

USA INTERNATIONAL HARP COMPETITION



JULY 4-14, 1989
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

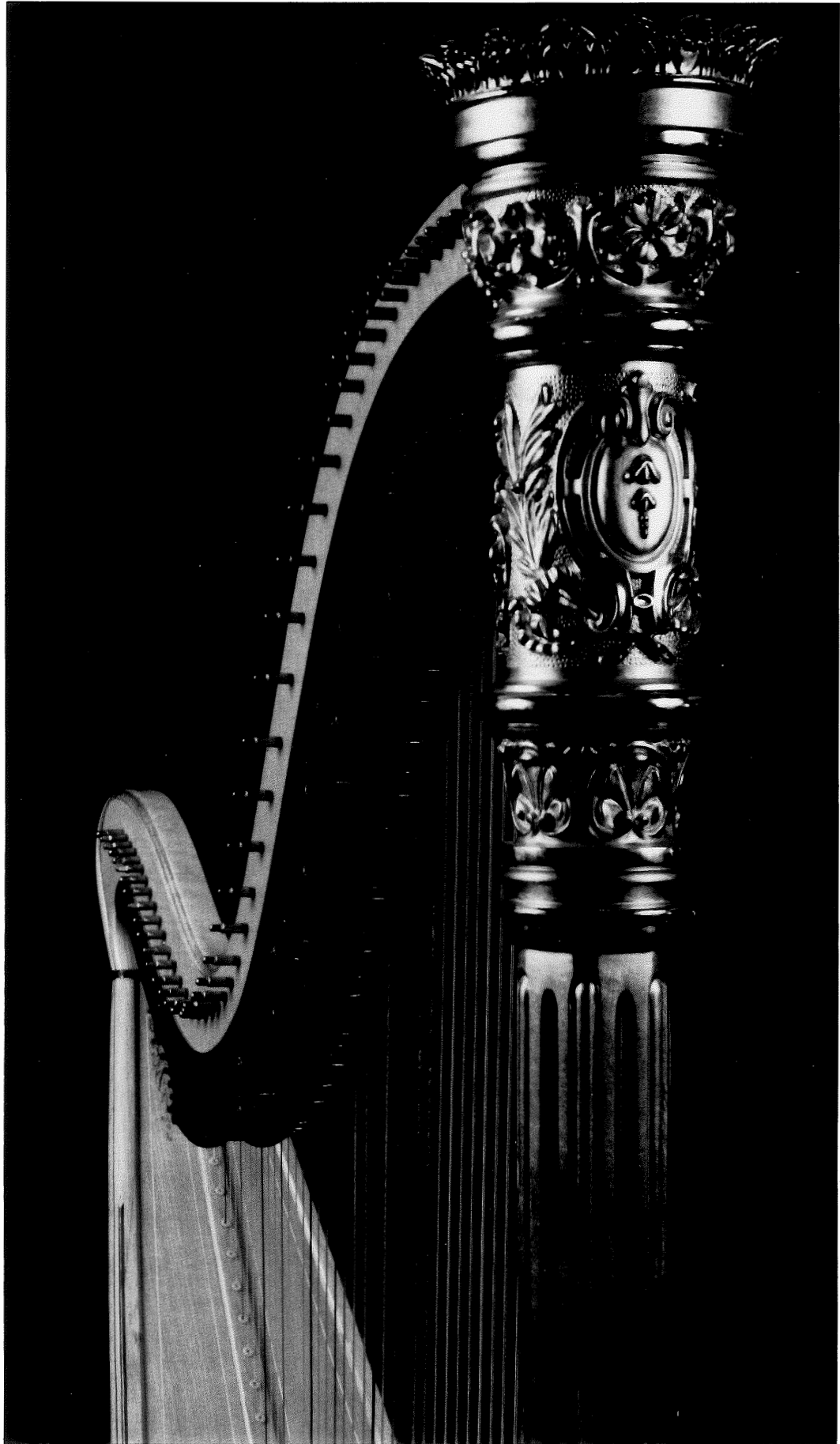


USA INTERNATIONAL HARP COMPETITION

The twelfth-century *Laws of Wales*
listed three things indispensable to a gentleman:
his harp, his cloak, and his chessboard.
The three proper things for any man to have
in his house were a virtuous wife,
his cushion on his chair, and
his harp in tune.

Francis Galpin,
Old English Instruments of Music

JULY 4-14, 1989
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA



Welcome to the 1989 USA International Harp Competition!

It has long been my dream that there be a full-scale, ongoing international competition for harpists in the United States. Now, thanks to the generosity and hard work of many people, this dream has become reality.

We hope our guests will remember the USA International Harp Competition as a name synonymous with talent, hope and determination, beautiful music, and warm welcome.

To each of the participants, I offer congratulations for the hard work that has brought you here. I urge all music lovers to attend this event and support these outstanding young musicians.

Susann McDonald

Founder and Music Director



THE WHITE HOUSE
WASHINGTON

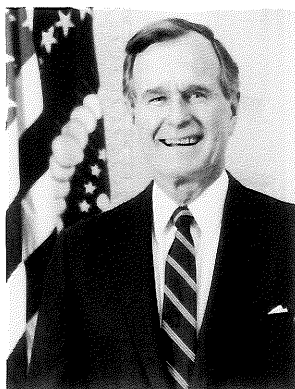


It is a pleasure to send greetings to all those gathered for the USA International Harp Competition in Bloomington, Indiana.

The harp is one of the oldest and most beautiful musical instruments known to man. From ancient Greece to Celtic Ireland to modern society, the harp has brought joy to generation after generation. As you talented young harpists gather in Bloomington from around the world, your love for the music of the harp is a bond that transcends cultural differences and helps to build bridges of friendship among nations.

Barbara and I are delighted to know of your musical gifts and dedication to this lovely art. You have our best wishes for every success, now and in the future. God bless you.

George Bush
President of the United States



It is a pleasure to extend my greetings to you on this special occasion.

This unique competition promises to showcase the most talented harpists from around the world. I am especially pleased that the Indiana University School of Music has been selected to host this distinguished event. The reputation of this institution is well known throughout the world music community and promises to further enhance this prestigious competition.

Marilyn joins me in wishing everyone continued success and the very best in the years to come.

Dan Quayle
Vice President of the United States



United States Senate

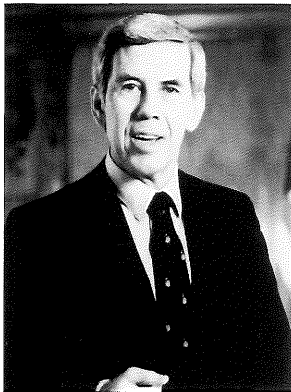
I would like to take this special opportunity to wish you, the organizers, volunteers, and participants, every success as you begin the first USA-based international harp competition. It is a great honor for the State of Indiana and the City of Bloomington to host this international event.

This competition will not only advance the public's knowledge of the harp but will also allow many new friends to enjoy one of the oldest musical instruments by the world's best new harpists.

Once again, best wishes to everyone involved in this special event.



Richard G. Lugar
United States Senator



United States Senate

I take this opportunity to welcome you to Indiana for the 1989 USA International Harp Competition.

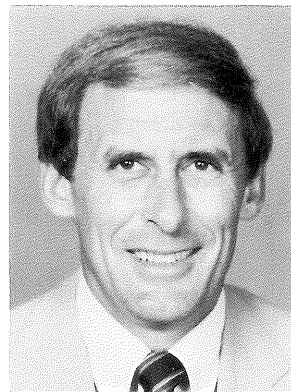
You should be proud of your accomplishments.

It is most fitting that a contest of this distinct nature be held in Bloomington, home of Indiana University and its outstanding School of Music. The Hoosier state takes pride in its nationally respected music program at IU, and in the many gifted musicians who find their way to our state each year.

Again, I extend my warmest greetings to you and wish you the very best for a successful competition.



Dan Coats
United States Senator





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With the support of the Indiana Arts Commission and the
National Endowment for the Arts.

THE COMPETITION: ITS GOALS AND PROCEDURES

The USA International Harp Competition is the first international contest for harpists to be held in the United States in twenty years. After this year, the USA International Harp Competition will be held in Bloomington every three years.

The USA International Harp Competition is open to harpists from all countries of the world who are between the ages of sixteen and thirty-six. An independent screening committee of recognized harpists and harp instructors have listened to audition tapes and selected this year's participants.

The goals of the USA International Harp Competition are as follows:

- to establish a world-class international harp competition in the United States
- to promote and foster the careers of gifted young harpists from throughout the world
- to promote the harp as a concert instrument and to introduce the harp repertoire to a broader public
- to foster friendship and understanding among harpists worldwide
- to encourage composers to write new works for the harp

JUDGING

Contestants in the USA International Harp Competition will be judged as young artists of concert standard. They will be evaluated by the jury according to the following criteria: musicianship, technique, and artistic personality.

In all stages of the competition, judging will be done according to the following point system:

- 21-25 excellent
- 16-20 very good
- 11-15 good
- 6-10 satisfactory
- 0-5 poor

Of the 41 contestants who enter this competition, 18-20 will be admitted to the second stage. After this stage, the prize for the best performance of *Variations on a Chant* by Juan Orrego-Salas will be decided. The semifinal stage will admit 10-12 contestants and will determine the fifth, sixth, seventh, and eighth prizes. All prizes will be awarded in the Musical Arts Center at the conclusion of the final stage performances on July 14.

Voting will be tabulated by certified public accountants from Price Waterhouse. Only the representatives of Price Waterhouse, the executive director of the competition, and the administrative director may be present with the jury while voting is taking place. Jurors will abstain from judging any contestants who are or who have ever been their students.

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BLOOMINGTON AND INDIANA UNIVERSITY: AN INTERNATIONAL CENTER FOR THE ARTS

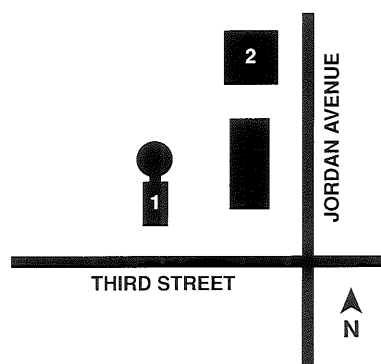
Centrally located fifty miles south of Indianapolis, Bloomington is home to the renowned Indiana University School of Music. Bloomington's 53,000 residents enjoy a variety of musical activities, many of which reflect the influence of a diverse and sophisticated university population.

Featuring an international faculty of 140 artist-scholars, the School of Music attracts 1,500 majors from every state of the United States and from thirty-five foreign countries. Graduates are recognized for their superior training, and many achieve outstanding solo careers. Nearly one thousand faculty and student recitals are given in Recital Hall each year. Selected School of Music performances are heard on *Music from Indiana*, a National Public Radio concert series.

The Indiana University Harp Department is the largest in the world. Led by professors Susann McDonald and Linda Wood, the department offers the bachelor of music, master of music, doctor of music, artist diploma, and music education degrees. Harp students graduate with professional training in the literature, techniques, and pedagogy of the harp, and have numerous performing opportunities. The twenty harps belonging to the department will be available for participants' use during the competition.

As host to the 1989 USA International Harp Competition, the Bloomington community has provided individual and corporate sponsorship for the event. Many Bloomington residents are also serving as advisors, committee chairpersons, ushers, drivers, and hosts for the contestants and other guests.

- 1 Recital Hall, Indiana University School of Music
- 2 Musical Arts Center



The first, second, and semifinal stages of competition will take place in Recital Hall, Indiana University School of Music. The final stage of competition will take place in the Musical Arts Center.

SCHEDULE OF EVENTS

July 4

Competitors meet to draw lots for order of participation.

Musical Arts Center Lobby, 2:15 p.m.

Gala Opening Ceremony at the Monroe County Courthouse, 4:00 p.m., preceded by the Herald Trumpets, a procession of the contestants, and a display of the flags of their countries. Mayor Tomilea Allison's reception for contestants, host families, and guests of honor, Fountain Square Ballroom, immediately following the ceremony.

July 5, 6, 7

First Stage of Competition *20 minutes for each performance*

Recital Hall, IU School of Music

July 5 9:30 a.m.- 1:00 p.m.

Lunch break

3:00 p.m.- 6:30 p.m.

July 6 9:00 a.m.- 12 noon

Lunch break

3:00 p.m.- 6:30 p.m.

July 7 9:00 a.m.- 12 noon

July 8, 9

Second Stage of Competition *30 minutes for each performance*

Recital Hall, IU School of Music

July 8 9:00 a.m.- 12 noon

Lunch break

3:00 p.m.- 6:00 p.m.

July 9 9:00 a.m.- 12 noon

Lunch break

3:00 p.m.- 6:00 p.m.

July 10

Special Guest Recital: Naoko Yoshino

World-renowned harp virtuoso.

Recital Hall, IU School of Music, 8:30 p.m.

July 11

Semifinal Stage of Competition *30 minutes for each performance*

Recital Hall, IU School of Music

9:00 a.m.- 12 noon

Lunch break

3:00 p.m.- 6:00 p.m.

Special Program: An Evening of Ballet and Harp

Jung Kwak, Ann Benjamin, and members of the IU Pre-College Harp Program,
with the IU Ballet Theater.

Recital Hall, 7:00 p.m.

July 12

Semifinals continue

Recital Hall, IU School of Music

9:00 a.m.- 12 noon

Special Guest Concert: Cui Jun Zhi

Virtuoso of the Chinese triple-strung folk harp.

Fountain Square Ballroom, downtown Bloomington, 8:30 p.m.

July 13

Special Event: Eleanor Fell and Friends

An informal party featuring pop/jazz harpists Eleanor Fell, Mimi Allen,
John Escosa, Jack Nebergall, and Ray Pool.

Indiana University Foundation, State Road 46 Bypass, 5:00 p.m.- 7:00 p.m.

July 14

Final Stage of Competition

Four contestants performing with the Festival Chamber Orchestra.

John Welsh, conductor

Musical Arts Center, 7:30 p.m.

Announcement of Winners and Presentation of Prizes

Gala Reception, Musical Arts Center Lobby



Musical Arts Center

GUEST PERFORMERS AND SPECIAL EVENTS

Naoko Yoshino

In 1985, Naoko Yoshino won first prize at the Israel International Harp Competition. A pupil of Susann McDonald since she was six, Naoko Yoshino has performed with The Philadelphia Orchestra, the NHK Symphony Orchestra in Tokyo, the Berlin Philharmonic, and in concert with Yehudi Menuhin and Seiji Ozawa. Her first solo recording, *Arabesque*, was released on CD by Sony in 1988.

An Evening of Ballet and Harp

Naci Ozcuc, conductor

Program:

“Tryptic Dance” by Carlos Salzedo

Choreographed by IU Ballet Department faculty

Performed by members of the Indiana University Pre-College Ballet and Harp programs.

“Crystalis” by Susann McDonald and Linda Wood

Choreographed by Anne Timberlake (age 8)

Performed by members of the Indiana University Pre-College Ballet and Harp programs.

“Féerie, Prelude and Dance” by Marcel Tournier

Performed by dancers of the IU Ballet Department and Jung Kwak, harp, with string quartet.

“Danses Sacrée et Profane” by Claude Debussy

Choreographed by Jean-Pierre Bonnefoux, chairman, IU Ballet Department

Performed by dancers of the IU Ballet Department and Ann Benjamin, harp, with string quartet.

“Introduction and Allegro” by Maurice Ravel

Choreographed by Jacque Cesbron, IU Ballet Department faculty

Performed by dancers of the IU Ballet Department and Jung Kwak, harp, with string quartet, flute, and clarinet.

Jung Kwak

Harpist Jung Kwak attends high school in Bloomington, Indiana. Born in Seoul, Korea, she came to Bloomington to study with Susann McDonald three years ago. She has just returned from appearing in a three-concerto concert with the Seoul Ensemble. Jung Kwak was the first-prize winner of the Intermediate Division of the National Music Works Competition in 1986. She represented Korea in the “Focus on Youth Concert” at the 1987 World Harp Congress in Vienna.

Ann Benjamin

Ann Benjamin holds a bachelor of arts degree from St. Olaf College and a master of music degree in harp from Indiana University. She won the National Society of Arts and Letters scholarship for two consecutive years, and performed a world premiere at the World Harp Congress in Vienna in 1987. Ann Benjamin has just been appointed instructor of harp at Louisiana State University.

Cui Jun Zhi

Cui Jun Zhi is a virtuoso of the Chinese traditional harp. Her elegant performances on this unusual instrument—a combination of harp and koto, strung with three sets of strings—have been acclaimed in Japan, Hong Kong, Vienna, Paris, and the United States, as well as in China. Cui Jun Zhi received professional training in piano, êrh hu (bowed lute), and harp at the Chinese Conservatory of Music. For the past ten years she has studied the technique of the Chinese harp and has single-handedly revived public interest in the instrument.

Eleanor Fell

Eleanor Fell is a leading popular harpist and arranger. After training at the Indiana University School of Music, she performed extensively in Europe, Africa, and Japan. She introduced pop harp at the Rainbow Room, St. Regis-Sheraton, Waldorf-Astoria, and Americana hotels in New York City. She has been featured twice at the World Harp Congress, and has often performed at American Harp Society conferences. Ms. Fell's arrangements are published by Salvi International, Warner Brothers, F.C. Publications, and Boston Editions. She has released several recordings, including *Eleanor Fell I* and *Eleanor Fell II*.

Mimi Allen

Mimi Allen is a noted classic jazz harpist and an authority on Gershwin arrangements. She has performed Gershwin's compositions on an award-winning television special for CBS Educational Series and twice for the American Harp Society. Her most recent recording is *Mimi Allen Plays Gershwin*. Ms. Allen has recorded two solo albums for Decca Records and is currently working on a new release. Her arrangements have been published by Salvi International and Lyon & Healy.

John Escosa

John Escosa tours annually in North America for Columbia Artists with the Escosa/Rado harp duo. He studied composition and conducting at The Juilliard School and has published original works, transcriptions, and arrangements with Salvi International, Boston Editions, Warner Brothers, and F.C. Publications. Mr. Escosa conducts workshops in transcription, arranging, and jazz theory and is also a harp technician. He is currently president of the American Harp Society and writes a regular column for the *American Harp Journal*.

Jack Nebergall

Jack Nebergall's credits include the CBS Staff Orchestra, the Ernie Ford Show, the Tony Bennet Show, The Civic Light Opera of San Francisco, and extensive work in radio and television. He has appeared for many years in the best restaurants and hotels in San Francisco and has twice been featured soloist at the American Harp Society banquets. Mr. Nebergall was invited to perform at the World Harp Congress in Vienna and has served on the board of the American Harp Society. His recordings include the album and cassette *Ain't Misbehavin'*. He has published many pop arrangements with F.C. Publications and Warner Brothers.

Ray Pool

Ray Pool is performing a regular schedule in both the Cocktail Terrace and Peacock Alley at the Waldorf-Astoria Hotel in New York City. He was harpist for the Broadway runs of *Pacific Overtures*, *On the Twentieth Century*, *Evita*, *Grind*, *La Tragedie de Carmen*, and the revival of *Mame*. Mr. Pool has also played in *Sweeney Todd*, *Sunday in the Park with George*, *La Cage aux Folles*, and *A Chorus Line*. He is a graduate in organ from Westminster Choir College and has played symphony, opera, and ballet in New York City. Mr. Pool was the featured soloist at the 1989 American Harp Society Conference banquet in Chicago; his numerous arrangements are published by Warner Brothers and F.C. Publications.

Special Exhibit

A special exhibit, "Music and Books Related to the Harp," will be on display at the Lilly Library, Indiana University Bloomington, July 4-14. The exhibit is open to the public.

The hours of the Lilly Library are as follows: Monday through Thursday, 9:00 a.m.- 8:00 p.m.; Friday and Saturday, 9:00 a.m.- 5:00 p.m.; Sunday, 1:00 p.m.- 5:00 p.m.

On July 4th, the library will be open from 9:00 a.m.- 5:00 p.m.

Book Signing

On July 13, from 1:00 to 3:00 p.m., at Vanderbilt Music Company, harp historian Dr. Roslyn Rensch will sign copies of her books, including the newly released *Harp and Harpists*. Copies of *Harp and Harpists* may be purchased at Vanderbilt Music Company, 312 Swain Street, Bloomington.

Guest Speaker

Thomas Beczkiewicz, executive director of the International Violin Competition of Indianapolis, will speak at Recital Hall at 10:30 a.m. on July 10. The title of his speech is "Beyond the Gold: The Inner Game of Competitions."

REQUIRED REPERTOIRE FOR THE 1989 USA INTERNATIONAL HARP COMPETITION

First Stage of Competition

1. Posse, W. Any étude from *Eight Concert Études*
2. Any work written by a composer born before 1750. Maximum length: six minutes. Transcriptions are acceptable. Also acceptable: one or more movements from a work whose length exceeds six minutes.
3. Roussel, A. *Impromptu*

Second Stage of Competition

1. Orrego-Salas, J. *Variations on a Chant*, Opus 92
2. Faure, G. *Une Châtelaine en sa tour*
3. Choose one: Renié, H. *Légende*
Grandjany, M. *Rhapsodie*
Salzedo, C. Nos. 1,3, and 4 ("Flight," "Inquietude," and "Idyllic Poem") from *Five Poetical Studies*

Semifinal Stage of Competition

1. Choose one: Britten, B. *Suite for Harp*
Houdy, P. *Sonata for Harp*
2. Choose one: Renié, H. *Danse des Lutins*
Khatchaturian, A. *Danse Orientale and Toccata*
3. Choose one: Parish-Alvars, E. *Serenade*
Parish-Alvars, E. *Introduction, Cadenza, and Rondo*

Final Stage of Competition

1. Free choice solo. Maximum length: twelve minutes
2. Castelnuovo-Tedesco, M. *Concertino for Harp and Orchestra*

One outstanding example of the new harp repertoire is Juan Orrego-Salas's *Variations on a Chant*, a required work for this competition. Juan Orrego-Salas, world-renowned composer, is the founder of the Latin American Music Center at the Indiana University School of Music. In recognition of his achievements as a composer, teacher, and musicologist, Professor Orrego-Salas was recently awarded the Gabriela Mistral Award by the Organization of American States.

Juan Orrego-Salas's works have been performed by such noted conductors as Dorati, Kleiber, and Stokowski, and by chamber groups such as the Beaux Arts Trio, the Juilliard Quartet and the New York Wind Quintet. He has received commissions from the National Symphony Orchestra in Washington, D.C., the Louisville Orchestra, the Koussevitsky, Coolidge, Wechsler, and Kindler foundations, and the National Endowment for the Arts.

PRIZES

1st Prize

Lyon & Healy Concert Harp

New York debut recital, March 13, 1990

Alice Tully Hall, Lincoln Center, 8:00 p.m.

2nd Prize

Aoyama Concert Harp

3rd Prize

\$6,000 Jack Nebergall Prize

4th Prize

\$2,000 Mildred Dilling Prize

5th Prize

\$1,000 New Harmony Prize

6th Prize

\$1,000 Maria Damm Rensch Prize

7th Prize

\$1,000 Cora S. deVolt Prize

8th Prize

\$1,000 Duquessa Andretta McGuffin Prize

Special Prize

The Indiana University Latin American Music Center will award \$1,000 for the best performance of *Variations on a Chant* by Juan Orrego-Salas.

A BRIEF HISTORY OF THE HARP

by Nancy C. McEntire

The harp is one of the most ancient of stringed instruments. It held an important place in Babylonian and Egyptian civilizations and it survives throughout the world as a classical and a folk instrument. Fairly sophisticated forms of the harp and the lyre have been in existence for nearly 5,000 years.¹

The harp made numerous appearances throughout the Middle Ages. It was played with great expressiveness and brilliance, especially in Ireland.² Performers relied chiefly on good memory and ability at improvisation. In 1183, Giraldus de Barri, court chaplain to Henry II, made this remark about Irish harpers:

Their style is...quick and lively. They introduce and leave rhythmic motifs so subtly, they play the tinkling sounds on the thinner strings above the sustained sound of the thicker string so freely, they take such secret delight and caress [the strings] so sensuously, that the greatest part of their art seems to lie in veiling it...³

Strings for the harp were made mainly from twisted animal gut (usually sheep gut), though horse hair and even silk were used. In the thirteenth century, metal came into use.⁴ Each string was attached to a wooden peg or a metal pin, and the string tension was adjusted with a tuning key. The system of tuning was diatonic, not chromatic, thus restricting the instrument to one mode or scale at a time.

The main distinction between the medieval European harp and its ancient predecessor, however, was in its construction. The ancient harp had only a soundbox and a peg arm to support the strings. The addition of a fore pillar produced a sturdy triangular frame. The construction of the harp followed this basic plan from the ninth century onward, though sizes and shapes varied tremendously.⁵ Some illustrations of the harp depict as few as six or seven strings. Writing in the fourteenth century, Guillaume de Machaut compares the twenty-five virtues of his lady to the twenty-five strings of his harp.⁶ In his *Tristan*, the thirteenth-century poet Gottfried von Strassburg describes both a small rotta (triangular harp) that is suspended from a player's neck, and another harp that is large enough to conceal a small dog in its body.⁷

The harp also has its place in legend and folklore. Traditionally King David's instrument, the harp was credited with supernatural powers that could "destroy the feynde's might."⁸ According to legend, the music of David's harp so calmed the passions of men that opposing armies made peace with one another. In the tenth century, Saint Dunstan, Archbishop of Canterbury, was accused of sorcery: he had left his harp where the wind could blow through the strings, producing magical and mysterious music.⁹

Several Scandinavian versions of the ballad, "The Two Sisters," refer to the supernatural powers of a harp. Their story is as follows:

Two sisters take a walk by the sea shore. The older sister, jealous of the younger sister's beauty and covetous of her lover, distracts her and pushes her into turbulent water, where she is drowned.

The older sister then plans to marry her dead sister's lover. Music is required for the wedding. A man from another village looks for a proper tree from which to construct a harp. The drowned sister has floated ashore and grown into a linden, and it is this very tree that he chooses.

The instrument is brought before the king. Miraculously, it plays—by itself—the tones of sorrow. It gives these two enunciations:

The bride is my sister.

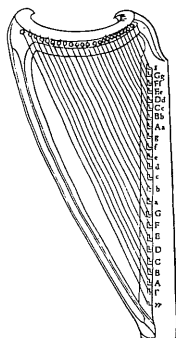
The bride is my murderer.

The bride, distressed, interrupts to complain that the music disturbs her. But by now the news is out. The soul of the murdered sister has spoken through the harp.¹⁰

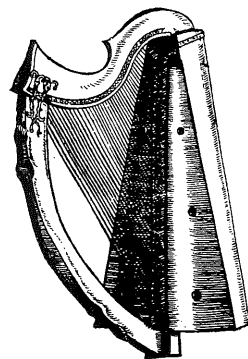
Two distinct varieties of the harp were in use by the end of the Middle Ages—the Gothic and the Irish harp. An illustration of the Gothic harp in Glareanus' *Dodecachordon* (1547) depicts an instrument with twenty-four strings, tuned diatonically, with a range from F to a".¹¹ The Irish harp, according to Praetorius, had forty-three thick brass strings, and a "particularly lovely tone."¹²

The technical demands of Renaissance music called for a harp with a full chromatic range. The first solution was a harp with two parallel rows of strings—one diatonic and one chromatic. The second solution, devised in Italy, was a triple-strung harp with a range of at least four octaves.¹³ The harp thus evolved to become a useful continuo instrument.

The next significant change in the harp came circa 1720, when Herr Hochbrucker of Danauwörth, Bavaria, constructed a single-action pedal harp. The pedal allowed the player to raise the pitch of each string a semitone—while the hands remained free. With Hochbrucker's invention, the harp's range expanded to eight major and five minor scales. In 1752, and 1780, two French harpists named Cousineau (father and son) improved on Hochbrucker's harp through the use of béquilles (small metal plates placed under the



The sixteenth-century Gothic harp. From Glareanus, *Dodecachordon*, 1547.



The Irish harp, with forty-three heavy-gauge brass strings. From Michael Praetorius, *Syntagma Musicum II*, De Organographia, 1619.

*Power 92FM and COOL AM 1370 are Proud
to Support the 1989 USA International Harp Competition.
Best of Luck to All of the Contestants*

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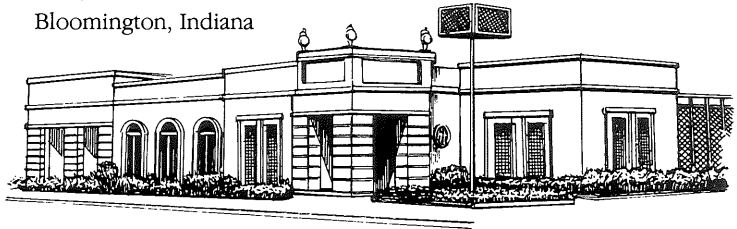
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bridge pin), a slide for raising or lowering the bridge pin, and a doubling of the pedals. It was now possible to play in fifteen keys.¹⁴

In 1810, Sebastian Erard from Strasbourg, France, perfected his double-action pedal harp, an instrument greatly admired for its simplified fingering system. This harp was a great technical improvement over the single-action harp. The player could now modulate into every key by means of pedals, and perform complicated passages that previously would have been impossible to execute. In 1836, Sebastian's nephew, Pierre Erard, produced a Gothic column harp—a larger instrument with a more powerful tone.¹⁵

The basic design of the double-action pedal harp changed very little after 1836. Craftsmen such as Erard, Dodd, Egan, and Schwesio built instruments that generally conformed to the Erard plan.¹⁶ With stability of design and a growing repertoire, the double-action harp eventually found a permanent position in the symphony orchestra and on the concert stage on both sides of the Atlantic.

The first American-made harp was produced in Chicago in 1889 by Lyon & Healy; it retained the shape of the European harp, yet the frame was more sturdy, the volume was stronger, and the mechanism required fewer adjustments by the performer. P. J. Healy boasted that his harp could “go around the world without loosening a screw.”¹⁷ Another American harp manufacturer, Rudolph Wurlitzer, began production in 1909. As recently as the 1970s, a new American harp company, W & W (manufacturers of Venus harps), was founded in Chicago by Walter Krasicki.

The large concert harp of this competition has forty-seven strings, seven pedals, and a range of six and one-half octaves. It takes tremendous strength to play this instrument: the tension of the strings exerts one ton of pressure on the soundboard. The pedal work is challenging as well, with the harpist's feet often moving as fast as the fingers. One piece in the repertoire of the semifinal stage of the competition, *Danse des Lutins* by Renié, calls for nearly three hundred pedal changes in three minutes of playing.

Notes

1. Contemporary Latin American folk harpists still use an instrument that is a lineal descendant of the sixteenth-century Spanish harp. See David Munrow, *Instruments of the Middle Ages and Renaissance*, London: 1976, p. 22; see also Roslyn Rensch, *The Harp*, New York: 1969, pp. 76-78.
2. See Joan Rimmer, *The Irish Harp*, Dublin: 1969; see also Francis W. Galpin, *Old English Instruments of Music*, London: 1910, pp. 10-11.
3. Rimmer, *The Irish Harp*, p. 29.
4. See Munrow, *Instruments of the Middle Ages and Renaissance*, p. 21; see also Werner Bachmann, *The Origins of Bowing*, London: 1969, pp. 78-82.
5. Munrow, p. 22.
6. Rensch, *The Harp*, p. 90. The poem is entitled *Dit de la harpe*.
7. Curt Sachs, *The History of Musical Instruments*, New York: 1940, p. 262.
8. Munrow, p. 22; see also Sachs, *The History of Musical Instruments*, p. 264.
9. Rensch, p. 67.
10. See Francis James Child, *The English and Scottish Popular Ballads*, Vol. 1, Boston: 1882, pp. 121-24.
11. Munrow, p. 74.
12. Michael Praetorius, *Syntagma Musicum II*, “De Organographia,” Wolfenbüttel: 1619 (translated by Harold Blumenfeld, St. Louis: 1949), p. 56.
13. Munrow, p. 74.
14. W. H. G. Flood, *The Story of the Harp*, London: 1905, pp. 111-13.
15. *Ibid.*, pp. 159-60.
16. *The Lyon & Healy Harp*, Chicago: 1916, p. 9.
17. Rensch, p. 134.

JURY



Charles Webb, *President of the Jury*

Charles H. Webb, dean of the IU School of Music, received his A.B. and M.M. degrees from Southern Methodist University and his D.Mus. from Indiana University. In addition to his administrative duties, he maintains an active performance schedule as a conductor and pianist and as a judge for international music competitions throughout the world. He is currently chairman of the Board of Advisors of International Festivals, Inc.



Marilyn Costello

Marilyn Costello, a native of Ohio, studied with Carlos Salzedo at The Curtis Institute of Music and subsequently was appointed principal harpist of The Philadelphia Orchestra. Since then, she has appeared as soloist and recording artist throughout the United States and Europe. She currently directs the Harp Department at The Curtis Institute.



Vera Dulova

Vera Dulova studied at the Moscow Conservatory and in Berlin with Max Saal before beginning her tenure as professor of harp at the Moscow Conservatory. She has traveled the world over, performing in the United States, Australia, Japan, and Europe, and was solo harpist with the Bolshoi Ballet Theater. Her most unusual performance took place near the North Pole—on an iceberg. In addition to her performance schedule, Ms. Dulova has served on the jury of several international competitions. She has conducted master classes in the United States, Israel, France, and Holland.



Judy Loman

Judy Loman is principal harpist with the Toronto Symphony and has appeared in concert throughout Europe, the United States, Japan, and Canada. A graduate of The Curtis Institute of Music, where she studied with Carlos Salzedo, Ms. Loman is currently professor of harp at the University of Toronto and the Royal Conservatory of Music, as well as founder of a summer harp school in Fenelon Falls, Ontario. She has recorded for RCA, Columbia, CBC, Aquitane, and Marquis Records, and she actively promotes and inspires new works for the harp.



Susann McDonald

Susann McDonald is currently the artistic director of the World Harp Congress. She was recently named Distinguished Professor of Music at Indiana University, where she heads the Harp Department. In addition to her concert appearances and teaching duties, Susann McDonald has recorded most of the major solo harp repertoire and has published volumes of harp music, including original compositions and transcriptions. She has headed the harp departments of The Juilliard School, the University of Southern California, the University of Arizona, and California State University at Los Angeles. She was the first American to receive the Premier Prix in harp from the Paris Conservatory, and was a student of Henriette Renié and Lily Laskine.



Catherine Michel

Catherine Michel entered the Conservatoire National de Musique de Paris at the age of thirteen and went on to win top prizes at the Hartford, Israel, and Marcel Tournier international competitions. She has since performed as soloist throughout Europe, North America, and the Orient, and has recorded extensively. She was named harp soloist of the Paris Opera Orchestra in 1978. She has edited a number of works for solo harp and chamber works, as well as eighteenth- and nineteenth-century virtuoso études.



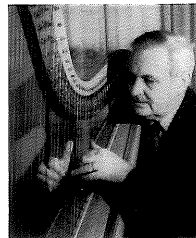
Susanna Mildonian

Susanna Mildonian, a native of Venice, studied at the Benedetto Marcello Conservatory of Music in Venice and the Conservatoire National de Musique de Paris. She is the only harpist to have won first prize in three major international harp competitions: the First International Harp Competition in Israel, the International Music Competition in Geneva, and the Marcel Tournier International Competition in Paris. Currently professor of music at the Royal Conservatory of Music in Brussels, Belgium, she has performed internationally in solo recitals and with the world's leading orchestras.



Marisa Robles

Spanish-born Marisa Robles made her concert debut at the age of sixteen, playing Mozart's *Concerto for Flute and Harp* with Jean-Pierre Rampal and the Orquesta de España in Madrid. Since then, Marisa Robles has played with orchestras throughout the world and has performed with such celebrated musicians as Raphael Frühbeck de Burgos, Kurt Masur, Yehudi Menuhin, Mstislav Rostropovich, and Isaac Stern. This season her busy performance schedule includes appearances in Europe, Cypress, Canada, Singapore, and the United States. Ms. Robles has been professor of harp at the Royal College of Music in London since 1968.



Siegfried Weinberger

Born in Munich, Germany, Siegfried Weinberger studied at the Dresden Conservatory before becoming principal harpist of the Berlin State Opera, a position he held for thirty-seven years. He has been professor of harp and chamber music at the Hanns-Eisler Conservatory in Berlin since 1955. Siegfried Weinberger has performed the solo harp repertoire on numerous recordings and broadcasts and has adjudicated several competitions, including the Munich Competition, the Geneva Competition, and the Charpentier Competition in Paris.

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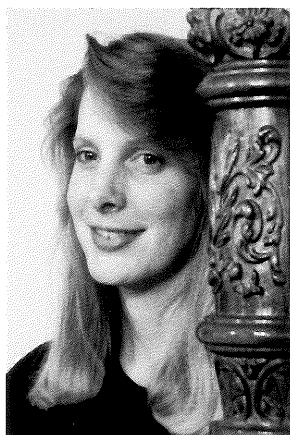
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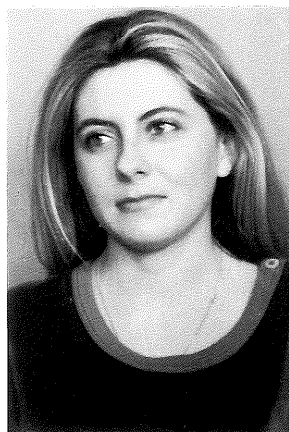
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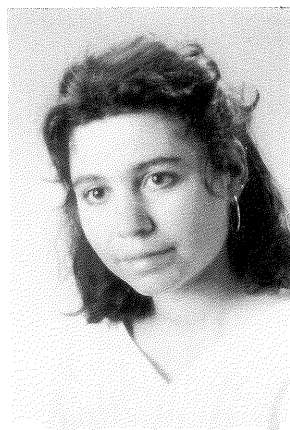
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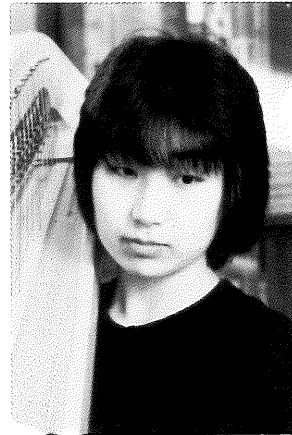
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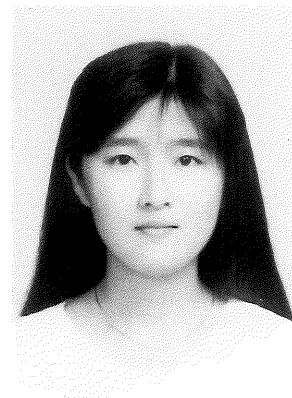
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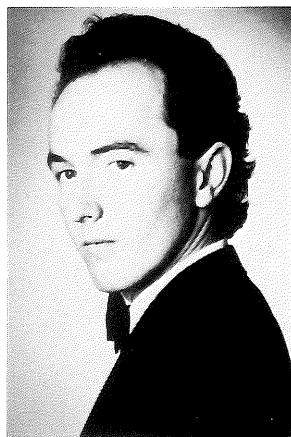
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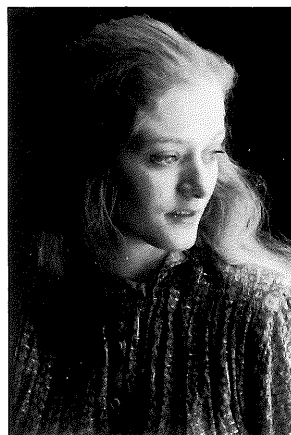
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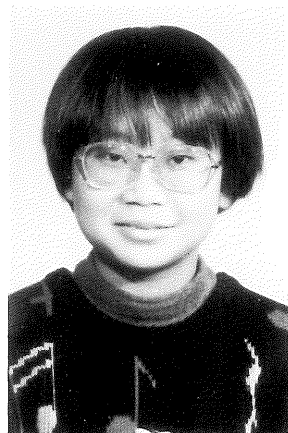
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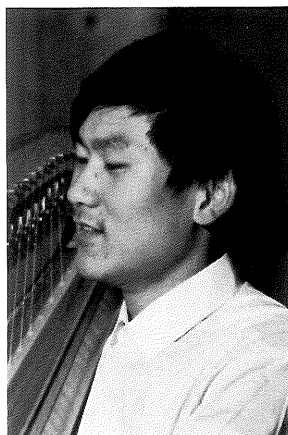
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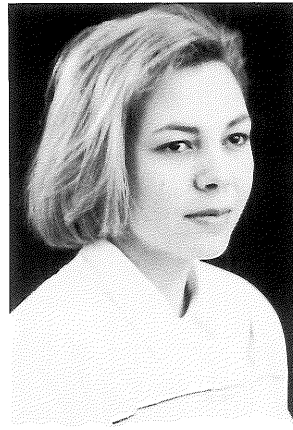
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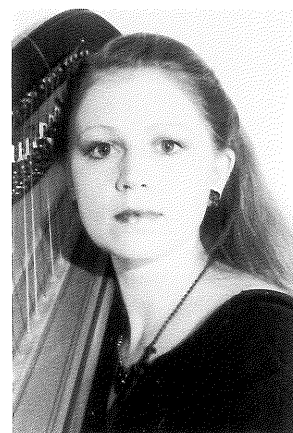
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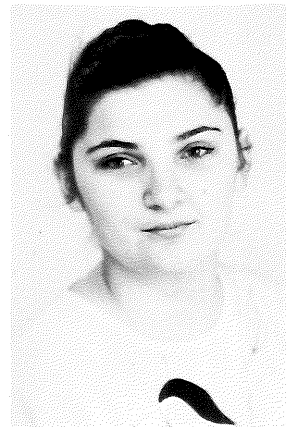
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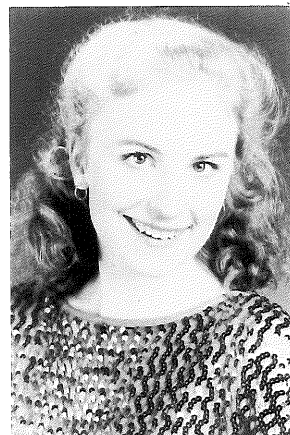
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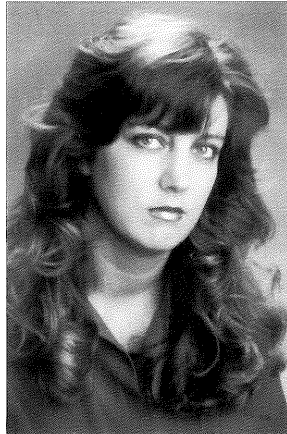
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