

FOLK HARP JOURNAL

Winter 2024
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WINTER 2024

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On the Cover

The harp rings in
holiday traditions.

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HARP CALENDAR 2024-2025



DEC.

14 New England Irish Harp Orchestra
Holiday Extravaganza
Somerville, Massachusetts, NEIHO.org

JAN.

16-FEB. 2 Celtic Connections
Glasgow, Scotland, CelticConnections.com

31 PoppyHarp Competitive Online Harp Festival
Application deadline January 31, 2025,
PoppyHarp.com

FEB.

25 Harp Mastery Retreat
Kissimmee, Florida, HarpMasteryRetreats.com/Retreats

MARCH.

14-16 Virginia Harp Center Festival
Arlington, Virginia, VirginiaHarpCenterFestival.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.

Joshua and Stephanie Messick playing at the Harps and Hammers Retreat in Montrose, Colorado.



HARP HAPPENINGS

Harps and Hammers Retreat in
Montrose, Colorado.
By Karen Nicholson

Twenty-seven harpers and hammer dulcimer players gathered at the First Presbyterian Church in Montrose, Colorado, August 2-3, 2024, for two days of fun and useful workshops with Carol Kappus (from Michigan) and Joshua Messick (of Colorado Springs). We ended the weekend with a community concert. In several sessions with the harpers, Carol presented her "Magic Hands" technique—a group of chords and hand positions that can be used to improve technique and facilitate playing by ear. Using Magic Hands, Carol taught the harpers three songs that they played with her at the Saturday evening concert.

Joshua, one of the world's best dulcimer players and a talented composer, conducted two workshops with the dulcimer players on Backup Patterns and Special Embellishments. Dulcimer players are a growing group on the Western Slope. Several of the attendees are learning both harp and hammer dulcimer, so were able to learn from both presenters. Friday evening participants demonstrated their talent and progress by playing for each other after dinner.

An added feature this year was a lively Celtic dance class, led by a new harp student, Laura Padgett. She has agreed to lead two classes, on both Friday and Saturday at next year's retreat.

At the well-attended concert, Carol and Joshua each played a wide selection of pieces, expanding the community's familiarity with the harp and the dulcimer. On some pieces, Joshua was joined variously by a pianist, a cellist, and a flutist.

The participants, primarily Robin Freed's students, are a supportive community of musicians, ranging in age from elementary school students to grandmothers.

Plans are underway for next year, featuring Nicolas Carter to teach harp workshops and share the concert with Joshua Messick, who will be teaching the dulcimer workshops. We hope you can join us in Montrose, on August 8-9, 2025. For more information email robinfreed@harpsandhammers.com or text her at 970-275-8996.

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White Christmas*

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Christ Child Lullaby
I Sing of a Night
Jingle Bells
Joy to the World
O Come, O Come Emmanuel
Still, Still, Still*

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HOW WE LEARN

By Laurie Riley

Music is a Language

Throughout human history and long before there was notated music or any formal music-learning method, music has been a form of expression in all the world's cultures. Music is innate to humans; it's part of who we are. Not just some of us, but all of us.

Traditionally, music was learned in the same way language is: by hearing and emulating, experimentation and improvising, trial and error, informal mentoring, and group participation. But most importantly by absorbing and integrating language in an organic way. This is still true in many ethnic cultures, and it can produce spectacular musicianship. But somewhere along the line an attitude came about that music should be formulaic, should be taught only in very specific ways, and that only those ways are acceptable. It is only in modern culture that music-playing is often considered a purely academic subject to be learned exclusively from written notation, books, and formal schooling.

In most tribal and ethnic cultures, music still is and has always been a natural part of everyday life; everyone sings or dances or plays an instrument, rather than leaving it only to a few "experts." Complex rhythms and polyrhythms are used in much tribal and ethnic music; these are ingrained from earliest childhood simply by being exposed to them constantly, thereby developing the brain in ways that make music easy and natural to learn and play. Integrating such complexity produces neural pathways that increase mental capacity, making other kinds of learning easier and faster as well.

Although the phrase "music is a language" was made popular by therapeutic music programs,* the idea is not unique to those; it is simply a fact that has always been true. The two areas of the brain used in processing language-learning are also those used in music-learning.**

The natural, "organic" approach to learning music through exposure, integration, and participation is especially effective when we listen closely to any music we're learning, rather than just reading it from notation without having heard it first. After all, if you want to learn a language and be able to speak it well, you must hear it first. We learn

music very efficiently in the same way. Listening closely to the details and nuances of a piece will help you learn better regardless of whether you also use music notation or you learn by ear alone.

Additionally, if you wish to play well in any genre/style of music, listening to recordings is essential. Just playing them in the background as you go about your daily activities will help the nuances and expressions sink in.

It's never too late to start learning by listening. We just need to let go of preconceived notions of what is possible. In general, what makes learning music easy or difficult is how a learning model is presented to the learner and what the learner believes about it.

At our first music lesson, usually, a teacher opens a book, sets it on the music stand, and proclaims, "Here is the music." But you could listen all day to that book and never hear any music. The page is silent; there is no music there. The notation on the page is a visual tool but not the music itself. Notation is a code from which music can be brought forth by a player, and enhanced if one is creative and expressive. Music is so much more than just a series of notes!

A spoken language conveys ideas, moods, emotions, and images. It is not just the words that convey the meaning; it is how they are expressed using tone of voice and dynamics. Music is precisely the same; it is not just the notes that make it a beautiful and powerful language, but how it is expressed. Let's look at why it's important to allow ourselves to learn music as a language rather than just an intellectual exercise:

When learning to speak, toddlers hear people talking and then make noises of their own. Over time, they begin to recognize that very specific sounds convey meanings. As a child tries to master this, mistakes are made, but no matter. No one is judging, least of all the child. The process is natural and stress-free.

But imagine if a toddler were told, "No, no, you must not make sounds until you can talk to us in real words." That would prevent them from ever being able to speak at all because no young

child can emulate words perfectly without a great deal of trial and error. And imagine if they were told, “No, no, you must not speak until you can read.” The child’s ability to communicate would be stunted forever; the neural pathways simply would not form. Language must be heard, mimicked, and experimented with before it becomes coherent, and we must be able to speak before we learn to read.

Yet many music students are told it’s wrong to try to play any music before we can read notation, and so we expect to learn music from the written page alone. Is it any wonder that so many students struggle, that some people don’t ever feel entirely comfortable playing music, and many even fear that their efforts are wrong or that they might make a mistake? Some who could have enjoyed making music throughout a lifetime simply quit forever. Some are even told they have no talent for music, when it is really just a simple inability to relate to how it’s being taught.

Playing music exclusively from a page is equivalent to only allowing yourself to speak if you are using a script. You would never be able to carry on a conversation. But music is often a conversation. If, for instance, you have ever attended a traditional session or a jam session, you can easily see that musicians are conversing with expression and bits of improvisation, adding new kinds of accompaniment, taking turns, and so on. This is quite an organic process. Music isn’t just a lot of pretty notes; it is a conveyance of emotion, passion, and soul.

In addition to having been discouraged from learning music in the same way we learn language, in our modern culture we have the added challenge of assuming that advanced skills should develop more quickly than they do. By comparison, how long does it take to learn good language skills? We learn much of our language in the first few years of life, but in early childhood we speak in a way that is far from skilled. By the time we are seven or eight, we are doing much better, and soon we begin to experiment with subtleties such as slang and humor. By the time we are in our late teens, if we’ve had a reasonably good education, we are fairly advanced where vocabulary and phrasing are concerned. Then we continue to develop more esoteric vocabulary and subtle ways to use it. In other words, it takes a long time to learn advanced language skills. Music is no different. A year or two will not suffice in developing advanced skills, nor will a few days or weeks of practice produce a well-learned piece that can be played expressively and easily. So, give yourself a break and let it take time!

Learning to use both ear and standard printed music notation is optimal and advisable because one enhances the other.

Music is the language of the heart. We thrive when we allow our music to speak to us and to others. This comes naturally if we allow it to. If we open up our beliefs to accept that we are capable of absorbing music through intimate experience with it—that it is not just an exclusively intellectual exercise—our relationship to music will grow and will change us in ways much deeper than we might imagine.

* When I was creating a curriculum for MHTP in 1992-93, “Music as a Language” was the title I gave the class on music theory applications. Other programs have also used it.

** An overlapping set of frontal lobe structures is used in both music and language. See, for instance, a study done by Michael Ullman, professor of neuroscience, psychology, neurology, and linguistics at Georgetown University Medical Center: [ScienceDaily.com/releases/2007/09/070927121101.htm#google_vignette](https://www.sciencedaily.com/releases/2007/09/070927121101.htm#google_vignette).

Laurie Riley

Laurie’s career spans four decades of dedication to music as a life-changing art. She is a popular instructor, with numerous books, videos, CDs, concerts, television, and radio appearances to her credit. Laurie founded and co-founded two accredited certification programs for therapeutic musicians. She received the 2017 Lifetime Achievement Award at the Somerset Folk Harp Festival. Laurie’s work is based on the belief that music is essential to healthy mental, emotional, physical, and spiritual development. Her website is LaurieRiley.com.





roseoftralee

INTERNATIONAL FESTIVAL



by Molly Ronan

The Rose of Tralee International Festival is one of Ireland's longest-running festivals, which celebrated its 65th anniversary this year. The festival is a celebration of Irish women from around the world and connects descendants of the Irish diaspora from communities in Ireland as well as from abroad, such as those in the U.S.A., Australia, New Zealand, Dubai, Europe, and Canada. The only requirements to take part as a Rose are to be of Irish descent, and to be between 18 and 30 years of age. The festival spans five days of musicians, street performers, artists, and other fun community activities throughout the town, which culminate with the internationally televised Rose of Tralee show. During the show, one lady is selected as the International Rose of Tralee and serves as the ambassador for the following year.

Tralee is the capital town of County Kerry, Ireland, and the basis of the festival comes from the 19th-century ballad "The Rose of Tralee," in which William fell in love with a young maid called Mary not just her beauty, but because of "the truth in her eyes." The core of the festival is to represent a variety of different Irish women who are all accomplished, successful, talented, kind, and exemplary people in their communities either in Ireland or abroad, and who will serve as wonderful role models for the next generation. To use another line from the song, women who are "lovely and fair."

Once selected to represent their local community, the Roses embark on a two-week-long tour of the country and Kerry, which culminates in the live show. The show is filmed and broadcast live on

Raidió Teilifís Éireann (RTÉ) Ireland's TV Broadcast, from Munster Technological University (MTU), with a live audience of 1,500 people and about one million viewers spanning 81 different countries over the course of both nights. No pressure!

Growing up my father had always sung "The Rose of Tralee" song to me and I had known of the festival. But being from Florida I never thought I would have the opportunity to take part. This all changed when the Florida Rose of Tralee Center was formed and in February of 2024, the Florida selection was announced to take place May 24-25th at the Rosen Centre Hotel in Orlando. I actually turned 24 on the 23rd of May, during the selection weekend. So, I looked at it as an extension of my celebrations.

The Florida selection days were filled with interviews and photo sessions, which concluded in the night event with onstage interviews and a party piece (or talent show). The talents that night were unique and included a Rubik's cube solving, harmonica, songs, and Irish dancing. There were eight contestants total, which was one of the largest selection classes Florida has had. The time came for me to perform, I was last and nervous, but ready to put the harp into action. I first talked onstage to the emcee and answered various questions and then went to the harp. There was no microphone stand, so a great friend of mine (thanks, Amanda) held the microphone for me so I could sing and play. The song I performed was "The Spanish Lady," and though I felt nervous as I sat behind the harp, as soon as I started, I felt completely relaxed, just doing what all harpers are born to do.

After my song was done, there was an intermission while the judges deliberated on who the Florida Rose was going to be. I was so nervous, but I was so proud of my performance that I truly knew I had done my best and I was pleased with that, no matter what the outcome. All of the girls that I met throughout the selection process were lovely, and I am so lucky to have become friends with all of them.

As we all stood onstage waiting to hear who had been selected, I was waiting with anticipation, when they called out "Molly Ronan." That moment was truly one of the best of my life and the culmination of a dream I had for so many years. My father came onstage and sang "The Rose of Tralee" to me just as he had done when I was growing up, and it was a magical evening I will forever cherish.

In the months after my selection I was in full preparation mode, picking out dresses, accessories for outfits, finding better luggage, submitting paperwork, and getting my headshot. The list for preparing for something like this felt endless.

Practicing harp was a big thing on my daily to-do list. I wanted to make sure I felt comfortable and confident in my performance before heading over to Ireland.

So, I worked on my song day after day, making such muscle memory that I would know what I was doing even under stress. I even did practical training, running around to get my heart rate up and palms sweaty to simulate how I would be feeling on the day. I also put on a ring light and got used to playing with bright lights in my eyes, to mimic how bright stage lights can be. I felt so prepared, yet at the same time had no idea what to expect for a performance of this magnitude, so I did all that I could and hoped it would be enough.

The time from the end of May to the beginning of August flew by, and before I knew it, I was in Barberstown Castle in Kildare, beginning the tour. Meeting the thirty-one other Roses was wonderful, they are all such incredible women, and becoming friends with them was the best part of the experience.

Since I came from Florida, I did not want to bring my harp with me, so I asked RTÉ to have a harp for me to borrow. Ciara O'Sullivan, the Dubai Rose, also plays the harp, and she was so kind to let me borrow hers to play onstage.

Molly and Ciara.



We all had interviews with RTÉ beforehand, so they could hear your piece, add backing arrangements, and determine where it would fit best in the TV lineup. I had no harp with me for the initial meeting, so I sang with accompaniment by Ollie Hennessy the musical director and multi-instrumentalist Brendan O'Connor. It was so surreal being in Barberstown Castle surrounded by RTÉ directors singing "The Spanish Lady." A moment I will never forget. They really liked the song but had me change the arrangement from three verses to two verses and a repeated chorus so: verse, chorus, verse, chorus, chorus. With that, our first meeting ended, and I was barely able to think about the change as we had such a tight schedule.

During the tour we did so many wonderful things, like visiting the Skellig Cliffs, riding in Ferraris, visiting Temple Street Children's Hospital, Irish dancing in Páidí o Shéa's Pub in Dingle, riding on floats in a day and night parade, visiting the Blasket Island center museum, seeing friends and family in a pub twinning, and, of course, spending so many special moments with the thirty-one other Roses. Once we arrived in Tralee, we visited the people of the town, and it was magical to experience the love of the festival that has existed for generations.

When we were in Tralee Ciara's harp arrived and I was able to play it for a bit and get used to the tension, string spacing, and have time to practice. At this point, I hadn't touched a harp in almost a week, and there was absolutely no time to even think about my changed arrangement. We had an additional meeting with RTÉ, and initially, there was no harp, so I just sang for them again and then later in the day, I went back for a second meeting with the harp. I essentially got five minutes to rehearse and then there I was playing my song with a harp I had never played before.

At home, I play a Lyon and Healy Drake 34-string lever, and Ciara's harp is an Aoyama 34-string lever. Though I had never tried an Aoyama before, I had no difficulties with the transition. I found the spacing and tension between the two harps to be relatively similar. After this meeting, I had no chance during the week to play again, which was nerve-racking as the performance kept approaching.

Through the length of the tour and with the amount of talking everyone's throat started to get sore as the days went on. I was no exception, and I had a full plastic bag of cough drops that I was eating like candy. It was really hard to find hot water and lemon to soothe the throat and I had to be really careful to do all that I could to have some sort of voice by the end.

Molly and Róisín.



During the festival, every Rose is given a Rosebud who is a girl ranging in age from six to ten years old that we get to see throughout our time in Tralee and experience fun things with. My Rosebud was Róisín, and getting to meet her was truly the highlight of my time at the festival. She was so excited to see the harp in action, and I was very much looking forward to performing for her on the night. I can't wait to see the day when she becomes a Rose herself.

On the final Sunday evening of the tour, they announced the TV lineup and which night everyone would be on. A hush came over all of the girls, we were so nervous and excited to hear the order. The first day was announced and I wasn't called so I knew I would be on the second day, Tuesday. I was announced to be sixth in the lineup on Tuesday, the last girl before the 30-minute commercial break. Hearing it officially presented made it all the more real that we were going on international TV, and the nerves definitely started to kick in.

The first night in the MTU was remarkable, all of the Roses that were on Tuesday night sat in the front row of the audience, so we could see everyone on stage, and we could see the monitors playing back the televised parts on screens beside the stage. Seeing all of the Roses I had formed such close friendships with all in their element was special. They were talking about their lives, careers, passions, interests, and communities, and ended with a display of their talent or party piece. Ciara was the first to open the show with a harp, and she played a beautiful rendition of "May the Road Rise Up to Meet You."

After watching the show on TV for so many years it was absolutely unbelievable to be sitting in the audience, wearing the Florida Rose sash, and being part of something so extraordinary.

The next day when I was to go on, I was surprisingly calm, I guess it really hadn't sunk in what I was about to go do. We had rehearsals in the day to get our bearings on stage, and that's when they pulled out a harp they had rented for my performance. RTE had been able to rent a harp for me from a local music store, a Killarney harp. I went to play, and we quickly determined it was entirely out of tune, and they had no tuner for it. The decision was then made that I would have to play Ciara's Aoyama, as there is no way to play an out-of-tune harp for a million people. I had one rehearsal onstage and then we were ushered off to hair and makeup.

Once we were ready, we headed back to our hotel and had a little downtime before it was time to leave for the MTU. I took this time to warm up my voice and to think through my song and harp arrangement, to get into my stage gown, and to refocus and mentally prepare for the performance before me. My roommate was the Kildare Rose, Catherine Cunningham. She was also performing on Tuesday night, so we were able to help each other get in the zone and feel as ready as we could.

In what felt like a blink we were back on the bus to the MTU, headed for the final TV night. As soon as we arrived, we were ushered into the green room, had mics put on us, hair and makeup touched up,



Molly performing during the broadcast.



and then we watched the girls before us go to do their performances. Just like the night prior, I felt so much pride watching these women from all over the world go out and be inspiring role models.

When we were in the green room I walked out and noticed Ciara's harp inside of another backstage room, meaning they had taken the untuned harp out to the side stage. I spotted it and instantly went to one of the stage managers and told them about the mix-up and that the wrong harp had been brought up. They quickly made the fix, and I am so glad I spotted it, a big mix-up was avoided.

Finally, they called me to go backstage, I was able to play a little and make sure it was in tune before I went out. I could hear the segment of Billie Cooper, the New York Rose going on as I got fully placed and ready to walk out. In that moment all of the nerves finally hit me, and I had to just decide to turn those nerves into excitement to live out a lifelong dream. The backstage attendant was so kind and arranged my skirt for me, touched up my makeup, and made conversation to help me feel more relaxed. Once Billie's segment had ended, I heard them say "Next up is Florida" go into a brief bio about me, and then announce my name. With that, I walked out onstage to the tune "When You Wish Upon a Star," and I looked out to the most massive audience I have ever seen. In the audience were both of my parents, my center coordinators, my sweet Rosebud Róisín, and her mom.

When I looked into the crowd in glimpses, I could see my parents and the other Roses in the audience. Having them all there gave me the confidence I needed to do well. I had a great onstage conversation with my presenter Kathryn Thomas where I talked about Florida, my connections to Ireland, my family, my harp, and my experiences during the week. The time went by so quickly and then it was time for me to do my party piece. The correct harp was all set up with levers already raised and ready to go, so I was able to go right into the song. Ollie had prepared a fabulous arrangement of himself on piano and Brendan on accordion to accompany me, and it truly added such a nice extra layer to the voice and harp. Once I started all of the nerves melted away and I did what I had been practicing for so long. Looking out at an audience of that magnitude was so surreal and hearing my voice back and knowing that the camera was broadcasting me to so many people. Sort of like a *Twilight Zone*

experience. The piece ended so quickly and the next thing I knew I was already walking offstage. As soon as I was offstage it hit me, the entire buildup had finally culminated in the moment and a weight was lifted off my shoulders. As I walked back into the green room all the girls cheered for me, I truly am so lucky with the friends I have made through this process, something that is truly best described as a sisterhood. I then was able to relax for the rest of the night, something I had not been able to do in weeks.

Before we knew it, we were all back onstage for the selection of the International Rose. The entire two weeks had been built to this point and we were about to see the culmination. Keely O'Grady, the New Zealand Rose, was selected as the International Rose, and I am so excited to see her journey over the next year.

Now back in Florida, as I reflect on this entire experience I am truly so blessed to have participated in the Rose of Tralee, and I will happily carry the banner as the Florida Rose until 2026. After all of that, I haven't even touched the harp for a couple of weeks, but I am feeling the itch to start playing again, I just needed a little well-deserved rest. I hope to see all of you in Tralee in the years to come.

Molly Ronan

Molly is a professional lever harpist from Ponte Vedra Beach, Florida. She has been playing Irish music her entire life and began specializing in the Celtic lever harp at age 14. She has a BA in Anthropology from the University of Florida and is an active performing harpist in her area. Her website is MollyRonanMusic.com. Connect with her on Instagram @MollyRonanHarpist and YouTube.

Molly during the contest interview.



Rocky Mountain Morning

for the Montrose Harpers

Carol Kappus

7

13

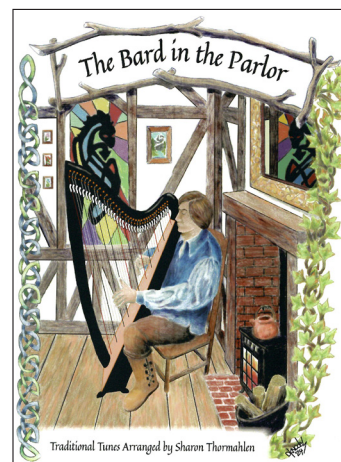
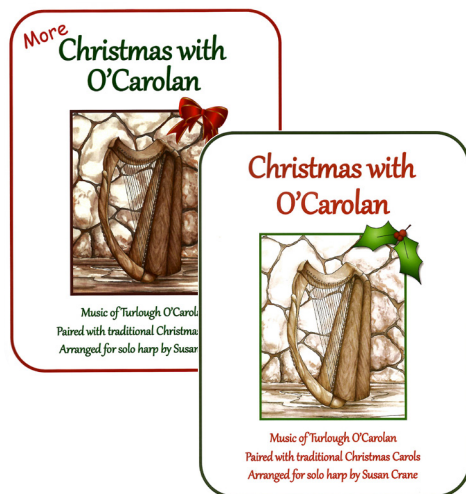
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SHEET MUSIC REVIEWS

By Denise Grupp-Verbon



Christmas with O'Carolan and More Christmas with O'Carolan. Music of Turlough O'Carolan, paired with traditional Christmas Carols. Arranged for solo harp by Susan Crane. 2023. Each volume has 47 pages. Printed books are \$20. and PDF downloads are \$15. Available from OCarolanRocks.com.

Combining traditional Christmas carols with the music of Carolan would not have occurred to me. I am always looking for new ways to share music during the holidays, either in church or for gigs and this is really a new and delightful twist. Susan combines “Angels We Have Heard on High” with “Sheebeg and Sheemore” and “Silent Night” with “Bridget Cruise,” for example. Each volume features eleven middle intermediate arrangements, each one is four pages long. With the combination of two tunes for each arrangement, you will sometimes find more than one time signature when going from one tune to another, adding to the uniqueness of these selections. No chord symbols are provided, but plenty of helpful fingerings are included. I look forward to using selections from these books for my holiday gigs.

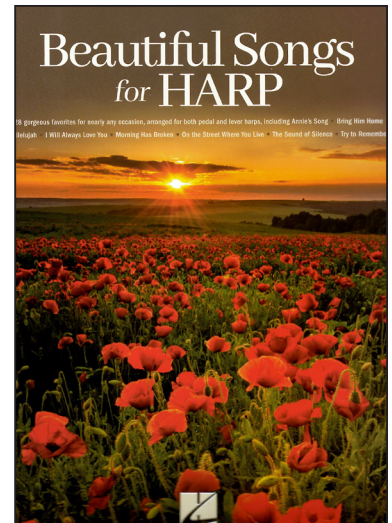
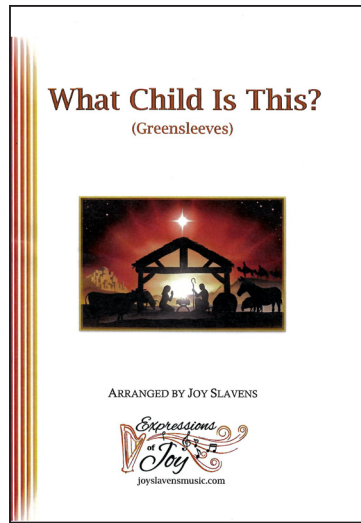
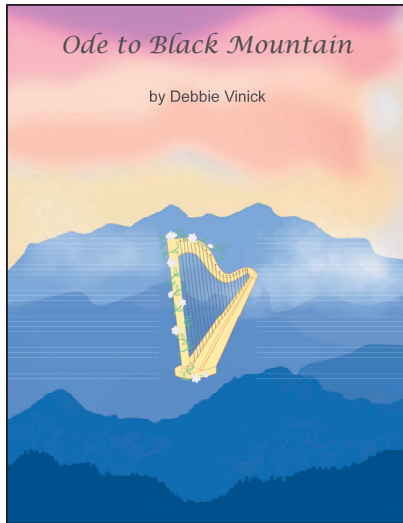
If you would like to have your music arrangements reviewed, please email Denise Grupp-Verbon at harpist@sbcglobal.net.

The Bard in the Parlor, Traditional Tunes, arranged by Sharon Thormahlen. Published by Afghan Press. 2024. 49 pages. \$20. Available from ThorHarp.com.

Our Bard (see cover above) has 19 tunes available in this lovely collection. Three of the selections include a solo arrangement, a harp 2, and a score for your convenience. Sharon includes some background about each of the tunes which is perfect if you are giving a program. An excellent collection for late beginner players. You will find some performance tips, convenient chord symbols, and only one tune with a lever change which is clearly and conveniently marked while you are playing. Other levers are set before tunes are played. Keys include C major, G major, D major, A minor, and E minor. No fingerings are provided. Some of my students have already ordered their copies.

Denise Grupp-Verbon

Denise is a full-time harpist and music instructor in Northwest Ohio. She has a busy private harp teaching studio and performs most often with her acoustic guitarist playing husband, Michael, in their duo, TAPESTRY. Denise is the co-founder and co-director of The Harp Gathering. Visit her blog at HarpMatters.blogspot.com.



“Ode to Black Mountain,” by Debbie Vinick. Published by Debbie Vinick. 2024. 3 pages \$4. Available from HarpistCT.com/shop-categories.

This contemplative composition in the key of C, is playable by late beginners and has a reflective, peaceful feeling. Debbie has provided helpful fingerings and chord symbols along with grace notes and lovely chords. This could be used as a recital piece, a wedding prelude, or any special occasion. I will add it to my annual recital program.

Debbie Vinick wrote “Ode to Black Mountain” to play when she was at The Harp Gathering in Black Mountain, North Carolina. Hurricane Helene rudely attended the festival, and Debbie was not able to share her new composition. Upon returning safely home, Debbie tells us that she changed the song a little to reflect the tragedy. She will donate all the proceeds from this sale to White Horse Black Mountain and the Black Mountain Fire Department.



“What Child is This? (Greensleeves),” arranged by Joy Slavens. Published by Expressions of Joy, Joy Slavens Music. 2024. 4 pages. \$6. Available from JoySlavensMusic.com.

I always enjoy the arrival of an envelope from Joy Slavens. This is a perfect addition to your holiday and folk music repertoire. “Greensleeves” was a common request when I was playing in gourmet restaurants. The arrangement is in A natural minor and has no lever changes at all. Joy has included some beautiful, rolled seventh chords, a few glissandos, and some triplets, too (not hard, I promise.). Chord symbols and fingerings are not included.

Beautiful Songs for Harp, arranged by Ann Lobotzke. Published by Hal Leonard. 2024. 93 pages. Softcover \$19.99, Digital Book \$15.99. Available from HalLeonard.com.

This intermediate volume features 28 selections which can be played on lever and pedal harp. You will find tunes by Lennon and McCartney, selections from shows such as *Les Misérables* and *The King and I*, and music from movies like *La La Land* and *Gone with the Wind*. Lever changes are clearly marked with the diamond method and pedal changes are also provided. C, G, F, D, and Eb major as well as D and A minor. Chord symbols are provided and there are a few helpful fingerings. This is a handy book, especially when you get some of those unusual requests.

THE TOP TEN HARP

VIDEOS OF THE QUARTER



Silent Nights
A varied selection of lullabies to listen to or learn to play when all is calm at night.

1. **“All the Pretty Horses,” Lullaby for Harp, Voice, and Flute.**
Youtu.be/493ZAc7_6h8?si=2WJd48mxYbzmjebr
Shoshanna Godber plays a traditional American lullaby, also known as hush-a-bye.
2. **“Lullaby of the Leaves,” Harp, Luke Brechtelsbauer**
Youtu.be/-v2VjMsyXWY?si=ybDFB3D2A5HKbjAK
You can’t help but smile when you listen to this lullaby based on an old jazz tune with lots of lever changes to keep it interesting.
3. **“Zelda’s Lullaby,” Celtic Harp Version**
Youtu.be/2S1bDtJI9o8?si=YvVjaz2og8iS9Vrn
Samantha Ballard’s arrangement of the soft and soothing tune of “Zelda’s Lullaby” from *The Legend of Zelda: Ocarina of Time*. Composed by Koji Kondo.
4. **“The Great Babboo’s Beard,” Harp Lullaby**
Youtu.be/mp-P9G56k0g?si=kAxEFQIxNj6hRk92
This sweet little tune dedicated to the baby’s grandad is an original tune by Fran Barnsby, and it is playable on a 20-string harp.
5. **“Chicken Tender’s Waltz,” Original Harp Lullaby for Chickens**
Youtu.be/6ZeYz90SSg4?si=5wbDTlw4EwRjX4HY
Rachel Sulik plays this original tune on lots of instruments. This tune may take you by surprise and have you singing along. A farmer’s cheeky take on a lullaby for the chickens.
6. **“Mary Did You Know?” (Christmas Harp)**
Youtu.be/GqjiqoXS9Wo?si=PcIGwiuL8w-NKlxV
An arrangement of a popular Christmas lullaby played here by Carrie Tollett.
7. **Lord of the Rings, “In Dreams,” Harp Cover**
Youtu.be/EEzLXmkTBRw?si=ZivluSqcMely-d5R
“When the cold of winter comes, starless nights will cover day.” A lullaby from the *Lord of the Rings* movie, cleverly arranged here for a 26-string lever harp by Harpist KT.
8. **“Toutouig,” Lullaby from Brittany**
Youtu.be/HIB1oZaP7aA?si=IIKop-te9xciKhym
A Breton lullaby arranged for two harps and played by Marion le Sollicec.

9. **“Subwoofer Lullaby,” *Minecraft*, Harp Cover**
Youtu.be/xygUohuu-Q4?si=mmXaCNk_BXl4nIVP

Enjoy a little video game music arranged for lever harp and played by Luke Webb.

10. **“Hushabye Mountain” for Celtic Harp. Arranged by Ailie Robertson**
Youtu.be/U3JaaYkxWVs?si=m-jhuR6riCWqlAh0

This haunting tune “Hushabye Mountain” appears twice in the 1968 motion picture *Chitty Chitty Bang Bang*.

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.**



Anna Dunwoodie is a New Zealand-based harpist who loves connecting with harpists around the world. AnnaDunwoodie.co.nz.

Angela Boraston is a South African living in Hertfordshire, England, who has a passion for the harp. On Instagram @angelaborastonharp.



Together Angela and Anna share a curiosity about teaching, learning, and love having long-distance conversations about all things harp.

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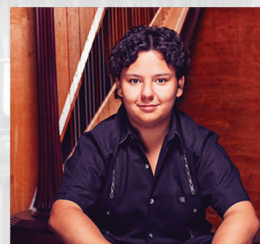
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Reflections

Deb Quinn

Slowly and thoughtfully

Am Dm Am

5 Dm Em Am

10 Dm Em Am Dm

15 Em Am

For New Year's Eve, 2024

Reflections—Page 2

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of four systems of music, each with a key signature of one flat (B-flat) and a 4/4 time signature. The notes are primarily eighth and quarter notes, with some half notes and rests. Chord symbols are placed above the staff to indicate the harmonic structure.

System 1 (Measures 19-22): Chords: Dm, Am. Measure 19 starts with a treble clef. The melody in the treble clef moves from D4 to E4, F4, G4, and then has a half note rest. The bass line consists of eighth notes: D3, E3, F3, G3, A3, B3, C4, D4.

System 2 (Measures 23-27): Chords: F, Em, Am. Measure 23 starts with a treble clef. The melody in the treble clef moves from D4 to E4, F4, G4, and then has a half note rest. The bass line consists of eighth notes: D3, E3, F3, G3, A3, B3, C4, D4.

System 3 (Measures 28-32): Chords: Dm, G, Am, Dm. Measure 28 starts with a treble clef. The melody in the treble clef moves from D4 to E4, F4, G4, and then has a half note rest. The bass line consists of eighth notes: D3, E3, F3, G3, A3, B3, C4, D4.

System 4 (Measures 33-36): Chords: Dm, Am. Measure 33 starts with a treble clef. The melody in the treble clef moves from D4 to E4, F4, G4, and then has a half note rest. The bass line consists of eighth notes: D3, E3, F3, G3, A3, B3, C4, D4.

Deb Quinn is a retired MSW geriatric social worker, living in Traverse City, Michigan. She has played her harp for patients, staff, and caregivers at Munson Medical Center and Hospice House for over 23 years. She can be reached at debquinn4242@gmail.com.



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