

9:00 a.m.

Registration & Morning Coffee MONDAY 6/8/2009

9:30 a.m.

Opening Greetings and Keynote Lecture by the President of the Historical Harp Society, Dr. Cheryl Ann Fulton

“Tuning and Temperaments for Historical Harps”

An introduction to tuning and temperament basics including a discussion of the harmonic overtone series, pure and tempered intervals, and differing conceptions of consonance and dissonance and their relationship to effective performance of various styles and periods of music.

10:30 a.m.

“Animals and Music in the Ancient Past”

Bo Lawergren

11:30 a.m.

LUNCH

1:30 p.m.

**Christa Patton
Nancy Hurrell
Nicolas Carter**

Spanish Harp Exploration

Spanish Harp Exploration~the Journey and Transformation from the Spanish Renaissance Arpa de dos ordenes to the New World Paraguayan Harp

The popular music for harp from 16th to 18th c. Spain has its own character, with syncopated dance rhythms, flashy arpeggios and harmonic progressions in the bass. The same exciting rhythms and improvisational techniques are present in the living tradition of Latin American music and the Paraguayan harp. Learn basic bass rhythmic patterns and simple melodies taken from old Spanish sources such as Venegas de Henestrosa (1557), Luis de Ribayaz (1677), Fernando de Huete (1702), as well as from traditional Paraguayan and South American music with its African and indigenous influences. Dance the seductive *canario* and sing verses of the song. Examine the similarities between the Spanish *arpa de dos ordenes* and the Paraguayan harp. Learn about the history, instruments-both historical and modern, and the playing technique of these sumptuous yet spicy harp traditions. All harps are welcome.

Mike Parker

Child of Pure Harmony

Session One-The Instrument.

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

3:00 p.m.

MID-AFTERNOON BREAK

3:30 p.m.

Mike Parker

Child of Pure Harmony

Session Two- Practical Application.

An exploration of techniques applied to the various forms of the instrument. The single-action harp is unique among the historical 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.

5:00 p.m.

7:30 p.m.

EVENING CONCERT

SEULLY HALL

9:00 a.m.

Registration & Morning Coffee **TUESDAY** **6/9/2009**

9:30 a.m.

Cynthia Cathcart
Crossing Fingers at the Harp
The wire-strung harper must be creative with respect to “proper technique”. **Crossing Fingers** is a technique that at first glance seems to be breaking the rules until you realize that there aren't any! Inspired by a combination of the Robert ap Huw manuscript and study of Baroque keyboard fingering.

Christa Patton
A Trio of Skills for the Triple Harp
The baroque harp, both in Italy and in Spain, was utilized as an instrument of accompaniment as much as it was a solo instrument. This will include an overview of repertoire, existing as well as conjectural, and of 17th century sources with exercises in basso continuo . All are welcome to bring solo repertoire or songs with accompaniment for coachings as we sharpen our skills.

11:30 a.m.

LUNCH

1:30 p.m.

Nicolas Carter
Syncopation Workshop-Playing 3/4 and 6/8 at the same time
Syncopation is the focus of this hands-on workshop. You don not need to be able to read notes to learn to play. In fact most professional Paraguayan harp players learned by ear and are masters of improvisation and develop their own arrangements by using techniques never written down in theory books. Nicolas will teach you a basic syncopated rhythm with the right hand playing a 6/8 time signature while the left hand plays 3/4 time (like patting your head and rubbing your belly at the same time).

Mike Parker
Sound and Intent
Every piece of music contains a story, and as musicians we have to decipher the text and convey it to our audience. Here we will examine how to analyze pieces for their structural and dramatic content, and experiment with techniques to bring both elements under control, and balance them to ensure that one is not lost at the expense of the other. Rhythm, timbre and dynamic will be explored, and we will discuss how to determine the structure and line of the piece. Participants are invited to bring a piece they wish to work on.

3:00 p.m.

MID - AFTERNOON BREAK

3:30 p.m.

Paula Fagerberg
Improvisation on Renaissance & Baroque Ground Bases
Join us while we learn some of the most popular ground bases and dance chord progressions of the Renaissance and Baroque eras, and explore concepts in period-appropriate improvisation on the tunes. Learn to tell a romanesca from a passacaglia and embellish them in style as we learn from primary source materials. Come jam with us and let your creativity go wild! For all harp-historical chromatic harps are ideal, but diatonic, lever and pedal harps will all work, too.

Cheryl Ann Fulton
Introduction to Touch and Tone Technique™
The Touch & Tone Technique™ for Harp treats the harp primarily as a melodic instrument with emphasis on putting breath in the fingertips and playing from one's center. It gives the player the ability to play full legato phrasing on a plucked string instrument and enables execution of the duple articulation essential to informed historical harp performance practice. It allows the harpist to play with full, rich tone; mastery of articulation, where any finger can be “strong” or “weak” in any pattern; extensive dynamic range; and subtle color control with no tension, stress or blockage. Harpists and harpers at all levels will find value in this workshop.

5:00 p.m.

7:30 p.m.

EVENING CONCERT **SEULLY HALL**

9:00 a.m.

Registration & Morning Coffee **WEDNESDAY 6/10/2009**

9:30 a.m.

Cynthia Cathcart **Wire Harp Ornamentation for all Harpists**

There are plenty of ideas and techniques that the wire Harper must use, which harpers from other traditions can choose to use. For example, certain damping techniques produce an exciting staccato that can spice up certain tunes. The “wire approach” to ornaments is often a simpler approach than other more “classical” approaches, and is often completely adaptable to other harps.

Round Table: Early Pedal Harp Repertoire

Nan Gullo-Richmond
Mike Parker
Paul Knoke
Emily Laurance
Laura Zaerr

Our experts will discuss the composers and extant repertoire, citing sources and current editions, and how this music relates to specific harp performance techniques of the period.

10:00 a.m.

11:00 a.m.

Ron Cook **Performing Preludes to Medieval Song and Dance**

The class will explore the use of the harp to provide preludes to medieval songs and dances. The class will then explore the types of musical content and performance structures that can be used to provide preludes for various types of medieval repertoire.

L U N C H

1:00 p.m.

Nancy Hurrell **History of the Harp**

This powerpoint presentation graphically plots the development of the harp in Western civilization through the ages, and includes slides of historical harps Nancy has examined in museum collections in Europe and the United States.

2:15 p.m.

Panel discussion: Harp Technology ↓

Technological evolution of the pedal harp from single-action to double-action.

Mike Parker
Howard Bryan
Carl Swanson
Sam Milligan
Paul Knoke
Claus Huettel

Must be a guy thing! Listen as these gents talk about the evolution of harp building technology driven by the changes in musical taste and performance practice and vice versa. Join us afterwards for a visit to the instrument collection at the Museum of Fine Arts as we view instruments recently discussed.

3:30 p.m.

ANNUAL MEMBERSHIP MEETING OF THE HISTORICAL HARP SOCIETY

4:30 p.m.

Boston Museum of Fine Arts Instrument Collection

Join us as MFA musical instrument curator Darcy Kuronen welcomes the Society to a guided tour by HHS harp survey lead person Nancy Hurrell with Mike Parker and our builders' panel commenting on the harps. View harps in the museum's collection including a 1734 Irish clairseach, a Welsh triple c.1750, a single-action Holtzman c.1785 and a selection of rare single-action harps from museum storage, not normally on view. Take advantage of MFA policy of free admission on Wednesdays after 4:00 p.m. to view the rest of their marvelous collections!