

# 25th Annual Historical Harp Workshop and Conference

June 4-7, 2008 - Berkeley, California

First Congregational Church of Berkeley  
2345 Channing Way, Berkeley CA 94704  
[www.fccb.org](http://www.fccb.org)

Check for updates and full abstracts at:  
[Historicalharps.org](http://Historicalharps.org)

Workshops - June 4<sup>th</sup> & June 5<sup>th</sup>  
Conference - June 6<sup>th</sup> & 7<sup>th</sup> Loper Chapel

## Workshop & Conference Fees

	Members	Non Members
Whole Event - Workshop, Conference & Concerts	\$250	\$300
Workshop Only		
Full two days - 8 classes	\$170	\$220
One day - 4 classes	\$90	\$140
Single workshops	\$40	\$90
Conference Only		
Full two days and concerts	\$90	\$140
One day and one concert	\$50	\$100
HHS Membership	\$25	
Concert tickets	\$15 general, \$10 (children under 16, seniors 65 and older and students with valid ID)	

Conference limited to 100 attendees each day  
Workshops limited to 25 participants per workshop

Deposit - Whole event \$125  
Workshop only - \$85  
Conference Only - \$50

Partial participation (one day and/or single workshops) on a first come first serve basis at registration.

Half of the deposit is refundable up to May 10th.

Please make checks payable to the Historical Harp Society  
Send your name, address, phone number and deposit to:

Historical Harp Society  
P.O. Box 662  
Havertown, PA 19083-0662

## **Workshops**

Wednesday June 4th, 2008

### Room A

Workshop 1 - 9:00-10:30 - Bill Taylor - Medieval Scottish Harp Music from the St. Andrews Music Book (13th Century)

Workshop 2 - 10:45-12:30 - Therese Honey - Performing at a Renaissance Festival

Workshop 3 - 1:30-3:00 - Bill Taylor - Medieval Welsh Harp Music from the Robert ap Huw Manuscript (14th-15th Century)

Workshop 4 - 3:15-5:00 - Historical Dances - Nancy Thym and Thilo Viehrig - Session One - Renaissance and English Country Dance

### Room B

Workshop 5 - 9:00-10:30 - Mike Parker - Harp Technique Class - Phrasing with the Hand

Workshop 6 - 10:45-12:30 - Ron Cook. Performing Medieval Narrative with the Harp

Workshop 7 - 1:30-3:00 - Mike Parker - Harp Ensemble Class - Making Each Part Count

Workshop 8 - 3:15-5:00 - Christa Patton - Spanish Harp Music for Historical and Lever Harpists

Thursday June 5th, 2008

### Room A

Workshop 9 - 9:00-10:30 - Bill Taylor - Renaissance Scottish Harp Music from the Robert Edwards Commonplace Book (16th Century)

Workshop 10 - 10:45-12:30 - Therese Honey - Arranging Renaissance Dances for Harp

Workshop 11 - 1:30-3:00 - Historical Dances - Nancy Thym and Thilo Viehrig - Session Two - Baroque Dance

Workshop 12 - 3:15-5:00 - Egberto Bermudez - History of the Harp: An introduction

### Room B

9-3:30

Workshop 13 - 9:00-10:30 - Judy Kadar - Drone Away

Workshop 14 - 10:45-12:30 - Mike Parker - Child of Pure Harmony - Session One - The Instrument

Workshop 15 - 1:30-3:30 - Mike Parker - Child of Pure Harmony - Session Two - Practical Application

## **HHS Workshop 2008 - Class Descriptions**

### **Egberto Bermudez - History of the Harp: An introduction**

European Harps: An Historical Overview.

The focus of this class will be to discuss the main issues concerning the history of the non-pedal European harp during the period between the 15th and the 18th centuries. It will include discussion of original sources, surviving instrument specimens, historical documentation and their relationship to existent harp music. It will also touch on the specific contributions of the HHS and the role of the harp in the history of contemporary historical-performance practice of Medieval, Renaissance and Baroque repertoires.

### **Ron Cook. Performing Medieval Narrative with the Harp**

This class will explore the performance of medieval prose and poetry to the accompaniment of the harp. The class will review historical evidence for five possible uses of the harp in accompanying narrative. The principal works considered will be the *lais* and fables of Marie de France. The content of the class will accommodate harpists with varied playing proficiency and experience. Folk harpers interested in exploring medieval repertoire and performance practices are welcome.

### **Therese Honey - Arranging Renaissance Dances for Harp**

What do you do with that Renaissance dance music arranged for six recorders? Learn how to make your arrangement danceable, with variations that you create. Discover Renaissance ground basses and the opportunities for improvisation with them.

This music can be played solo on the harp or with an ensemble of other instruments. We will discuss practical ideas for performing Renaissance music with other instruments and where to find music. All Levels. Historical, lever and pedal harps welcome.

### **Therese Honey - Performing at a Renaissance Festival**

If you enjoy playing the harp outdoors in Renaissance costume and talking to folks, learn about performing at RenFairs at this workshop. We will discuss harps, music, costumes, money matters and surviving the festival. All Levels. Historical, lever and pedal harps welcome.

## **Judy Kadar - Drone Away**

The lute, keyboard and harp (Diego Fernando's de Huete) contain some pieces that imitate the sustained drones produced by the unstopped strings of the hurdy-gurdy or the unchanging notes of the bagpipe. We will play some of these works and use them to catapult us into our own improvisations upon the drones. All harps are welcome. Suitable for beginners to advanced players.

## **Mike Parker - Harp Technique Class - Phrasing with the Hand**

This workshop will include discussion of rhythmic and tonal phrasing, coupled with experimentation with the timbral prospects afforded by the individual fingers and the application of the results to performance. We will explore how the harpist's hands can have a flexibility and subtlety that can allow deeper exploration of line and character within music of many styles and periods. This class is appropriate for all harps and players of any skill level.

## **Mike Parker - Harp Ensemble Class - Making Each Part Count**

A practical examination of ensemble composition and structuring. Although this class will feature some newly composed ensemble pieces, the philosophies of interpretation and structure will be applicable to any period of harp and from duo to large harp ensembles or mixed consorts. We will experiment with line, rhythm and structure to understand how balance and intent interact within performance. Emphasis will be placed on understanding the relationship between parts, and learning to 'adjust the mix' from within. The specimen pieces, in a traditional West-Coast Scottish style, are resolutely diatonic, so suitable for all types of harp and the class is appropriate for all levels except absolute beginners. Music will be distributed in advance with registration.

## **Mike Parker - Child of Pure Harmony**

History of the single action pedal harp. Based on Mike Parker's book this class is a rare opportunity to learn about the history of the pedal harp and practical applications from one of the world's leading scholars in the field.

## **Session One - The Instrument**

We speak of THE single-action harp, but this generalized term covers a period of approximately 150 years and some very different forms of the instrument. The morphology and construction of the instrument will be examined and illustrated with photographs and video footage of surviving instruments and their mechanisms. String tension, inherent temperaments and changes in construction will be discussed and related to composition style and contemporary musical developments, leading to a clearer understanding of the forms,

natures and terminologies of the early pedal harp. Although not essential, this class will be useful for those planning to attend Session 2

## **Session Two - Practical Application**

For all harps, lever and modern pedal harps welcome. An exploration of techniques applied to the various forms of the instrument. The single-action harp is unique amongst the historic harps in having a well documented technique, held in the many contemporary *méthodes* published, but as the double-action achieved superiority, we gradually lost touch with some of the subtleties and principles that were once a general part of playing. In this workshop we will explore the similarities and differences contained within these instructions, meet some colorful characters, and experiment with approaches to playing, ornamentation and application from basic position to the delights of the Cadence de Casimir. Specimens for experimentation will be provided, but players with repertoire pieces from approximately 1690 to 1820 are invited to bring them to work on

**Christa Patton - Spanish Harp Music for Historical and Lever Harpists** Enrich your collection of tunes with popular melodies originally written for the Spanish harp of the 17th century. This spicy yet elegant repertoire with its soave dance rhythms, sumptuous harmonies, and ornamental effects such as the *arpeado*, or the Spanish arpeggio, and Spanish *trilli* give the music its period specific sound. Pieces for both the chromatic and single row harp will be taken primarily from the music of Luis de Ribayaz (1677) and Fernando de Huete (1702) whose retrospective collections give us some of the clearest indications about harp music and its execution that exist from the 17th century. Skills in reading Spanish harp tablature and Spanish fingerings will also be covered.

### **Bill Taylor - Medieval Scottish Harp Music from the St. Andrews Music Book (13th Century)**

One of the most important collections of polyphony from Europe before 1300 contains a substantial section of pieces by Scottish composers at the cathedral of St. Andrews on the Fife coast. Originally vocal works intended for votive masses to the Virgin, they sit beautifully on the medieval harp. Primarily intended for wire-strung players, but gut-strung players are invited as well.

### **Bill Taylor - Medieval Welsh Harp Music from the Robert ap Huw Manuscript (14th-15th Century)**

The earliest body of harp music from anywhere in Europe is found in this collection of instrumental pieces composed by medieval Welsh bardic harp players. Using a unique tablature and a repertoire of decorative gestures, the pieces are astonishingly different from the now-familiar medieval Continental chansons and dances. The pieces were originally

performed on bray harp, but the class is open to all gut and wire players interested in using fingernails and damping techniques.

### **Bill Taylor - Renaissance Scottish Harp Music from the Robert Edwards Commonplace Book (16th Century)**

This remarkable book, compiled by a Dundee merchant between 1635 and 1670 provides us with a fascinating collection of songs, psalms, notes and instrumental items -- of which some go back to the early 16th C. We will look at several pieces in tablature for cittern, which are charming tunes that work extremely well on the wire-strung clarsach. Primarily intended for wire-strung players, but gut-strung players are invited as well.

### **Historical Dances - Nancy Thym and Thilo Viehrig**

Harpists will learn to dance the dances as well as play the music so that they can play at the proper speed and with the appropriate articulation. Those who are not harpers, but who wish to dance are also welcome. "Dance music is very versatile and can be made more or less complex to fit the needs of the participants, so all levels are welcome.

### **Session One - Renaissance Branles and English Country Dance**

We start with early French "branles" or circle dances from Thoinot Arbeau (1519-1595) and proceed through some English Country Dances of John Playford (17th-18th C.).

### **Session Two - Renaissance and Baroque Dance**

We will include the Pavane and Galliard and finish with Baroque dances and songs from the German harp manuscript *Musicalische Rüstkammer auff der Harfe* from 1719.

## **CONFERENCE Schedule**

### Friday

- 9:00 - 9:15 Registration
- 9:15 - 9:30 Welcome and Opening Remarks - Cheryl Ann Fulton
- 9:30-10:30 papers
- 10:30-10:45 break
- 10:45-12:30 papers
- 12:30-2:00 Lunch, time to visit the exhibition
- 2:00-3:30 papers
- 3:45-5:00 HHS Board of Trustees meeting #2
- 7:00 Concert

### Saturday

9:00 - 9:15 Registration  
9:15 -9:30 Welcome  
9:30-10:30 papers  
10:30-10:45 break  
10:45-12:30 papers  
12:30-2:00 Lunch, time to visit the exhibition  
2:00-3:30 papers  
3:45-5:00 HHS Annual Membership Meeting  
7:00 Concert & reception following

## **Abstracts for HHS Conference 2008**

### **Egberto Bermudez - Musical Structures in Latin American Harp Music**

### **Cheryl Ann Fulton - “For the Harpe, Base Violl, Violin and Theorbo: The Consorts of William Lawes (1602-1645).”**

William Lawes can be seen as a transitional composer much like his contemporary Claudio Monteverdi (1567-1643) using daring distances, cutting edge instrumental techniques and pushing the known limits within traditional conservative structures. The collection of eleven consorts composed for a quartet of two bowed and two plucked string instruments is unique in all of Western chamber music. Grounded in the strong British contrapuntal style of the Renaissance, they also incorporate hints of the emerging *seconda prattica* of the Italian Baroque. This talk will cover the manuscript sources, musical and compositional styles, the evidence for the use of the *arpa doppia* and will place these consorts within the context of Lawe’s corpus as well as the musical establishment of Charles I.

### **Paul Knoke & Paula Fagerberg - The Mildred Dilling Harp Collection**

We will trace the history of the Mildred Dilling collection of historic harps and how it was prepared for permanent display at the Cook Music Library of the Jacobs School of Music at Indiana University. This multimedia presentation will include slides with sound clips of some of the different harps in the collection, detailed descriptions of the harps and will feature a rare film, made in 1940, of Miss Dilling performing.

### **Mike Parker - The Partial-Action Harp**

Harp history relates that the pedal harp dates from 1720, and was originally fitted with five pedals, but soon perfected to seven. Examination of literature and surviving examples indicate that this may be a gross oversimplification that has hidden a strand of harp evolution. We will examine the nature of the partial action harp, the practicalities and tunings of an incomplete mechanism row, and the place of some surviving examples in the line of harp development.

## **Christa Patton - Clarity or Confusion, Mistakes or Magic?**

It is quite possible, given historical records, that the harpist who played the harp ritornello in Monteverdi's *L'Orfeo* at the Gonzaga Palace in 1607 created the piece him or herself. That composition was then published along as part of the score and libretto in 1609. When the opera was performed again in 1611 it was republished in 1615 and in that publication changes relative to the 1609 publication can be found throughout the work. In much of the opera these changes are corrections of the 1609 version however, in the harp ritornello there are in addition what could be seen as new choices. Not only are there changes in the contour of the melody, there are also more colorful chromatics employed as well as new choices in rhythms. Are these discrepancies errors in clef and note placements, or actual choices that the composer or harpist/composer made to enrich the ritornello in the later version? We will explore the question of error versus choice in interpreting this singular composition written for the early 17th century Italian harp.

## **Anne Draffkorn Kilmer - Sounds from the Past: Music in the Ancient Near East and Mediterranean Worlds: Revisiting the Jerusalem Conference of January 2008**

Having attended and profited from the highly successful ancient music conference and special exhibit in the Bible Lands Museum of Jerusalem, Anne Draffkorn Kilmer will give an account of those proceedings. The exhibit catalogue and the abstracts of papers presented will be available for consultation as well as a sample of new CDs that were available for purchase at the conference.

## **Bill Taylor - Sounds from the Land of Gilgamesh: Reconstructing the Gold Lyre from Ur**

In 2003, Andy Lowings in England formed an international group to reconstruct an authentic and playable version of the Gold Lyre from Ur, which had been recently damaged during the Iraq war. As the oldest stringed instrument, it has important implications for players of historical harps. Bill Taylor presents an illustrated talk on the context of the original instrument, the circumstances regarding the reconstruction and his experiences performing on it.

## **Nancy Thym and Thilo Viehrig - The Lyre-Like Gusli of Novgorod**

The city of Novgorod, located 150 miles south of St. Petersburg, was founded in the 9th century on the Volkhov River. The original Slavic population invited a Viking prince to be its ruler. Novgorod became an important trading center and a member of the Hanseatic League with merchants from all over Europe settling and trading there. Novgorod was built on an impervious layer of clay and the constant waterlogged condition of the soil preserved objects of wood, bone and leather in an astounding manner. Among the wooden artifacts from the 11th -15th centuries there are over 60 stringed musical instruments and fragments thereof,

consisting mainly of instruments resembling lyres and psalteries (*gusli*) and rebecs (*gudok*). Because of the international nature of the city of Novgorod, there is much controversy as to the origin of these instruments. Should they be considered Baltic, Slavic or Skandinavian? The instruments were played by the *skomorokhi*, a class of professional itinerate musicians, but also by upper class merchants (*boyars*). There are many Russian legends about gusli players. In February 2007, Nancy Thym and Thilo Viehrig visited Novgorod, viewed the instruments, spoke with experts and then began experimenting with reconstruction. Their presentation will discuss the history, lore and playing techniques of the instruments termed *gusli* and *gudok* and include photos and a demonstrations of the reconstruction.

### **Judy Kadar - Harp players at the Berlin Court (1542-1678)**

There are eight harpists affiliated with the Court in Berlin from 1542 through 1678. These include the Irish harper Dempsey and the two English harpists (father and son) Eduard and David Adams. There is no information available about the actual instruments that they played, but there are various instruments from this period at the Musical Instrument Museum in Berlin. Curt Sachs, the father of modern organology and the director of the museum from 1919 until 1933, described these instruments in some detail. Unfortunately most of these instruments were lost in World War II.

### **Donna Youngblood - Historical Harps in Northern California**

### **Chris Waltham - Acoustics of Harp Sound boards**