



USA
INTERNATIONAL
HARP
COMPETITION



JULY 5-16, 1992
BLOOMINGTON, INDIANA



USA INTERNATIONAL HARP COMPETITION

Shut me up in a room with
one or two Erard harps, and I
am perfectly happy.

Hector Berlioz, *Autobiography*

No harp hath the sound so
melting and prolonged as the
Irish harp.

Francis Bacon, *Sylva Sylvarum*

"Sing," he said, and the golden harp
sang most beautifully.

Jack and the Beanstalk

JULY 5-16
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

FÉDÉRATION MONDIALE DES CONCOURS INTERNATIONAUX DE MUSIQUE



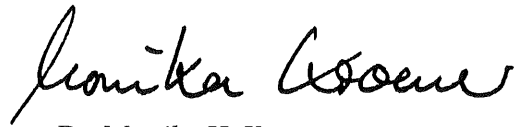
It is with great excitement that we welcome this year's outstanding group of young contestants, jury members, and guests from around the world who have gathered for the second USA International Harp Competition.

Competitions are thoroughly rewarding events for everyone involved. In ancient Greece they played a central role in furthering the city states' cultural life. Indeed, the spirit of competition pervaded all facets of the community. Now, as then, competitions provide opportunities for the finest young talent to reach ever higher levels of aspiration and to prove themselves against recognized standards of excellence. At the same time, competitions offer a unique chance for the audience to gain an exceptional understanding and appreciation of the exhibited discipline and share in the celebration of the laureates.

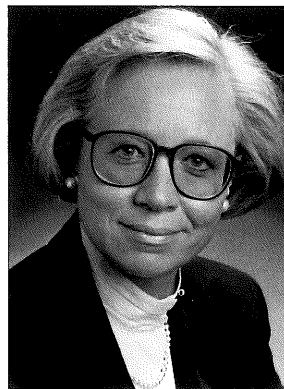
Despite its brief history, the USA International Harp Competition has received much acclaim in the world of music and has been accredited by the World Federation of International Music Competitions. This is an honor bestowed on only a select number of competitions. It is an honor that speaks of the success of our competition. Past medalists continue to have flourishing careers performing as soloists and with major orchestras. More audiences have been introduced to the brilliance of the harp as a solo instrument.

Undoubtedly, this success can be largely attributed to the remarkable caliber of our international contestants and the participation of our world-renowned jury. But it is also due to the vision of our artistic director, Susann McDonald, and the many individuals who have generously contributed ideas, leadership, money, and time.

The Board of Directors joins me in saluting the forty-five participants. We congratulate all of you who have been selected to represent the best young harpists worldwide. Your dedication and hard work are testimony to the excellence for which you stand. We wish you success and a most rewarding experience at the competition. Thank you for sharing your music with American audiences.



Dr. Monika H. Kroener
President
USA International Harp Competition



THE WHITE HOUSE

WASHINGTON

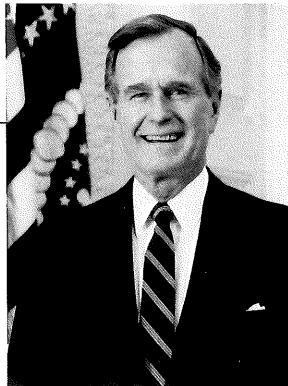
May 1, 1992

I am pleased to extend greetings to everyone who has gathered in Bloomington for the 1992 USA International Harp Competition. My special greetings to everyone who has traveled to the United States from abroad for this event.

When one considers the sublime music that it produces, it is not surprising that the harp is often portrayed as the instrument of angels. This ancient instrument has a beauty of its own, and peoples around the globe continue to enjoy its sound in solo and concert performances. This competition will allow some of the world's greatest harpists to meet in friendly, yet spirited competition, and I am sure that the event will be a wonderful exposition of their musical skill and ability.

Barbara joins me in wishing everyone an enjoyable competition.

George Bush





OFFICE OF THE GOVERNOR
INDIANAPOLIS, INDIANA 46204-2797

EVAN BAYH
GOVERNOR

Greetings!

As Governor of Indiana, it is my great privilege to welcome you to the USA International Harp Competition.

The home of the Indiana University Music School is an appropriate place for such a contest. Its reputation as a center of excellence in music is known throughout the world and grows each year.

In addition, choosing a spot of quiet and beauty in the heartland of our nation for gathering the best harpists together every three years bespeaks knowledge and foresight. I assure you that the warmth and dedication of the Hoosiers who host you will prove this decision to be wise.

I congratulate the judges and sponsors for making this event possible and wish each participant the best of luck. I hope that while you are in Bloomington you will seize the opportunity to enjoy our scenery and our Hoosier hospitality.

Sincerely,

A handwritten signature in cursive script that reads "Evan Bayh".

Evan Bayh

EB/ded



City of
Bloomington
Indiana



Office of the
Mayor

Post Office Box 100
Municipal Building
Bloomington, Indiana 47402
Telephone 812 331 6406

To All Harpists and Harp Enthusiasts:

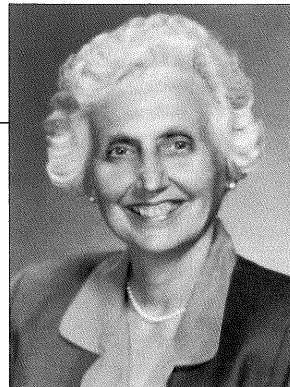
Bloomington is again proud to open her doors to the 1992 USA International Harp Competition. We take great pride in having the world renowned IU School of Music as the cornerstone of our musical and cultural heritage. Having the International Harp Competition here in Bloomington greatly enhances our musical heritage.

As Mayor of Bloomington, I welcome all contestants, judges and honored guests to our community. I, along with my fellow citizens, look forward to the musical enjoyment that the competition will bring.

Sincerely,

A handwritten signature in cursive script that reads "Tomilea Allison". The signature is written in black ink and is positioned below the word "Sincerely,".

Tomilea Allison
Mayor





INDIANA UNIVERSITY

THE PRESIDENT'S OFFICE
Bryan Hall 200
Bloomington, IN 47405
(812) 855-4613

July 1992

Dear Friends:

It is a special pleasure to participate once again in an important and exciting musical event at Indiana University, the International Harp Competition. We welcome the fine young musicians from throughout the world, and look forward to hearing their skill in performance on this splendid instrument.

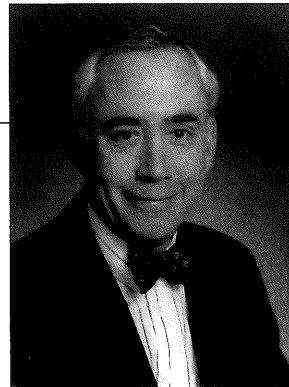
Please join in supporting the International Harp Competition, a continuing event that contributes vitally to worldwide appreciation of performance and literature for the harp.

With all good wishes,

Cordially,

A handwritten signature in black ink, appearing to read "Tom Ehrlich".

Thomas Ehrlich





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

COMPETITION SCHEDULE

JULY 5

Greetings and Drawing of Lots

Musical Arts Center Lobby, 3:30 p.m.

JULY 6, 7, 8

First Stage of Competition

Recital Hall, IU School of Music

July 6	9:00 a.m.–1:00 p.m. Lunch Break 3:00 p.m.–6:30 p.m.
July 7	9:00 a.m.–1:00 p.m. Lunch Break 3:00 p.m.–6:30 p.m.
July 8	9:00 a.m.–1:00 p.m. Lunch Break 3:00 p.m.–6:30 p.m.

July 9, 10

Second Stage of Competition

Eighteen to Twenty Contestants

Recital Hall, IU School of Music

July 9	9:00 a.m.–1:00 p.m.
July 10	9:00 a.m.–1:00 p.m. Lunch Break 3:00 p.m.–6:30 p.m.

JULY 13, 14

Third Stage of Competition

Ten to Twelve Contestants

Recital Hall, IU School of Music

July 13	9:00 a.m.–1:00 p.m. Lunch Break 3:00 p.m.–6:30 p.m.
July 14	9:00 a.m.–1:00 p.m.

JULY 15

Informal Talk by Conductor Gabriel Chmura

"Thoughts on Participation in International Competitions"

Musical Arts Center Lobby, 10:00 a.m.

JULY 16

Final Stage of Competition, Part I: Solos

Four finalists

Musical Arts Center, 2:00 p.m.

Final Stage of Competition, Part II: With Orchestra

Four finalists performing with the Indiana University Symphony Orchestra

Paul Biss, Conductor

Gala Reception

Announcement of Winners and Presentation of Prizes

Musical Arts Center, 7:00 p.m.

OF ADDED INTEREST

July 11

1600 Pennsylvania Avenue

Rerelease of the Leonard Bernstein musical play.

Musical Arts Center, 8:00 p.m.

July 12

Beaux Arts Trio

Musical Arts Center, 8:00 p.m.

Related programs will be listed separately.



PRIZES AND ENGAGEMENTS

Gold Medal

- Lyon & Healy Concert Grand Harp, Style 30 🎵 *Lyon & Healy Award*
- Debut Recital, Alice Tully Hall, New York 🎵 *Humana Foundation Award*
- Solo appearance with the National Symphony Orchestra of Mexico
- Concert and CBC recording at Festival of the Sound, Ontario, Canada
- Recital at Harp Festival International, San Francisco, California
- A minimum of one performance with a leading American orchestra
- A compact disc recording
- \$5,000 cash 🎵 *David Rollo and Linda Wood-Rollo Award*

Silver Medal 🎵 *Aoyama Award*

- Aoyama Concert Harp, Style Musa
- Recital in Tokyo, Japan
- Recital in Fukui, Japan
- \$2,500 cash

Bronze Medal 🎵 *Jack Nebergall Award*

- Recital in Cincinnati, Ohio
- \$6,000 cash

Jill Bailiff-Reyes Prize

- Diamond harp pin
- \$3,000 cash

Fifth Prize

- \$2,000

Sixth Prize

- \$1,500

Seventh Prize

- \$1,000

Eighth Prize

- \$1,000



1989 Gold Medalist Maria Casale,
NY Debut, Alice Tully Hall, Lincoln
Center

THE COMPETITION

The USA International Harp Competition, open to harpists worldwide between the ages of sixteen and thirty-two, is one of only two ongoing international harp competitions. Participants are selected by a panel of recognized harpists based on submitted audition tapes and written recommendations.

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

- to conduct 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

The USA International Harp Competition aspires to the highest international standards of excellence in the performance of solo harp. The contestants, therefore, should be evaluated as young concert artists of the most outstanding caliber.

Judging and measuring such performances, however, pose difficulties due to their qualitative and subjective nature. Each jury member as well as every listener will perceive the presentation within his/her own context of values and criteria. The key to any adjudication process, therefore, should be to eliminate personal biases and promote fairness, equity, and comparability.

The judging procedure for the USA International Harp Competition is based on the following principles:

- Jury members should draw independent conclusions, i.e., there should be no intra-jury communication concerning the contestants or their performances during the entire competition. Jurists cannot score current or former students.
- For each stage, a contestant's presentation should be evaluated on a 0 to 25 scale according to three dimensions: Musicianship - Technique - Artistic Personality.
- For each stage and for each contestant, a standardized score is calculated in order to statistically eliminate jurists' biases and to make the results comparable. Such a method also guarantees that no information or vote is eliminated.
- A contestant's score for each stage is weighed by the score(s) of the previous stage(s). Thus, for the final stage, e.g., the score is composed of 5% each of the first two stages, 20% of the third stage, and 70% of the fourth stage.
- The adjudication process and scoring system will be supervised by auditors from Price Waterhouse.

REQUIRED REPERTOIRE FOR THE 1992 USA INTERNATIONAL HARP COMPETITION

First Stage of Competition

1. Nino Rota, *Sarabanda e Toccata* (Ricordi)
2. André Caplet, *Two Divertissements* (Durand)
à la française
à l'espagnole

Second Stage of Competition

1. Jean-Michel Damase, *Sicilienne Variée* (Lemoine)
or
Pierre Sancan, *Theme and Variations* (Durand)
2. Paul Hindemith, *Sonata* (Schott)
or
Germaine Tailleferre, *Sonata*
(*Les Nouvelles Editions Méridan*)
3. Claude Baker, *Vier Nachtszenen: Fourth Movement*
(A new American work)

Third Stage of Competition

1. A 40-45 minute recital including a performance of any suite by J.S. Bach, e.g.,
French Suites for Keyboard, Lute Suites, etc.
2. Free choice solo.

Final Stage of Competition

Part I: Wilhelm Posse, *Carnival of Venice Variations*
or
Félix Godefroid, *Carnival of Venice Variations*

Part II: Reinhold Glière, *Concerto for Harp and Orchestra*

Vier Nachtszenen for Solo Harp by Claude Baker was composed in 1990. Providing non-vocal commentary on four haiku texts, *Nachtszenen* depends for its effect on the same power of suggestion and deliberate elusiveness as that brief Japanese verse form.

Mr. Baker, professor of composition at the Indiana University School of Music, studied at the Eastman School of Music under Samuel Adler and Warren Benson. As a composer, he has received numerous professional honors, including two Kennedy Center Friedheim Awards, the Eastman-Leonard and George Eastman Prizes, and grants from the National Endowment for the Arts and the Rockefeller Foundation. His music has been performed by orchestras in the United States and Spain, and is recorded on the Gasparo and Louisville First Edition labels. For the 1991-93 concert seasons, he has been appointed composer-in-residence of the St. Louis Symphony Orchestra.



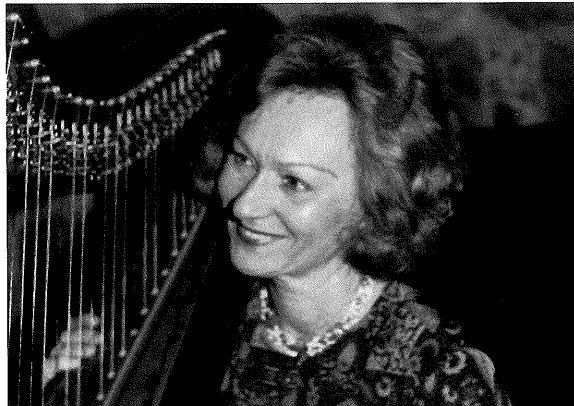
BLOOMINGTON AND INDIANA UNIVERSITY AN INTERNATIONAL CENTER FOR THE ARTS

Centrally located 50 miles south of Indianapolis, Bloomington enjoys a rich cultural heritage. Bloomington's 60,000 residents have access to a wide variety of artistic resources, including the IU Art Museum, housed in a building designed by I. M. Pei, which boasts outstanding collections of international art; the IU Department of Theatre and Drama, training ground of numerous Academy Award-winning performers; and the IU Auditorium, frequent host to acts of national and international stature.

A brilliant star in this artistic galaxy is the Indiana University School of Music. Featuring an international faculty of 140 artist-scholars, the School of Music attracts 1,500 students from every state of the United States and from 35 other 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.

The Indiana University Harp Department is the largest in the world. Led by Distinguished Professor Susann McDonald and Assistant Professor Beverly Wesner-Hoehn, the department offers the bachelor of music, master of music, doctor of music, artist diploma, and music education degrees.

As host to the 1992 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.



Distinguished Professor Susann McDonald



EXPANDING THE HARP UNIVERSE

by Nancy Cassell McEntire

We think of it as the instrument of angels. Its shape is the epitome of grace, and its sound gives voice to the word “celestial.” Gilded, ornate, imposing—the harp can evoke a gasp of admiration from even the most jaded concertgoer. It is not unusual for young girls to dream of playing the harp, to imagine themselves draped in long, satin gowns, bending to the instrument.

In down-to-earth terms, however, the harp presents tangible difficulties. It is a cumbersome, finicky, expensive companion for those who make the commitment to play it. A basic pedal harp costs at least \$7,000; those at the top of the line can sell for over \$30,000. One pays the price, literally and figuratively, to sit at the helm of an instrument that has a wide array of sounds. There are no keys or hammers. The fingers themselves pull sound from the strings. The reward for this technique of playing is a fresh, direct sound. The penalty is the temperamental nature of the strings themselves and the physical effort required to pluck them. Even more problematic are the pedals. One wrong move with the feet results in a wrong note. And the harpist is not in a position to watch the pedals while he or she is playing. “There’s always suspense in harp playing,” says Susann McDonald, founder of the USA International Harp Competition. “We’re only human. All that movement. The hands. The feet. . . . It becomes like driving a car with 21 gears.”¹ Watching a performance of a harp soloist, one realizes that a harpist must be a person of tremendous physical and mental strength. A harpist is someone with the energy to haul around an instrument that weighs, with its case, as much as 200 pounds. A harpist is not only intimately acquainted with forty-seven strings; he or she must memorize the thousands of combinations that seven pedals can make. A harpist is someone with the will to be different.

Forty-five such people are gathering this year as contestants in the second USA International Harp Competition in Bloomington, Indiana. Forty-two young women and three young men, representing Czechoslovakia, France, Germany, Great Britain, Holland, Italy, Japan, Norway, the People’s Republic of China, Poland, Russia, South Korea, Switzerland, Taiwan, Turkey, and the United States, will be sharing their talents with the Bloomington community. The winners will gain an impressive list of prizes, recitals, and recordings—the most generous of any harp competition to date. Every participant in the competition, from the judges to the listeners who stroll into a free event out of curiosity, will be helping to expand the harp universe.

Although the harp has a history that goes back thousands of years, it is only in the last 150 years that the harp has earned significant recognition in the world of classical music. Prior to the invention of the double-action Erard harp, the instrument’s capabilities were limited; once marketed, the Erard made other forms of the harp obsolete. “Mechanically, the harp was not at its peak when a lot of music was written for it,” says Elizabeth Sophia Hainen, Silver Medalist of the 1989 USA International Harp Competition. “The modern pedal harp is larger, has more range, and is structurally stronger than its predecessors. It is a much more powerful instrument—and it takes more power to play it.”

Even though the design of harps consistently improved, harp production increased steadily, and the output of musical pieces written for harp continued to grow throughout the nineteenth century, information about the harp was scarce. Before the publication of Roslyn Rensch’s *The Harp* in 1950, no books or periodicals devoted to harps or harpists were printed in English. Few music history books

contained more than a brief mention of the instrument. The harp was regarded as an oddity. Even if an aspiring harpist was fortunate enough to find an instructor, what professional opportunities lay ahead? With only one harpist per orchestra, jobs were scarce. Where would a harpist find other harpists to play with? Without a sense of a harp community, conquering this enormous, complex instrument was a solitary effort, like that of a long-distance runner.

The same year that *The Harp* was published, a small magazine, *Harp News*, appeared in California. The work of dedicated volunteers of the Northern California Harpists' Association, *Harp News* helped establish a harp community. During a sixteen-year period following the first issue of *Harp News*, fifteen new works were commissioned by the Northern California Harpists' Association. Many of these works were published.

"When *Harp News* started, it was harpists' only contact with each other," recalls harpist Eleanor Fell, co-owner of Vanderbilt Music Company, one of the three major sources of harp supplies in the United States. This tiny journal helped unify isolated harpists throughout the country, she says. Individual harpists separated by great distances looked forward to news of conferences, performances, workshops, and new compositions. In 1967, *Harp News* was replaced by *The*



American Harp Journal, the official publication of the American Harp Society, established in New York in 1962. The United Kingdom Harpists Association, formed in London in 1964, also produced the *United Kingdom Harpists' Association* magazine. The 1970s and 1980s brought harp magazines and newsletters from France, Germany, South Africa, and Japan—an expanding network that gave harpists throughout the world a sense of community.

From the nineteenth century through the present day, the education of harpists has been an international experience. In 1924, for example, the harp department of the Curtis Institute of Music in Philadelphia was founded by Carlos Salzedo, who was born in France and educated

in Bordeaux and Paris. Harpist for the Metropolitan Opera Orchestra (then conducted by Arturo Toscanini) and a prolific composer of music for the harp, Salzedo trained a new generation of harpists. "The greatest lesson Salzedo ever taught me was a life lesson," says Rosalind Weindling, New York resident and board member of the USA International Harp Competition.

Ms. Weindling studied with Salzedo at the Curtis Institute and participated in the famous Salzedo Harp Colony, which took place during summers in Camden, Maine. "I would struggle with a piece, and he would say in his own inimitable way, 'Rosalind, it is not difficult. It is only new.' I have always remembered his comment and have found it to be very helpful when life presents its challenging times." Another French harp virtuoso, Marcel Grandjany, directed the harp department at the Juilliard School of Music in New York City. He later organized the first harp department at the *Conservatoire* in Montreal and headed harp studies at the Manhattan School of Music.

Harp makers have also shared their abilities across continents. Harpist Victor Salvi, born in Chicago in the 1920s, returned to his family's country of origin, Italy, to produce the Salvi harp. Eventually Salvi harp salons were established in New York, Los Angeles, Tokyo, and Paris. The Lyon & Healy company, which, in its 1927 catalog, had listed no fewer than twelve styles of harps, celebrated its centennial in 1964 with a *Style 100* harp. Four years later, the company's cumulative harp production exceeded the 5,000 mark. These two companies, Salvi and Lyon & Healy, merged in the fall of 1987.

The Japanese Aoyama harp has also made a strong impact on the international market. A family-based company, Aoyama, first known for its quality violins, began making harps in the early 1950s primarily for the Asian and European markets. Aoyama's top-of-the-line model, the *Monarch*, as well as the company's other styles, are now sold worldwide. Venus harps, produced by the W & W Musical Instrument Company of Chicago, appeared in the 1970s. They are displayed in showrooms in New York and London. The company's latest model, the *Venus Criterion*, was introduced in the late 1980s.

Another boost to harpists has been the success of major harp competitions. In September of 1959 the First International Harp Festival and Contest was held in Jerusalem and Tel Aviv, Israel. The first prize was a new harp, awarded to Susanna Mildonian of Italy. This contest has occurred every three years since 1959. In 1989, the first USA International Harp Competition took place in Bloomington, Indiana. Providing a true community for harpists from around the world, this competition has brought interaction among harpists to a higher level. "The USA International Harp Competition adds much to the musical stature of our great country," said the late John B. Escosa, president in 1989 of the American Harp Society. "It deserves only the greatest success and worldwide attention." The 1989 gold medalist, Maria Casale, an American, won a concert harp and a March, 13, 1990, New York debut recital at Alice Tully Hall, Lincoln Center.

The value of competitions of this calibre is enormous. For the winners, the competition can launch a career. For all of the contestants, the competition provides instant recognition. According to Linda Wood-Rollo, editor of the *World Harp Congress Review* and member of the Board of Directors of the USA International Harp Competition, "It is not unusual for a member of the jury, a guest of honor, or someone in the audience to take a special interest in a certain performer who is not a prizewinner, often offering to help in different ways after the contest is over."² Further benefits include ever-increasing levels of technical and musical skills from the contestants, expansion of the community of harpists, and worldwide promotion of the harp. Robert Campbell, senior vice president and former president of the USA International Harp Competition, understands the long-term benefits of major competitions. "The underlying goal in all of this," he says, "is to create more harpists and to develop a broad and meaningful awareness of harp music."

The boundaries of the harp, once restricted by the limited mechanism of the instrument, a narrow repertoire, and a lack of exposure, continue to expand. Harpists are now playing transcriptions of important works of Scarlatti, Vivaldi, and Bach.³ With its many nuances of timbre, the harp is also admirably suited to accompany other instruments. The violin/harp combination, for example, is especially pleasing.

At the heart of the concept of expanding harp consciousness is the appreciation of the harp as a solo concert instrument. "People need to be aware of the control and presence that this instrument has on stage," says Elizabeth Hainen. Solo performances, the goal of every harpist, are an ever-increasing phenomenon. No doubt those who attend this year's competition will have many opportunities to appreciate the solo harp: not just a ripple here and there, but a full-fledged dynamic instrument—a universe of sound.

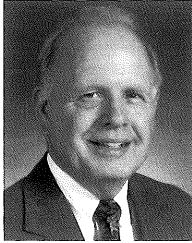
¹ Quote reprinted with permission from Peter P. Jacobi, "A Bit of Heaven Falls on Indiana," in *Indiana Alumni*, May/June 1989, p. 19.

² Linda Wood-Rollo, "To Compete or Not To Compete: International Harp Competitions," in *American String Teacher*, February 1990, pp. 44-45.

³ Nancy Allen at the Juilliard School in New York has transcribed many Baroque works for solo harp.



JURY



Charles Webb, Jury President

Charles H. Webb, dean of the Indiana University School of Music, received his bachelor's and master's degrees from Southern Methodist University and his doctoral degree in music from Indiana University. In addition to his administrative duties, he maintains an active performance schedule as conductor and pianist and serves as a judge for international music competitions throughout the world. He currently is chairman of the Board of Advisors of International Festivals, Inc. Dean Webb was jury president for the first USA International Harp Competition in 1989.



Kathleen Bride

Kathleen Bride received her Master of Music degree from the Juilliard School under Marcel Grandjany. Since then she has appeared throughout the United States and Europe as a soloist with orchestras, as a recitalist, and in duo with organist Jon Gillock. Ms. Bride is professor of harp at the Eastman School of Music in Rochester, New York, and is a member of the Visiting Faculty of the Royal Northern College of Music in Manchester, England. This is her first appearance as a jury member for the USA International Harp Competition.



Gabriel Chmura

Born in Poland, Gabriel Chmura grew up in Israel, where he studied piano and composition at the Music Academy of Tel Aviv. He then studied conducting with Hans Swarowsky in Vienna and Franco Ferrara in Siena and went on to win the prestigious Herbert von Karajan Competition in Berlin. Former General Music Director of the symphony orchestras in Aix-La-Chapelle, France, and Bochum, Germany, Mr. Chmura regularly guest conducts many of Europe's leading orchestras, including the Berlin Philharmonic, the Vienna Symphony, the London Symphony and L'Orchestre de Paris. This is Mr. Chmura's first appearance as a jury member for the USA International Harp Competition. He joins the jury for the Final Stage of the competition.



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, receiving such prestigious honors as the Phonographic Critics' Award of Italy and the C. Hartman Kuhn Award. She currently directs the Harp Department at the Curtis Institute. Ms. Costello was a juror for the first USA International Harp Competition in 1989.



Vera Dulova

Born in Moscow to musician parents, Vera Dulova studied with Maria Korshinska at the Moscow Conservatory and with Professor Max Saal in Berlin before beginning her tenure as professor of harp at the Moscow Conservatory. She was a principal harpist with the Bolshoi Orchestra and she has traveled the world over, performing in the United States, Australia, Japan, and Europe. In addition to her performance and recording schedule, Ms. Dulova has served on the jury of several international music competitions. She has written a book, *The Art of Harp Playing*, and has worked with such well-known composers as Prokofiev, Khachaturian, Denisov, and Joulivet. Ms. Dulova was a juror for the first USA International Harp Competition in 1989.



Jindrich Feld

Jindrich Feld, currently professor of composition at the Prague Conservatory, earned his Ph.D. at Prague's Charles University. A world-renowned composer, he has received numerous commissions and prizes for his orchestral and chamber music compositions. Professor Feld was a guest professor at Indiana University in 1981 and 1984; he has lectured at other universities in America, Europe, and Australia. This is Professor Feld's first time as a juror for the USA International Harp Competition.



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 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, Aquitaine, and Marquis Records, and she actively promotes and inspires new works for the harp. Ms. Loman was a juror for the first USA International Harp Competition in 1989.



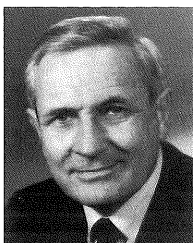
Catherine Michel

Catherine Michel entered the Conservatoire National Supérieur 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 performed as soloist throughout Europe, North America, and the Orient and has recorded extensively. Ms. Michel 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. She was a juror for the first USA International Harp Competition in 1989.



Susanna Mildonian

Susanna Mildonian, a native of Venice, Italy, studied at the Benedetto Marcello Conservatory of Music in Venice and the Conservatoire National Supérieur de Musique de Paris. She is the only harpist to have won first prize in three major international 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. Ms. Mildonian was a juror for the first USA International Harp Competition in 1989.



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 37 years. He has been professor of harp and chamber music at the Hanns-Eisler Conservatory in Berlin since 1955. Mr. 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. He was a juror in the first USA International Harp Competition in 1989.



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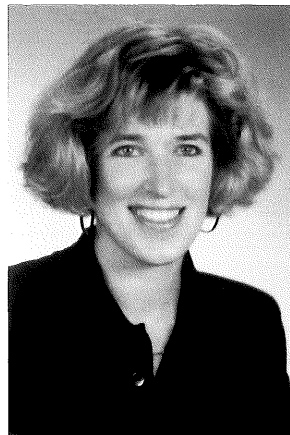
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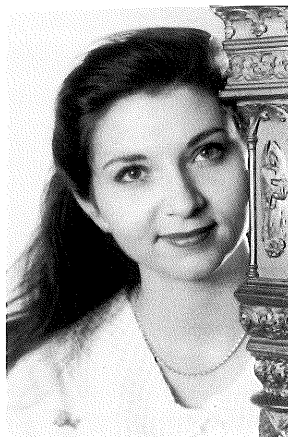
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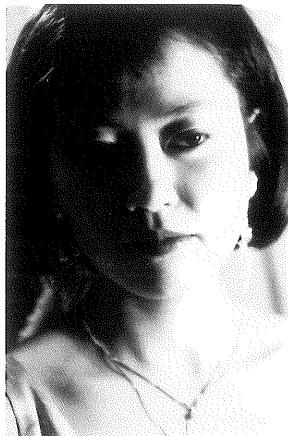
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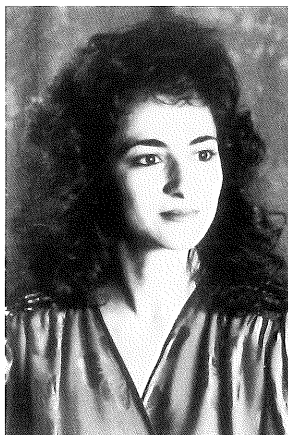
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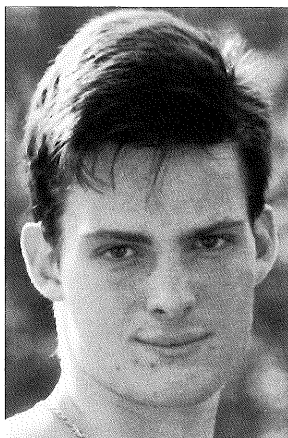
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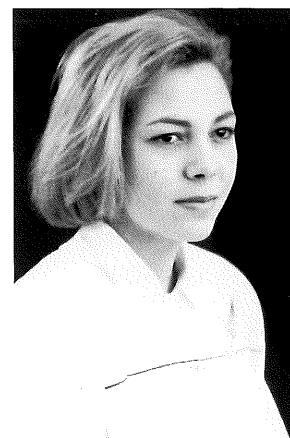
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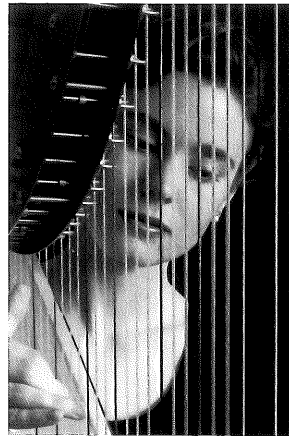
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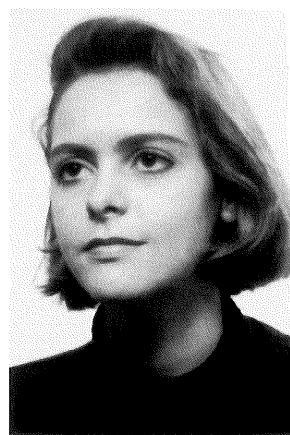
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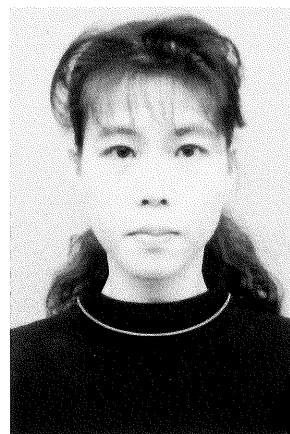
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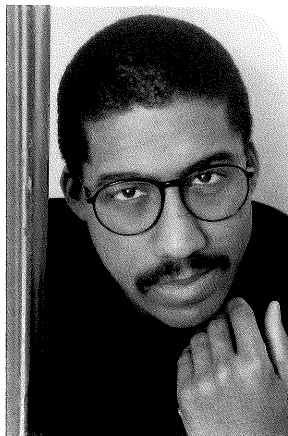
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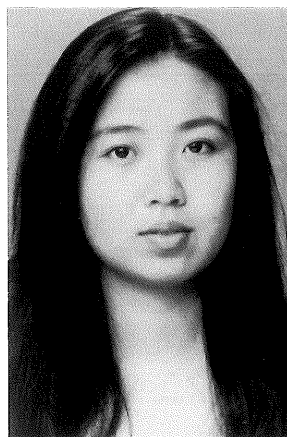
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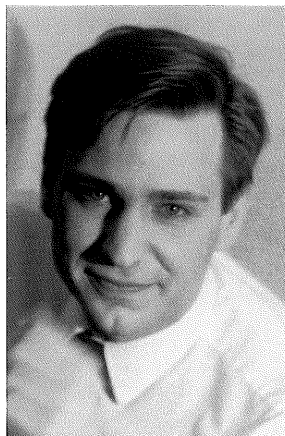
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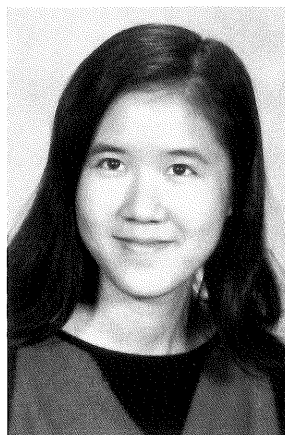
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