

# FOLK HARP JOURNAL

SPRING 2023  
NO.198



# SPRING 2023

ISFHC

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Editor-in-Chief &  
Advertising Coordinator  
**Beth A. Stockdell**

Associate Editor  
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Regular Contributors

**Denise Grupp-Verbon • Anne Roos •  
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Danielle Schagrin • Deette Bunn •**

### On the Cover

Spring harp music  
is blooming  
all over!

Promoting  
the tradition,  
beauty, and  
joy of the  
folk harp.

FHJ Classic Content  
from June 1976.



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# HARP CALENDAR 2023

## MARCH

18 Celtic Festival at Har-Ber Village  
Grove, Oklahoma, [Har-BerVillage.com](http://Har-BerVillage.com)

24-26 Virginia Harp Center Festival  
Arlington, Virginia, [VirginiaHarpCenterFestival.com](http://VirginiaHarpCenterFestival.com)

## APRIL

7-11 Edinburgh International Harp Festival (hybrid)  
Edinburgh, Scotland, [HarpFestival.co.uk](http://HarpFestival.co.uk)

## MAY

18-21 The Harp Gathering  
Archbold, Ohio, [HarpGathering.com](http://HarpGathering.com)

## JUNE

6-18 Scottish Harp Journey with Sunita  
Presenter/Tour Leader: Sunita Staneslow, [Hamars.uk](http://Hamars.uk)

11-17 Midwest Harp Festival  
Wheaton, Illinois, [MidwestHarpFestival.org](http://MidwestHarpFestival.org)

22-26 Harp in Worship Festival  
Fort Worth Texas, [HarpinWorship.org](http://HarpinWorship.org)

## JULY

20-23 Somerset Folk Harp Festival  
Parsippany, New Jersey, [SomersetHarpFest.com](http://SomersetHarpFest.com)  
(IN-PERSON)  
& 29-30  
(ONLINE)

23 Historical Harp Society Conference (hybrid)  
Morro Bay, California, [HistoricalHarpSociety.org](http://HistoricalHarpSociety.org)

27-29 JPG Harp Connections Confab  
Chattanooga, Tennessee, [HarpConnections.org](http://HarpConnections.org)

## SEPT.

16 Spanish Peaks Harp Retreat  
Huerfano County, Colorado, [SpanishPeaksHarpRetreat.com](http://SpanishPeaksHarpRetreat.com)  
(ONLINE)  
& 21-24  
(IN-PERSON)

## OCT.

13-15 Huron Harp Fest  
Goderich, Ontario, Canada, [HuronHarpFest.com](http://HuronHarpFest.com)

Events on the *FHJ* Calendar are subject to change. Please verify directly with event organizers.

The *FHJ* has a calendar feature in each issue, maintained by Danielle Schagrin.  
Please send concert and conference updates to Danielle at [FHJcalendar@gmail.com](mailto:FHJcalendar@gmail.com).

# Yearning for Spring

Set low F to natural    Moderato

Carol Kappus

Harp

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand (RH) plays a melody of quarter and eighth notes, while the left hand (LH) provides a bass line of quarter notes.

Musical notation for measures 6-11. The melody continues with some longer note values in the right hand, and the bass line remains consistent.

Musical notation for measures 12-17. The right hand has a final flourish in measure 17, marked 'RH'. The bass line continues its steady accompaniment.

Musical notation for measures 18-23. The right hand (LH) plays a more active melody in the upper register, while the left hand continues with the bass line.

©2020, C. Kappus

Carol Kappus loves playing and singing the traditional songs of Scotland, Ireland, and Wales.

She also loves writing new tunes! See the review of her latest book on page 71.

Check out [CarolKappus.com](http://CarolKappus.com) to purchase one of her many excellent books, see videos, and hear recordings.

# HOW WE LEARN

By Laurie Riley

## Overtones, Sympathetic Vibration, and Resonant Frequencies

What exactly happens when you pluck a taut string? The obvious answer is that it produces a note, but in fact the result of plucking a string is far more complex. What we think we hear as a note actually consists of many notes, most of which are significantly less audible than the fundamental one. Our brain usually ignores the others and picks up on the fundamental because it is louder. But those “unheard” tones often do have a subconscious effect on the listener.

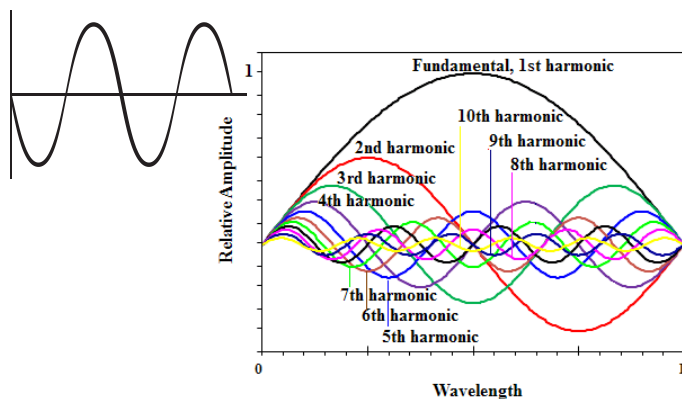
The sounds produced when you pluck a string include overtones, undertones, and sympathetic vibrations, which we will explore in this article. We will also explore a related phenomenon called “resonant frequency.”

### Fundamental Notes

In acoustic stringed instruments, a fundamental note rarely occurs alone, even though we are most often not aware that we are hearing more than one note. Acoustic instruments produce complex sounds from one plucked string, while single (pure) tones can be produced by certain electronic instruments—which is why they don’t sound as musical as acoustic instruments unless the sounds are “sampled” (recorded from an acoustic instrument rather than originating electronically).

The sound wave produced by a single pure tone is called a sine wave. When generated on an oscilloscope it looks like the one below on the left.

But we can think of the many tones of an acoustic plucked string as looking more like the one on the right.



### Overtones and Undertones

The spectrum of sound produced by one plucked string includes tones above, below, and within the range of human hearing. Overtones are higher than the fundamental note, and undertones are lower than the fundamental note.

You can hear overtones by playing harmonics: if you very lightly touch a string precisely at its midpoint and then pluck it at the same time, you will hear a note one octave higher than when you pluck the open string. This can require some practice to get the note to sound clearly; it should sound like a chiming bell. The octave note you hear is called the second harmonic, because the first harmonic is the fundamental that you hear when you pluck the open string.

If you create a harmonic at one-third of the string length, you will hear the third harmonic—a note that is one octave plus a third higher than the fundamental.

At one-quarter of the string length, you will hear the next octave higher (two octaves higher than the fundamental), the fourth harmonic.

See the chart on the right for all the most easily produced harmonics. The waves represent the vibrational width of a plucked string, and the corresponding appearance of sound waves.

Few musicians realize that you can easily get more harmonics than just an octave. Experimenting with this is fun. Because string materials are not perfect, it may or may not be possible on your instrument to get all these harmonics, but you will probably get some of them.

When playing harmonics, what you are hearing are the overtones that occur whenever a string is plucked. They are there even when you do not “stop” (touch) the string at any point along its length. The reason you can hear them when you do stop the string is because you have stopped the fundamental note from sounding, so they are no longer disguised by its relative volume.

When playing harmonics, what you will not hear are the undertones. Those notes are lower than the fundamental and are very subtle. Making them audible requires some rather esoteric techniques as described in this Wikipedia article: [Wikipedia.org/wiki/Undertone\\_series](https://en.wikipedia.org/wiki/Undertone_series).

## The Most Beloved Music Business Apps

Digital shortcuts to essential business tasks are lifesavers. To be in business today, you are at a serious disadvantage if you only rely on paper and pen, postal mail, telephone, and face-to-face in-person meetings to get things accomplished. What follows is a short list of favorite apps to help you save time and make your life simpler while you pursue your music career goals.

To create this list, I polled readers on the Harplist group and in various harp and professional musician groups on Facebook, asking them about their favorite music business apps. Their choices are listed below, and of course, I'm including some of my favorites, too.

What follows are business apps that musicians find indispensable.

### What Apps are Absent from this List?

- Your favorite app may not be mentioned below because I don't know about it and my respondents didn't mention it. There are thousands of apps out there in the digital universe, and this list just can't cover them all.
- Apps that are designed for learning how to read notes, play rhythms, recognize chord structures, and for learning basic music theory are not included, since I assume you know about this information. If you are looking to review the rudiments of how to read and play music, check out Sylvia Woods' HarpCenter.com website for her list of "Useful Music Apps" for a sampling of helpful digital music learning aids.
- Any app that has poor ratings in the Apple Store or Google Play is not listed below, even if a respondent loves it. A low "star" rating and negative reviews point to a buggy app that crashes or to a developer that provides nonexistent tech support. I won't recommend those apps to you.
- Some business topics are left off the list altogether because my respondents did not mention them. For instance, tax software apps, apps to help you when you go on tour, and apps to create and manage wedding profiles are not listed below. Perhaps topics to include in future *Folk Harp Journal* issues...

- Some apps are beyond the scope of this short article. Apps for funding platforms like Patreon and Kickstarter, and hardware for creating livestreams, audio, and video tracks, were covered in an article in the *FHJ* Summer 2021 Issue 191.

### Which Apps Made the List?

The apps that I personally recommend and/or apps recommended by the respondents to my poll are listed below. I am only itemizing apps that received favorable online reviews.

I haven't done all the work for you. You'll need to investigate how these apps work to determine whether you will be comfortable using them. Examine what kind of data the app may collect from you, and review whether you have any control over shutting off data collection that is nonessential to the app's functionality.

Some recommended apps require steep learning curves, and others are very intuitive. If you are left guessing about how an app functions, is it worth it to you to spend time figuring it out?

Finally, the cost structures of apps vary widely. Many are free but have limited use until you pay a premium to unlock all the features. Some require a one-time fee and others require monthly or yearly subscriptions. So, when it comes to spending money on apps, follow Shirley A.'s advice: "I always get the free version to see how well it works. If I like the app and it works well, I get the paid version. Otherwise, I delete it."

## Now... drumroll, please... here is my list of the Most Beloved Music Business Apps!

### Apps for Making You a Better Performer

These are not your run-of-the-mill, basic music theory and note quiz apps. These little powerhouses help you to play better as a working harper.

**forScore**—This is the #1 app in use by all my respondents. This app brings music reading into the 21st Century. Instead of carrying paper sheet music to the gig, forScore makes it easy to read your music on your iPad, iPhone, or iPod touch. Use an Apple pencil to make notations and get the AirTurn Bluetooth foot pedal to "turn" pages while keeping your hands on your harp.

# RINGING STRINGS

By Cynthia Cathcart

## Come and Run Away with Me!

Let's add a new tune to our repertoire, exploring history, theory, and techniques as we go.

### History

The tune "*An dean thu ruith air falbh leam*," rendered in English as "Will you run awa' wi' me," is number 137 in *The Airs and Melodies Peculiar to the Highlands of Scotland and The Isles*, first published in 1816. Today it is more commonly called "The Fraser Collection." The compiler and editor, Captain Simon Fraser, drew heavily on the music he learned from his paternal grandfather for this collection. A mere century ago, a different common name for it was "The Knockie Collection of Highland Music" since for many years Captain Fraser (1772-1852) made his residence in Knockie.

The collection was revised and republished in 1874. An appendix containing "such notes as the editor has been able to collect" forms a significant addition to the later edition. However, the note for tune 137 merely states that it is "one of the pipe-reels so often referred to, and to which Note 13 completely applies." Turning to Note 13 for the tune "*An oidhche ro'na phosadh* (The Feet Washing)," we find a description of an entertaining family gathering:

The air is a local pipe reel, of which a number are introduced in this work, not exceeded by any now in circulation, and hitherto neglected, as chiefly performed by pipers, who frequently miss whole bars, or whole measures, rendering the airs scarcely attainable but from the words,—and ordinary performers on the violin are not ready to take them up, as they require a distinct bow to each note. The editor's father sallied forth with this one, and many others of them, to be noticed in their places, for the first time, when singing to his little grandchildren,—and they, dancing and enjoying his song beyond all the music in the world,—whilst his kindness, and their obedience, gave a mutual encouragement to persevere, till the editor wrote down the music...

*(Apologies to the pipers and fiddlers in our midst.)*

The melody and the arrangement for tune 137 are identical in both editions of Fraser's collection, though freshly engraved for the 1874 edition. However, there are some differences between the two editions for a few other tunes: some have been re-engraved with changes of time and key signatures, variations, and other elements. In addition, as the editor in 1874 puts it, many of the titles are now "in correct Gaelic orthography" and so differ from 1816. Indeed, the Gaelic title for number 137 is spelled "*N' dean u ruidh air falbh leam*" in the 1816 edition.

Appreciating this tune in Fraser's collection, I wondered where else it might have been published and what differences there would be. Given that Fraser describes the tune as a pipe reel, it is amusing to find it tucked into *Kerr's First Collection of Merry Melodies for the Violin*. (See the illustration opposite page.) There are four "merry" collections from James S. Kerr of Glasgow, the first one dating from around 1870. The melody in the two collections is the same until we come to the repeat of the second section. The four bars of the first section are repeated (bars 1 through 4 are the same as bars 5 through 8), but both Fraser and Kerr introduce some variation in the second section. Fraser enjoys a leap to high C to conclude his variation (in bar 15). In contrast, Kerr ends his with an upward melodic interval pattern responding to the downward pattern in bar 12 (see illustration below).

"Will You Run Awa' Wi' Me" also appeared in the Athole Collection in 1883, a work compiled by James Stewart Robertson. He admits in his preface that some of the works he chose came from previous collections, so he may have taken his version from either Kerr or Fraser. Or perhaps from both. Robertson treats the second section as the first, merely repeating the same four bars. It's as if he considered the contrast between Fraser's and Kerr's variations in the second part of that second section and, not knowing which to follow, decided just to put in a repeat sign instead. (Both the Fraser and Kerr variations are included in the arrangement on page 22, play one or the other as you prefer. For Robertson's rendering, you would play bars 9 through 12 twice.)

No. 6. WILL YOU RUN AWAY WITH ME. Reel. *Fin.*

# Molly Ronan





# The 2022 *Fleadh Cheoil* in Ireland

Traveling across the ocean with a 34-string harp is not everyone's idea of a relaxing vacation, but when selected to compete at the all-Ireland harp world championship the motivation to make it work is high.



Photo Above: Into the airport.

Photos Opposite Page:

Top: Winning at the qualifying round in New Jersey.

Middle: At the airport.

Bottom: The green room of the festival right before the event.

Main photo: Outside of the competition venue.

Photos Next Two Pages:

Top: With the famous Brian Boru harp at Trinity College in Dublin.

Below: Scenes from the festival and the large crowds in Mullingar.

Final: Playing the tin whistle on the streets of the festival — when you don't want to carry a harp around.

I have been playing music my whole life. My harp lessons began at age 14 and I fell completely in love with the instrument. Ever since I can remember I have always had an affinity for my Irish roots and have loved playing traditional Irish music.

In the United States there are two major contests for Irish music, each spanning their respective half of the nation and qualifying anyone placing first or second in their category a spot to compete in the highest-level contest for Irish music, the *Fleadh Cheoil*. Florida, the state where I live, is zoned for the Mid-Atlantic *Fleadh* hosted in Parsippany, New Jersey. The travels with my harp began here in Florida with my parents when we packed up the car and drove 14 hours up the east coast. After two days of driving adventures, we finally arrived at the Parsippany, New Jersey, hotel.

The nerves began to kick in the morning of the contests, but I performed my best and ended up winning the flute, tin whistle, and harp division. Winning the Mid-Atlantic *Fleadh* was a dream come true, and after a Ruth Chris dinner to celebrate I began debating whether or not to actually make the trek across the Atlantic.

The 2022 *Fleadh Cheoil* was held in Mullingar, County Westmeath, about an hour away from Dublin. Aside from the contest, the *Fleadh Cheoil* is also a major festival which takes over the entire town and is filled with musicians playing in the streets, on stages, and just about anywhere around. For anyone interested in music this is truly something worth experiencing. After pondering for several weeks, I finally decided it isn't often that you get the chance to participate in the *Fleadh Cheoil* and so I would be heading to Mullingar.

Initially I attempted to rent a harp from a few different people, for ease of travel, but unfortunately each situation ended up falling through, leaving me stuck with no choice but to bring my own harp. My harp is a red 34-string Lyon & Healy Drake which is no small instrument.

The first hurdle was finding a case of some sort to fly with. I considered using a giant cardboard box but decided that I would try to find a case first and use the box as a last resort. After emailing countless harpmakers and case manufacturers, no leads emerged. After several weeks of this, I finally stumbled upon a listing for an anvil flight case big enough and portable enough for my harp. The only problem was that it was three states away.

# ARPA TROPICAL



**Alfredo Rolando Ortiz**



# 60 Years

And Counting...

I was born  
on a  
beautiful  
island  
that looks  
like a  
crocodile,  
in a country  
where  
they speak  
Spanish,  
and the  
island's  
name is  
**Cuba.**



Top: Alfredo in 1964.

Middle: Alfredo at his first conjunto in 1962.

Bottom: Alfredo at the Edinburgh Harp Festival in 1987.



# Copyright Law in the United States

By Denise Grupp-Verbon



## Congress Shall have Power ...

“To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.”

*U.S. Constitution, Article 1, Section 8, Clause 8*

**W**hat comes to mind when you hear: “copyright” or “intellectual property”? Do you know that anything you create which is in tangible form (i.e., written down, saved in a file, recorded, or video-taped) is automatically copyrighted? Copyright ownership is automatic in the United States.

Copyright protects original works of authorship and gives exclusive ownership to the original creator or creators.

Creator(s) have several exclusive rights, including:

- The right to reproduce their work
- The right to prepare derivative works
- The right to distribute copies of their work
- The right to display works
- The right to give permission to others to exercise these rights

### Two common copyright law rationales:

**Utilitarian:** Traditionally, copyright was designed to give incentive to creators, including social benefits and commercial gains. U.S. copyright law generally follows the Utilitarian rationale.

**Author’s Rights:** Recognizes and protects the connection authors have to their works. These “moral” rights ensure the author gets credit for their work and preserves the integrity of the creative work as well.

### What is Copyrightable?

According to Copyright.gov, literary and artistic works must be original works of authorship, fixed in a tangible form. The work must be created by a human and have some minimal degree of creativity.

### What is not Copyrightable?

Works which are not protected by copyright include:

- Ideas, procedures, and methods
- Facts, such as the information printed in a phone book
- Names, titles, and short phrases
- Recipes—list of ingredients are not eligible, but if there is a creative way of explaining how to make the dish, they might be
- Inventions—but they may be eligible for a Patent

### How can I get copyright protection for my work?

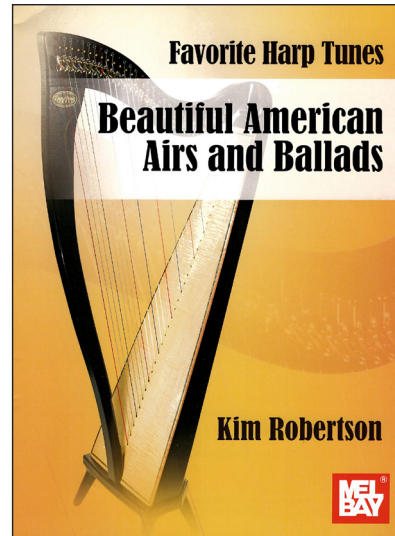
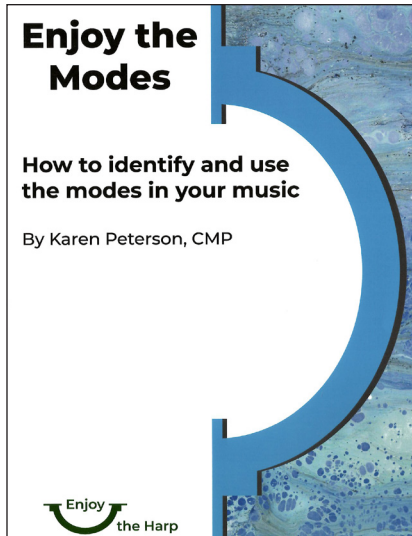
**Your work is protected by copyright the moment it is in tangible form.**

“Tangible form” could be, for example:

- Saved computer files
- A video
- A photograph or drawing or piece of artwork
- A sheet of music
- An audio recording

# SHEET MUSIC REVIEWS

By Denise Grupp-Verbon



*Enjoy the Modes, How to identify and use the modes in your music*, by Karen Peterson, CMP. Published by Karen Peterson. 2022. 161 pages. Available as a physical copy or a PDF download. \$ 34.95. Available from [EnjoytheHarp.com](http://EnjoytheHarp.com).

Karen Peterson has created the ultimate practical treatise about modes in music. This spiral-bound, instructional volume will be useful for all musicians. The Table of Contents alone is four pages long, then opens with “Modes: Why aren’t they obvious?” and ends with “Now what?”

Karen suggests using modes daily or weekly and setting some goals for yourself. She includes examples of tunes using the various modes and gives tips on identifying which modes are used. Each tune discussed includes chord symbols and a clear explanation of the “mood” or “feelings” of the mode used. Another useful section discusses identifying the modes by ear.

Yet another pair of pages has six melodies and is called “Now You Try: What modes are these in?” Towards the end of the book, “Sources and Resources” lists more books and websites for you to explore.

For those who are curious about modes and how to enjoy them, this is the book for you.

*Favorite Harp Tunes, Beautiful American Airs and Ballads*, arranged by Kim Robertson. Published by Mel Bay Publications Inc. 2022. 53 pages. \$19.99. Available from [MelBay.com](http://MelBay.com).

This later beginner/early intermediate collection features 25 traditional tunes. Each is two pages long, so you won’t have to turn any pages. I love that chord symbols are included; now you can expand the arrangements as you wish or perhaps play with other instruments, too.

Time signatures include 3/4, 4/4, and 9/8 with the tunes in a variety of keys: C, F, and G major as well as A and E minor. There are only a few clearly marked lever changes and there are even suggestions of options if you do not wish to change the levers.

I think this is a great collection for early players (recitals perhaps), as well as a great gig book which can be easily sight-read, with recognizable tunes for your listeners.

If you would like to have your music arrangements reviewed, please email Denise Grupp Verbon at [harpist@sbcglobal.net](mailto:harpist@sbcglobal.net).

# THE **ALLEN HARP**

## VIDEOS OF THE QUARTER

### *Spring Cleaning, Maintenance, and Beauty!*

- 1. How to Look After a Harp — Teifi Harps FAQs**  
Youtu.be/e51fIn6RNs4  
Harp maker Allan Shiers from Teifi Harps offers some good, common-sense advice.
- 2. Camac Video Guides: Tuning Your Lever Harp**  
Youtu.be/RbqCt9gDPjU  
Camac video guides for your harp FAQ. Elizabeth Jaxon explains how to tune a lever harp.
- 3. Sylvia Woods on Tuning Your Lever Harp to C or Flats**  
Youtu.be/9YwTET42Fd8  
Sylvia Woods discusses the pros and cons of each tuning method.
- 4. How To Change a Harp String**  
Youtu.be/p7oTp3RZQEA  
Sara Henya, a singer/songwriter from the Philadelphia area, gives a comprehensive lesson on changing a lever harp string.
- 5. Dusty Strings — String Buttons: The Harper's NOT**  
Youtu.be/k3ZN1Q0e\_bQ  
The best idea yet — changing a string with a string button from Dusty Strings.
- 6. How to Flat Load a Lever Harp**  
Youtu.be/Y1oe-Az6kUE  
How to load your harp safely into your harpmobile by JR Munger from Jackson Hole, Wyoming.
- 7. How To Do Lever Changes... Stress-Free!**  
Youtu.be/b5J6W91BqRk  
How to change levers while playing by Christy-Lyn from Learning the Harp.
- 8. Practicing Harmonics — A Harmonic Etude. Harp Tuesday Ep. 252**  
Youtu.be/Qd\_wEksH-PA  
How to play harmonics by Josh Layne of Harp Tuesday #252!
- 9. Ornamentation & Articulation Overview! For Celtic Harp**  
Youtu.be/AcP9IhDE9pM  
How to play ornaments on the harp by Tiffany Schaefer of Harp & Song.
- 10. “Sand and Silk (Arena y Seda)” by Alfredo Rolando Ortiz**  
Youtu.be/zPROG3Ckq2w  
Dedicated to his wife, Luz Marina. Performed at home during his birthday celebration in Dec. 2022.



## Deette Bunn

Deette started harp studies at nine. She studied at Interlochen Arts Academy and the Tanglewood Institute and received music degrees from Seattle Pacific University and the University of Washington. She has performed as a soloist, principal, or second harp with numerous orchestras throughout the U.S. and Canada. She is on the faculty at Cornell and Syracuse Universities and maintains a private harp studio in Syracuse. She works as a harp therapist at several local hospitals and hospices.

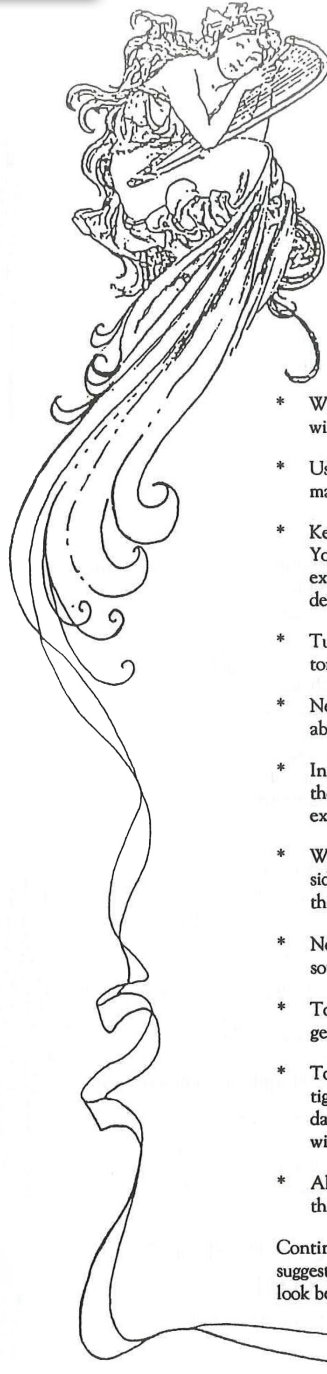
If you would like to submit a video of yourself, or your favorite harpist, to be considered in a future issue, please email Deette Bunn at [harpladymama@gmail.com](mailto:harpladymama@gmail.com).

FYI. Generally, on YouTube, searching by video title or harpist is enough to find a video without typing the specific URL.

**This "Top Ten" is not presented in any order or ranking... Just as a fun list.**



**Follow the ISFHC on Facebook to see posts of these videos and more.**



### *Have You Hugged Your Harp Today?*

*by Harriette Flanigan Lanner*

Hugging your harp may make it happy, but is unlikely to prolong its life, or improve its appearance or performance. But there are some practical things you can do to keep your harp at its best. Here are several suggestions:

- \* Dust your harp daily. Even in residential areas, air quality is likely to be marginal. Some of the pollutants are harmful to fine finishes on musical instruments. So dust frequently to prevent such particles from going to work on your harp.
- \* Wash the soiled areas of the body and soundboard using a cloth or sponge dampened with water and a mild detergent. Thoroughly dry with a soft cloth.
- \* Use a small amount of lemon oil, or a polish recommended by your harp maker to maintain a glowing finish.
- \* Keep your harp away from heating vents, drafts, open windows, and direct sunlight. Your harp's worst enemy is rapid temperature change, because heat causes wood to expand and cold causes it to contract. Sunlight not only overheats your harp but deteriorates its finish as well.
- \* Tune the whole harp each day. A harp that is kept in tune will acquire a better tone, and will hold its pitch better.
- \* Never take your harp out of the house without its cover. A padded cover is preferable to an unpadded one.
- \* In cold weather, warm your car up before placing your harp inside. Try to minimize the temperature difference between your house and your car, so your harp will not experience a drastic change.
- \* When transporting your harp in a car, lay it flat on a padded surface, with the lever side up. This will prevent the levers from breaking or jarring loose, and will keep the harp properly supported.
- \* Never leave the tuning key on the tuning pin. It could accidentally fall, striking the sounding board, leaving a dent or chip.
- \* To clean soiled nylon strings, pour a small amount of lemon juice on a cloth and rub gently up and down the entire length of the string.
- \* To keep a tuning pin from slipping, push it in firmly as you turn it. **NEVER** try to tighten the pin by hammering it into the neck of the harp, as this can cause severe damage. If the pin is still loose, unwind the string, remove the pin, clean the hole with a Q-tip, and remove any wood dust or glue resins from the pin.
- \* Always keep your levers disengaged when the harp is not in use. This will reduce the wear and tear on the strings.

Continue to hug your harp, if you feel affection for it. But if you follow the above suggestions you will assure that your harp will not only be happier, but will sound and look better, be cheaper to maintain and last longer.

# CLASSIFIEDS

## Used Harps

Wanted. Looking for a used Heartland Serenity Harp or Triplett Christina Harp. Please contact jilly06@yahoo.com or call 920-757-1839.

Wanted. Looking for a used Heartland carbon fiber lever harp. For rent or purchase, claracstickney@gmail.com.

Timothy Naimh Performance lap harp, all cherry, beautiful, warm tone. Fully-levered with Camac levers, newly restrung in November. Padded Colorado Case "backpack" carrier, tuning key, pickup, and stand. Built in 2009, in excellent condition. \$2,500 plus shipping. Vicky at v.lee23@gmail.com.

Dusty Strings FH36B harp, 36-strings, full Loveland levers. Padded carrying case, set of spare strings, and beautiful dust cover. Asking \$2,950. Located in Shiocton, WI (west of Green Bay). No shipping/pick up only. Email Mary at jilly06@yahoo.com.

Dusty FH36S, walnut, from VHC in Dec. 2004. Comes with tuning wrench, Dusty pickup, Musicmakers lights and wheels, strings, and case. Loveland levers, with red and blue markers. New around \$7,367 — asking \$3,500 OBO. Local pickup only in SW Florida. Contact Kathy at kdonkus@gmail.com or 717-448-4618.

Triplett Eclipse 38-string, Camac levers, built-in pickup, and double abalone side and inside trim, cherry wood, spruce soundboard with cedar overlay. Nice, padded case. Gorgeous harp in excellent condition. Brand new strings and regulation. New \$9,000, asking \$3,950. Paulabrawdy@gmail.com or 616-240-0445. Located in Hastings, MI.

Stoney End Eve Double Strung in cherry with Camac levers on all Fs and 2Gs, both sides. Purchased in May 2017. Has pickup, strip lights, special stool playing seated, strap, extra strings, tools. New \$1,600 — asking \$1000. Now in Venice, FL but in Milwaukee in April. S&H at buyer's expense. Margi Miller text 941-467-4258 or mbmiller2@comcast.net.

Triplett Axline prototype (rounded back) 30-strings, walnut with Loveland levers. Purchased used in 1992. With padded carrying case and tuning wrench. \$1,700.00. San Francisco East Bay. Contact HarperRPV@yahoo.com.

## Rental Harps

Holsinger Music. SF Bay Area, 650-326-3146, HolsingerMusic.com.

Sue Marini in PA. 717-355-0897, Susan@marinimadeharps.com.

NY lever harps. 607-687-3410, TheHarpStudio.net.

Stephanie Bennett, L/P. 818-377-4085, Southern CA, Harpworld.com/rentals.html.

Nashville, L/P. 615-333-0804, PhyllisSparks.com.

Kline Music. Sacramento, CA, 916-456-8742, Klinemusic.com

Tomoko Sato, L/P. Orange County, CA, 949-285-1752, TomokoSato.com.

## Miscellaneous

Harp ensemble forming in the San Francisco East Bay. All levels and types of harps welcome. Contact VictoriaHarpist@gmail.com or call 510-932-2141.

Harp-related gifts, shirts, mugs, greeting cards, etc. Etsy.com/shop/Music2treasure.

Steve Moss harp services in U.S. Midwest-West. Info at MossHarpService.com. 414-510-8448.

Handmade books, harp gifts, and harp themed wearables at Stockdell.com.

## Teachers Instruction

Virtual lessons on singing with the harp. Free intro lesson. Fun for all ages and experience. Pro with 30 years' experience, college prof. Ardis Cavin. Ardiscav@hotmail.com or 804-790-9400.

Wire harp and Scottish Gaelic singing. Stone Ridge, NY (Hudson Valley) or online. James Ruff (212) 767-9099 or JamesRuffTenorHarper.com.

Double-strung and therapy harp lessons online. Karen Peterson, CMP, EnjoyTheHarp.com.

Kline Music in Sacramento, CA. 916-456-8742, Klinemusic.com.

Olivia Hitt in Hunstville, AL, P/L. OliviaHittHarpist.com for more info.

Colleen (Shula) Calmann in Sacramento, CA, online available. 916-442-7315, rabbishula@inreach.com.

Robin Freed in Montrose, CO (in SW). robinfreed@harpsandhammers.com, 970-275-8996.

Paula Vance at Comfort Harps in Placerville, CA. 530-344-9375, ComfortHarps.com.

Stephanie Bennett in Northridge, California or online. 818-377-4085, HarpWorld.com/lessons.html.

Tomoko Sato, Orange County, California. 949-285-1752, TomokoSato.com.

Phyllis Sparks in Nashville, Tennessee. harpist1@comcast.net, HarpSparks.com.

Tiffany Schaefer in Cleveland, Ohio or online. Tiffany.celticharp@gmail.com.

Holsinger Music in San Francisco Bay Area. 650-326-3146, HolsingerMusic.com.

Elizabeth Paine in Kansas City or online. thevirtualharp@gmail.com.

Sharon Powers in Birmingham, AL. 205-223-0768, HarpofBirmingham.com.



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## Print Music

Sacred music — elegant, easy, intermediate — by Jolene Stucky at [SheetMusicPlus.com](http://SheetMusicPlus.com) and [SheetMusicDirect.com](http://SheetMusicDirect.com).

Christina Cotruvo Music Creations found through her website [ChristinaCotruvo.com](http://ChristinaCotruvo.com).

Serena O'Meara's PDF harp ensemble arrangements at [OMearaMusic.com](http://OMearaMusic.com) and [SheetMusicPlus.com](http://SheetMusicPlus.com).

Jodi Ann Tolman's original compositions and arrangements at [MusicbyJodiann.com](http://MusicbyJodiann.com).

"Classical Gas," 1960's hit for harp. Intermediate-level. [HarpImages.com](http://HarpImages.com) or Vanessa at [HarpImages@comcast.net](mailto:HarpImages@comcast.net).

Various music arrangements by Olivia Hitt are available at [Harp Column Music](http://HarpColumnMusic.com), [Folkharp.com](http://Folkharp.com), and [Sheet Music Plus](http://SheetMusicPlus.com).

*Harp Crossings* — Latin-inspired tunes by Diana Stork. Email [dianastork@harpdancer.com](mailto:dianastork@harpdancer.com) or [harpdancer.com/harpcrossings/](http://harpdancer.com/harpcrossings/).

Stephanie Bennett — Popular, classical, and original music. 818-377-4085 or [harpworld.com/sheetmusic.html](http://harpworld.com/sheetmusic.html).

Sue Marini's *Learn to Play the 10-String Davidic Harp* at [MariniMadeHarps.com](http://MariniMadeHarps.com).

Laurie Riley — Harp books, and more. [LaurieRiley.com](http://LaurieRiley.com) or email [laurie@laurieriley.com](mailto:laurie@laurieriley.com).

Aiga Helmer's fourth book *50 Short Pieces for All Harps* with original melodies. See more samples at [FolkHarp.com](http://FolkHarp.com).

*Volume 4 of The Harpist's Hymnal* by Frank Voltz is now available. And much more at [FrankVoltz.com](http://FrankVoltz.com).

Star Edwards solo and ensemble music at [StarHarp.com](http://StarHarp.com).

Beth Kollé music at [BethKolle.com](http://BethKolle.com) or harp retailers.

Julia Sanders harp solos at [Melody's at FolkHarp.com](http://Melody's at FolkHarp.com).

Joanna Mell's *Modal Meditations: Playing Spontaneously in the Modes*. Visit [JoannaMell.com](http://JoannaMell.com).

Anna Dunwoodie's *The Harp Music Club*, monthly subscription of music pieces at [HarpMusicOnline.weebly.com](http://HarpMusicOnline.weebly.com).

Barbra Bailey Bradley's books of songs and arrangements at [Beeharp.com](http://Beeharp.com).

Sharon Thormahlen's books. Favorite tunes and original songs at [Thorharp.com](http://Thorharp.com).

Karl Wienand's music for hospice, healing, hymns, and more at [Deerhollow.com](http://Deerhollow.com).

Karen Marshalsay's Scottish tunes and wire harp, ornamentation techniques. Books by Bill Taylor. Info at [MarsHarpMusic.com](http://MarsHarpMusic.com).

Denise Grupp-Verbon's *Finger Puzzles and Shapes for the Harp* at [TapestryDuo.com](http://TapestryDuo.com) or [harpist@sbcglobal.net](mailto:harpist@sbcglobal.net).

# FOLK HARP JOURNAL INDEX!

ON OUR WEBSITE AT  
[FOLKHARPSOCIETY.ORG](http://FOLKHARPSOCIETY.ORG)

The *Folk Harp Journal (FHJ)* is a publication of the International Society of Folk Harpers and Craftsmen (ISFHC) and has been published since 1973. The valuable content in the back issues can be reviewed in four fully searchable PDF documents. See our website at [FolkHarpSociety.org/folk-harp-journal](http://FolkHarpSociety.org/folk-harp-journal).

**Current:** Spring 2020-current

**Middle:** Spring 2010-Winter 2019

**Middle:** Spring 1999-Winter 2009

**Early:** March 1986-Winter 1998

**Early:** June 1973-December 1985

Musicmakers is the official librarian for the ISFHC. Current and back issues of the *FHJ* can be purchased on their website at [HarpKit.com/category/fhj.html](http://HarpKit.com/category/fhj.html).

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Send your ads to Beth at  
[fhj@stockdell.com](mailto:fhj@stockdell.com).

Classified ads will be edited for space.  
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Promoting the joy of the folk harp. Join in by sending us your articles, Harp Happenings, chapter news, videos of your favorite harpist, or sheet music to share or review.

WE LOVE HEARING FROM YOU!



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Ads must be submitted in one of the following formats: PDF with fonts and colors embedded or .jpg files. Ads must be a minimum of 300dpi at actual size using CMYK for the document color space. Ads are subject to approval of quality and content at the discretion of the *Journal* editor and staff.

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When placing your ad, please include the following information: advertiser's company or individual name (how it should appear in the Advertisers' Index), name of the person responsible for payment of the ad, phone number, and email address.

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**Classified ads** are free to members of the ISFHC and may be edited for brevity. For questions or to submit a classified ad, email Beth at fhj@stockdell.com.

**Events.** We do not publish events in the Classified area. The *FHJ* has a calendar feature in each issue, maintained by Danielle Schagrin. Please send concert and conference updates to Danielle at [FHJcalendar@gmail.com](mailto:FHJcalendar@gmail.com).

The *Folk Harp Journal* is published four times per year according to the following schedule:

<u>Issue</u>	<u>Ad Deadline</u>	<u>Est. Mailing Date</u>
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Summer	April 8 <sup>th</sup>	May 15 <sup>th</sup>
Fall	July 8 <sup>th</sup>	August 15 <sup>th</sup>
Winter	October 8 <sup>th</sup>	November 15 <sup>th</sup>

**Thank you for your support!**

