. All entries must be received by April 15, 2021. THERE WILL BE NO EXCEPTIONS.

### Appointments

Rosanna Moore was appointed as harp instructor for the University of Oregon.

Anna Dunlap was named principal harpist with the Huntsville Symphony Orchestra in Alabama.

June Han has been appointed to the faculty of the Peabody Institute of Johns Hopkins University in Baltimore, MD.

### New Members of the AHS Board of Directors

New Directors at Large are Lillian Lau, Susie Spiwak, Kela Walton, and Brandee Younger.

New Regional Directors are Joan Holland, Mid Central, Felice Pomeranz, Northeastern, and Vincent Pierce, South Central.

### Achievements

Harpist Rita Costanzi won the Arts Prize in Hershey Felder's recent 5-minute video competition on Beethoven. Hershey Felder is currently co-writing and producing a full length One-Woman Theater Piece of Rita playing the harp while telling experiences and reflections from her life in vignettes. Because of COVID-19 they will be working remotely and she will then live stream it from Italy where Hershey now resides.

Here is Rita's description of her winning video:

"I have submitted a very moving video that weaves the story of Coronavirus here in the Bronx, Isolation, Beethoven's isolation through deafness and an event I witnessed outside my window the evening of the Super Moon - all while performing his Moonlight Sonata on the harp. It carries a message of Hope from Beethoven himself at the end...."

"One must be unstoppable! Perseverance, patience, persistence. The ones who succeed are the ones who simply did not give up - who hung on the longest!"

The inning video can be seen at: [youtu.be/wNRxrpYXXE](https://youtu.be/wNRxrpYXXE)

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### Asociación Arpista Ludovico

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SURPASSING THE DEMANDS OF PROFESSIONALS  
THROUGH DEDICATION TO CRAFTSMANSHIP,  
PRACTICE AND SUPERIOR SOUND.



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