

**“HARP OF WILD AND DREAM LIKE STRAIN”  
ORIGINAL COMPOSITIONS FOR THE LEVER HARP**

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**Abstract**

This thesis focuses on a collection of original pieces written for the solo lever harp, contextualized by a short history of the harp and its development. Brief biographical information on influential contemporary harpists who have promoted the instrument through performance, publishing new music, and recording. An analysis of the portfolio of two compositions *Classmate Suite* and *Telling Giselle: Theme and Variations* highlights musical influences and the synthesis of different traditions.

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## Introduction

*Harp of wild and dream like strain,  
When I touch thy strings,  
Why dost thou repeat again  
Long-forgotten things?*<sup>1</sup>

*HARP, n. Stringed musical instrument, roughly triangular, played with the fingers.*<sup>2</sup>

There is a long history of the role of bard, composer, and harpist being combined into one. There continues to be a strong tradition for contemporary lever harpists to also compose music for the harp and to be innovative in combining different musical genres. The traditional lever harp has a long oral tradition and in the last century has grown to include a thriving and ever-expanding literary one. Lever harpists have often taken on the role of promoting the instrument which has had long periods of waned popularity. Being an advocate and promoter of the instrument has led many harpists to bring awareness to the harp through performance, recordings, composing, arranging, publishing and writing on related topics.

I have had a life-long interest in the harp and, like many other harpists, had a curiosity about what new musical ideas could be explored through this instrument. Through this thesis I intend to examine the history of the harp and the music and careers of some harpists who have composed and arranged for the instrument. Using this rich background I have composed pieces for the lever harp - entering into the conversation and discovery of what new territory can be

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<sup>1</sup> Emily Brontë, "Harp of Wild and Dream-like Strain," Poetry Nook: accessed November 22, 2018. <https://www.poetrynook.com/poem/harp-wild-and-dream-strain>

<sup>2</sup> Christopher Warren, "The Harp that Once - could it AGAIN?," *Folk Harp Journal* vol. 7, (December 1974,): 15.



explored on this instrument. I will give examples of the harp in North America, Europe, and South America. I have explored how the harp can be part of ensembles as an equal instrument.

### **The Allure of the Harp**

As a young child, I remember turning a step stool upside down, stringing elastic bands across it and pretending my newly-made instrument was a harp. I was interested in many instruments but would particularly notice pictures of harps. I remember looking through my father's record collection at covers of recordings by harpist Born Journey. I would flip through the World Book Encyclopedias from the early eighties and reread the paragraphs about harps and examine the pictures. Apart from hearing some pedal harp recordings, I knew very little about how the instrument sounded but I was fascinated none the less. A connection was made through a neighbour who played the harp and when I was fourteen I took a memorable trip with my parents to the home of John Dolman, a harp-maker based in Leduc, Alberta, to inquire about renting an instrument. His hospitable wife gave us afternoon tea after which John pulled out a wooden flute and accompanied by his wife on a bodhrán, played a few Celtic tunes for us. John was missing two of his fingers from the second knuckle up but he played the flute with his shortened fingers as nimbly as with the others. Like many rural Albertan teenagers, I had a small herd of cattle that I had built up from raising calves. After selling my cattle I was able to purchase a Lyon and Healy Salvi model harp and in so doing officially went from rancher to harpist.

### **Training**

Shortly after I began playing harp, I attended a concert and workshop by Sharlene Wallace. Wallace's rendition of Alfredo Rolando Ortiz's "Merengue Rojo" fascinated me with a wordless wonder and I was completely taken with the instrument. It was at this workshop that I

met Joanne Meis, who became my harp teacher. Once there was a harp in our home my sister began to play as well, and this led to group lessons and eventually to performing together. Lessons with Meis took place in the living room of another student. Meis would bring her photocopier and copy handwritten lead sheets for traditional tunes such as “She’s Like the Swallow”, and “Arran Boat.” She encouraged us to create our own arrangements of traditional tunes as well as learning classical pieces and arrangements.

In my later teens, I attended workshops in Well, B.C., put on by Island Mountain Arts. There I studied with Kim Robertson, Harper Tasche, Sunita Stanslow, and Sharlene Wallace. I heard the music of Lori Pappajohn, Laura Zaerr, and others. These harpists played Latin, Celtic, Israeli, and Medieval music, blending genres and teaching things like how to put a clave rhythm to a traditional Irish tune. Later I attended workshops at the Banff Centre of the Arts, the Irish Harp Centre with Dr. Janet Harbison in Co. Limerick, Ireland and at the annual harp festival Cairde ne Cruite in Co. Louth, Ireland where I studied with Gráinne Hambly. I had many opportunities to perform harp as a soloist and in small ensembles including weddings, theatre productions, and corporate events. Upon transferring to York University to finish my undergraduate degree in flute performance I was able to take lever harp lessons with Sharlene Wallace. I auditioned for the York University Concerto Competition with Wallace’s piece “Acacia Street”, and was selected to perform with the orchestra. The experience was a musical highlight for me. Through preparing for the concert and performing with the support of an orchestra I was struck with not only how the instrument was able to sound but how I was able to be part of creating an extraordinary sound with the harp. With Wallace’s encouragement I

pursued composing for the lever harp. I was curious about what else was possible on the instrument and what I could discover through composing for the lever harp.

## Chapter One: A Brief History of the Harp

### The Early History of the Harp

*From the dark ages, the renaissance, from the expanse of religion, from the migrations, from the trade routes, from the most advanced civilizations and from the most primitive, we find harps. From our history, our Bible, our mythology, our fairy tales, we find harps. In every case, in each instance, the harp represents a people, a nationality, a period of history, and a folk art.*<sup>3</sup>

Variations of the harp have been discovered in the archaeological remains of many ancient civilizations. Information about harps from the ancient world comes largely through paintings and sculpted reliefs. The lever harp as it is known today had its origins with the musical bow, predating the hunting bow. The musical bow was struck with a stick to create a sound and a resonating chamber (often a gourd) was used to amplify the sound.<sup>4</sup> The ancient harp has a connection with Sumerian civilization.

One of the most striking elements of Sumerian culture is the sudden appearance about 2600 BCE of instruments (harps and lyres) so elaborate that they presuppose a long previous development of which no trace is left.<sup>5</sup>

The Sumerian bow-shaped harp had eleven to fifteen strings. Ornately decorated harps were discovered during the 1920s when Leonard Woolley, later Sir Leonard Woolley, led

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<sup>3</sup> R.L. Robinson. "The Harp Family Tree," *Folk Harp Journal*, no. 29 (June 1980): 25.

<sup>4</sup> John Marson, *The Book of the Harp: The Techniques, History and Lore of a Unique Musical Instrument* (Buxhall: Kevin Mayhew Ltd, 2005), 15.

<sup>5</sup> Marcelle Duchesne-Guillemin, "Music in Ancient Mesopotamia and Egypt," *World Archaeology* 12, no. 3 (1981): 287-97. Accessed October 21, 2018. <http://www.jstor.org.ezproxy.library.yorku.ca/stable/124240>. 287.

extensive excavations of the Royal Cemetery at Ur. Queen Puabi (2600 BCE) was buried with numerous servants including a harp player and the instrument known as the Golden Lyre of Ur.<sup>6</sup>

Two kinds of harp emerged, likely from Mesopotamia, from this bow like instrument - the angular harp and the arched harp. The angular harp was shaped like a triangle with parallel and horizontal supports, or a soundbox and a supporting arm, and the strings connecting to each on an angle on the side that was furthest away from the player's body.<sup>7</sup> Arched harps are curved and closer in shape to that of a bow. Archaeological findings of the harp have been linked to the Sumerians, an early non-Semitic people who were in Mesopotamia by the fourth millennium BCE. Clay tablets dating to 2800 BCE show a harp with three strings, although this could reflect more on the confines of the tablet rather than the actual number of strings the instrument had. Early harps had many variations in shape, size, and construction and developed along with the lyre. The ancient lyre was a similar instrument to that of the harp but was typically u-shaped while the harp was usually asymmetrical and crescent or triangular in shape.<sup>8</sup> The frame-harp developed from the angular harp and the arched harp. This evolution of the harp included a front pillar which strengthened the instrument and allowed for greater string tension thereby allowing for higher pitches and increased volume. Relief carvings discovered in the Assyrian cities of

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<sup>6</sup> Queen Puabi was buried with numerous servants including a harp player and the instrument known as the Golden Lyre of Ur. A harp and two other lyres were found along with this instrument. The "Queen's lyre" was placed in the British Museum, the "King's lyre" in the Penn Museum in Philadelphia, and the Golden lyre - also known as the "bull's lyre" because of the bull's head that decorated the instrument - went to the National Museum of Iraq. In April 2003, the museum in Iraq was looted and the instrument which predates Stonehenge and the Great Pyramids, was damaged. Pieces of the instrument were sent to England where harpist and engineer Andy Lowings worked over the next five years to replicate it to be a playable instrument using as many authentic materials as possible. (Tristan Le Govic, "The Golden Lyre of Ur," Celtic Harp Blog, posted November 7, 2013, accessed October 17, 2018, <http://celticharpblog.com/lyre-of-ur/>.) Marcel Tournier, *The Harp: A History of the Harp Throughout the World* (Paris, Henry Lemon & Cie 1959), 17.

<sup>7</sup> Roslyn Rensch, *Harp and Harpists* (Bloomington: Indiana University Press. 2nd ed. 2007), 19, 22-23.

<sup>8</sup> Osian Ellis, *Hanes y Delyn yng Nghymru The Story of the Harp in Wales* (Cardiff: University of Wales Press, 1980), 12-13.

Nineveh and Nimrod include images of the angular harp. These harps may have had as many as twenty-one strings and while it is unknown how these harps were tuned study indicates that pentatonic scales were used and later heptatonic tuning.<sup>9</sup>

The archaeological excavations of Egypt show that the harp was an important part of cultural life in ancient Egypt. Egyptian harps appeared during the fourth dynasty of the Old Kingdom (2780-2040 BCE). Images of harpists were discovered painted on the walls of the tombs including that of Ramses III (c. 1198-1166 BCE)<sup>10</sup> Evidence of the first Egyptian angular harp was found in the Theban tomb no. 367, during the reign of Amenhotep II.<sup>11</sup> The harps depicted in these tomb paintings varied in size and the way they were constructed, although a prominent feature of these instruments was the arching neck which was the length of the instrument.<sup>12</sup> A feature of the Egyptian harp is the absence of a forepillar or column.<sup>13</sup> These harps began with three to eight strings made out of cat or camel gut.<sup>14</sup> By the time of the New Kingdom (1150-712 BCE) harps were much larger, had eighteen strings, and the lower half of the instrument was the sound-box. These instruments were played standing. Another type of harp from this era was the lighter shoulder harp.<sup>15</sup> The Egyptian shoulder harp is a prototype of the arched harp family that survived in desert tombs from about 1500 BCE. The extremely dry conditions of these tombs allowed the wood and skin of these harps to be preserved although the

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<sup>9</sup> Rensch, *Harps and Harpists*, 8.

<sup>10</sup> Rensch, *Harps and Harpists*, 8-10.

<sup>11</sup> Lise Manniche, "Angular Harps in the Amarna Period," *The Journal of Egyptian Archaeology* 92 (2006): 248-49. Accessed October 22, 2018. <http://www.jstor.org.ezproxy.library.yorku.ca/stable/40345909>.

<sup>12</sup> Manniche, "Angular Harps in the Amarna Period," 292.

<sup>13</sup> Laurie Riley, "Will The Real Facts Please Stand Up?" *Folk Harp Journal* no. 58 (Fall 1987): 28.

<sup>14</sup> Tournier, *The Harp: A History of the Harp*, 11.

<sup>15</sup> Duchesne-Guillemin, "Music in Ancient Mesopotamia and Egypt," 292-293.

strings were not preserved. The ancient shoulder harps of Egypt are similar to the Burmese harp and African harps. One difference is that the Egyptian harp has less curve to the stick to which the strings attach than harps from Burma and Africa.<sup>16</sup> The arched harp, as the name suggests had a curve like a bow rather than a right angle. Evidence of the arched harp has been found in India as early as the second century BCE. The instrument was taken to Burma before 500 A.D. and a version of the arched harp which is held horizontally is still played in Burma.<sup>17</sup>

In his article, "Acoustics and Evolutions of Arched Harps" Bo Lawergren states:

What the arched harps have in common is: (i) *strings*, (ii) a long wooden *stick* to which one end of each string is attached, (iii) a *skin* in contact with the string, and (iv) a *cavity* underneath the skin.

According to Marcel Tournier, the ancient Chinese harp known as the *khin* was invented in 3300 BCE by Fui-Hi who is thought to be the first king. These harps had twelve to twenty-seven strings made of silk. These instruments were played by the intellectual aristocracy and used for solemn festivals where they were used to play short and simple melodies, sometimes only a few notes in length.<sup>18</sup> The angular and arched harps were brought to China by troupes of musicians and dance from Central Asia along the Silk Route and existed in the country from approximately 400 A.D. to 1000 A.D. Images of harps have been found in Buddhist burial caves dating to the Northern Wei period (386-557 A.D.). When China lost control of the Silk Route harps and harp players were no longer brought into the country. The use of harps died out and were replaced by

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<sup>16</sup> Bo Lawergren. "Acoustics and Evolution of Arched Harps," *The Galpin Society Journal* 34 (1981): 110-29. Accessed October 21, 2018. doi:10.2307/841475. 110.

<sup>17</sup> Rensch, *Harps and Harpists*, 23.

<sup>18</sup> Marcel Tournier, *The Harp: A History of the Harp Throughout the World* (Paris: Henry Lemon & Cie, 1959), 19-20.

more traditional Chinese instruments.<sup>19</sup> The connection with Buddhism and the harp carried into Korea and Japan. In Korea there are images of Buddhist deities playing the harp. The harp is mentioned in Japanese literary sources connecting the instrument to Buddhist rituals. However, the instrument did not have a long history in Japan.<sup>20</sup>

The ancient Persian harp known as the *cheng* had twenty-four strings and was triangular in shape. During the 8th century, female harpists would accompany kings on hunting trips.<sup>21</sup>

In the Biblical record Jubal is named the first musician and like King David, he is associated with the kinnor, a small triangular harp but more likely a form of lyre.<sup>22</sup> The harp is referenced many times in the Bible and 40,000 harps were used in Solomon's Temple for great temple services.<sup>23</sup>

In Greece, images of lyres with their symmetrical u-shape outnumber that of the asymmetrical harp indicating that lyres were preferred over the harp.<sup>24</sup> Statuettes dating from 3000-2000 BCE indicate the use of the harp in pre-Hellenic times on Greek islands. In 800 BCE Homer describes the harp and lyre in *The Iliad*.<sup>25</sup> Greek mythology includes many legends of Apollo and his lyre and these ancient instruments were used to accompany the telling of the stories themselves. The ancient literature and heroic poetry of the Teutonic people were often recited or sung to the accompaniment of the harp. It is unknown when the first framed harp

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<sup>19</sup> Tracy Schwarz, "The Harps of East Asia," *Folk Harp Journal* vol. 5 (June 1974): 5-13.

<sup>20</sup> Schwarz, "The Harps of East Asia," 24-26.

<sup>21</sup> Tournier, *The Harp: A History of the Harp*, 22.

<sup>22</sup> Rensch, *Harps and Harpists*, 14.

<sup>23</sup> Margaret Belfour, "Historical Sketch," *Folk Harp Journal* no. 48 (March 1985): 31.

<sup>24</sup> Rensch, *Harps and Harpists*, 18.

<sup>25</sup> Marson, *The Book of the Harp*, 8-9.



appeared in Britain or exactly how it came to be on the Continent. Authorities suggest several possibilities: the Teutonic peoples brought the instrument, the instrument was an Irish invention, it was imported from the Near East, or it came through the Celtic and Christian communities in Syria and Egypt. The primitive Welsh *crwth* is thought to have arrived in Wales during the ninth or tenth centuries.<sup>26</sup> The earliest surviving Western European harps date to the fourteenth century.<sup>27</sup>

The three oldest surviving harps on the British Isles date back to the fifteenth century or before and are known as the Brian Boru harp, the Queen Mary harp, and the Lamont harp.<sup>28</sup> The preservation of these medieval instruments is important in tracing the development of the lever harp.

### **Turlough Carolan**

The battle of Kinsale in 1601 brought an end to Irish independence and put the country under English control, bringing with it an end of the system in which poets and harpers were a natural part of society. Prior to this battle chieftains ruled over Irish territories. Under this structure court poets were important in the literary and culture of these courts. These court poets were trained in bardic schools and were men part of a hereditary profession which was given high social status. Bardic poems were usually made for noblemen and their families and recited

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<sup>26</sup> Ellis, *Hanes y Delyn yng Nghymru The Story of the Harp in Wales*, 11-15.

<sup>27</sup> Rensch, *Harps and Harpists*, 29-30.

<sup>28</sup> I was able to view the Brian Boru harp at Trinity College, Dublin. It is thought to have been made in the 15th century and had 29-30 strings. There are a number of legends connected to the instrument. It is named after the High King Brian Boru who lost his life after defeating the Danes in 1014. (Rensch, *Harps and Harpists*, 98). The harp is said to have been gifted to Pope Leo X, who is believed to have given it to Henry VIII (who was a harp player and composer himself and is credited for writing the song "Greensleeves".) (Belfour, "Historical Sketch", 32). The harp was in turn given to the first Earl of Clanricarde. (Rensch, *The Harp: Its History, Technique and Repertoire* (Gerald Duckworth & Company Limited. London. 1969), 82.) The Queen Mary harp and the Lamont harp are kept in the National Museum in Scotland. The Queen Mary harp had 29-30 metal strings, the Lamont had 32. (Rensch, *Harps and Harpists*, 98.)

to harp accompaniment. There is evidence to show the reciter may have played the harp accompaniment. While the poems were written down and recorded in poem-books kept at nobles' homes, the harp tunes were not recorded and it is difficult to know what kind of music was used to accompany these poems with their complex meters.<sup>29</sup>

Irish resistance towards English colonization throughout the first half the of 1600s ended with Cromwell's invasion and takeover of the country in 1652. The Irish people were displaced. Fighting men were sent to France and Spain and thousands of the working class became slaves in the West Indies. Many of those left in Ireland were displaced within the country with the Protestants seeking safety in Derry and Enniskillen and prominent Catholic families given the choice of being exiled, forced to convert to Protestantism, or stripped of all wealth. During this time the early Irish tradition of bards and court poetry being set to harp music was discontinued.<sup>30</sup> This political regime destroyed the settings in which harp music had flourished and destroyed instruments of themselves.<sup>31</sup> It was to this political and social stage that Ireland's most iconic harpist was born.

Turlough Carolan lived from 1670 to 1738 and has often been described as the last bard of the old Irish harp tradition.<sup>32</sup> Carolan played an important role in the tradition of Irish harp music, bringing aspects of Baroque music to his Gaelic tradition. His timeless pieces were extremely specific to individuals and continued to mark the bardic tradition even when political

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<sup>29</sup> Donal O'Sullivan, *Carolan: the Life Times and Music of an Irish Harper* (London: Rutledge and Kegan Paul Limited. 1958), 3-6.

<sup>30</sup> O'Sullivan, *Carolan*, 8-10.

<sup>31</sup> Belfour, "Historical Sketch," 32.

<sup>32</sup> Sandra Joyce, "'The realization of a long-cherished project': Donal O'Sullivan's *Carolan*," in *Harp Studies: Perspectives on the Irish Harp*, ed. Sandra Joyce and Helen Lawlor (Dublin: Four Courts Press. 2016), 129.

and social unrest were crushing the tradition into oblivion. Donal O’Sullivan’s book *Carolan: the life, times and music of an Irish harper* published in 1958 was influential in sparking a renewed interest in Carolan’s music and Carolan remains an important figure in the legacy of the Irish harp.<sup>33</sup> Carolan’s pieces remain an important part of the Irish harp repertoire today.

Carolan’s father worked for the MacDermott Roe family and Mrs. MacDermott educated Carolan along with her own children. Carolan became blind from smallpox at the age of eighteen and he was sent to study harp near Ballyfarnon.<sup>34</sup> Carolan studied harp for three years and at age twenty-one, equipped with a horse and a guide he set off to make a living as an itinerant harper.<sup>35</sup> He traveled as a performer and composer for approximately forty years working for Irish patrons for whom he named many of his works.<sup>36</sup> Although a devout Catholic he had many Protestant patrons. While only one of his religious pieces has survived (“The Elevation”), five of the pieces he named for clergy members are still in the canon of Carolan’s music.<sup>37</sup>

Carolan appreciated the classical Baroque music of his time, particularly that of Arcangelo Corelli (1653-1713). Corelli’s music was very popular in Dublin and his student, Francesco Geminiani, moved to Dublin in 1733 and he and Carolan may have met.<sup>38</sup> The influence of Corelli’s form and melodic idiom can be heard in Carolan’s tunes “Carolan’s

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<sup>33</sup> Joyce, *Harp Studies*, 143.

<sup>34</sup> O’Sullivan. *Carolan: the Life Times and Music of an Irish Harper*, 31-32.

<sup>35</sup> O’Sullivan. *Carolan: the Life Times and Music of an Irish Harper*, 37.

<sup>36</sup> Joyce, *Harp Studies*, 129.

<sup>37</sup> O’Sullivan. *Carolan: the Life Times and Music of an Irish Harper*, 81-82.

<sup>38</sup> According to Bunting, Geminiani and Carolan met at the home of an Irish nobleman. Geminiani played Vivaldi’s fifth violin concerto and challenged Carolan to repeat it on his harp. The bard did, surprising the present company, and said that he would compose his own concerto in that moment and played what has become known as “Carolan’s Concerto”. (O’Sullivan. *Carolan: the Life Times and Music of an Irish Harper*, 71.)

Concerto” and “Madam Cole.” In these tunes, the interplay between the bass and the treble is in keeping with Corelli’s compositions. Carolan wrote a number of Planxties - animated and fanciful harp tunes without words. It was with these Planxties that Carolan was an innovator in his musical tradition. Carolan imitated the allegro movements or *gigas* used by his contemporary Italian composers in sonatas.<sup>39</sup>

Carolan is known for the music and poems he wrote for his patrons. While his poems are not considered exceptional on their own they find their strength when combined with Carolan’s tunes. His ingenuity was at writing verse suited to irregular phrase lengths and this is a leading characteristic in his music.<sup>40</sup> An example of this is his tune “Carolan’s Farewell to Music.” It was the last piece he wrote and is the one which he is reported to have played on his deathbed. The piece is in two sections with section A being eight measures long and section B being twelve. Another example is “Sir Edward Crofton” where section A is fifteen measures and section B is sixteen.

### **Blind Harpers**

The harp has often been associated with blind players as it was considered one of the few ways a blind person could make a living in the 17th and 18th centuries. Most harpists were men who had become blind, often due to small-pox. With improvements in treating small-pox in the early part of the 19th century fewer blind harpists were being trained.<sup>41</sup> Several blind Irish harpers traveled to North America to make a living on a new continent. Matthew Wall was born

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<sup>39</sup> O’Sullivan. *Carolan: the Life Times and Music of an Irish Harper*, 144-145, 149-151.

<sup>40</sup> O’Sullivan. *Carolan: the Life Times and Music of an Irish Harper*, 148.

<sup>41</sup> Edward Bunting, *The Ancient Music of Ireland Combined Edition* (Dublin: Waltons’ Piano and Musical Instrument Galleries. 1969), 60.

in Ireland in 1810. His eyesight began to deteriorate when he was eleven and he became completely blind at age thirteen. Some vision was restored and he studied harp at the second Irish Harp Society in Belfast for five years. Upon finishing the program he was supported by the patronage of Mr. M. Cannan and provided with a harp, a set of wire strings, clothing, and fare to New Brunswick, Canada in 1828. Shortly after arriving in Canada, Wall's eyesight deteriorated to the point that he could only distinguish light and darkness. Even with this visual impairment, Wall performed in Quebec City, Halifax, Boston, and Washington.<sup>42</sup>

William Johnson was born in Ireland a few miles from Carolan's birth place (although forty-five years after the bard) and a short distance from the Hill of Tara, immortalized by Thomas Moore's poem "The Harp That Once Through Tara's Halls." Johnson moved to North America and settled in New York's Mohawk River Valley. He was extremely successful in the fur trade and with establishing alliances with the Mohawk chiefs of the area. After some searching, Johnson was able to bring the blind harper, John O'Cahan, to his home in New York state to play in the 'land of the Iroquois' in 1766 or 1767.<sup>43</sup>

### **Edward Bunting and the Belfast Harp Festival**

At the beginning of the 18th century, the Irish harp tradition was close to becoming obsolete and forgotten. Carolan's death in 1738 was one of many losses to the Irish harp world during this time. Harpers were aging without young ones being trained in the oral tradition which led to the urgent need to record the tradition. In her book *Ireland's Harp: The Shaping of Irish Identity c. 1770-1880*, Mary Louise O'Donnell states, "At the end of the eighteenth century there

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<sup>42</sup> O'Donnell, *Ireland's Harp*, 123-124.

<sup>43</sup>James F. Dunne and Lucy McCaffery. "O'Cahan, The Blind Harper of Johnson Hall," *Folk Harp Journal* no. 47 (December 1984): 11-13. O'Cahan left Johnson's home and traveled with a guide. In 1771 he was convicted of the murder of a fourteen year-old boy who was likely O'Cahan's guide.

was a general consensus that the Irish harp tradition was dying and little could be done to revitalize it or rescue it from ‘total oblivion.’”<sup>44</sup>

In an effort to preserve the dying oral tradition of harp playing the Belfast Reading Society and the newly formed United Irish Society organized the Belfast Harp Festival which took place in Belfast July 11-13, 1792.<sup>45</sup> The intent behind the festival was to revive and continue the practice of the ancient music and poetry of Ireland.<sup>46</sup>

Edward Bunting (1773-1843) was a musician whose training was primarily in the European art music tradition. Through his connection with the family of John McCracken, Bunting was introduced to organizers of the harp festival. Bunting served as the secretary for the Belfast gathering and it was his job to notate the tunes the harpers played. Ten harpers participated in the festival, nine men and one woman. With the exception of fifteen-year-old William Carr, all of the harpers were between the ages of forty-five and ninety-seven and six of them were blind.<sup>47</sup> Denis Hempson - also Donnchadh Ó hAmhsaigh - was the eldest and was the only harper to play a wire strung harp with his fingernails in the ancient plucking style. Bunting described Hempson’s technique as playing one string and dampening it with another. This ‘covering-finger-dampening’ technique was used by medieval Welsh harpers and some similarities between Welsh and Irish harp technique seem to exist.<sup>48</sup>

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<sup>44</sup> O’Donnell, *Ireland’s Harp*, 29.

<sup>45</sup> Mary Louise O’Donnell, *Ireland’s Harp The Shaping of Irish Identity c. 1770-1880* (Dublin: University College Dublin Press, 2014), 29. Colette Moloney, “Edward Bunting as a collector of Irish music and song,” in *Harp Studies: Perspectives on the Irish Harp* ed. Sandra Joyce and Helen Lawlor (Dublin: Four Courts Press, 2016), 58.

<sup>46</sup> Mary Helen Thuente, “The Harp Re-strung: The United Irishmen and the Rise of the Irish Literary Nationalism” (New York: Syracuse University Press, 1994), 8.

<sup>47</sup> Bunting, *The Ancient Music of Ireland*, 63-64.

<sup>48</sup> Paul Dooley, “The Harp in the time of Giraldus,” in *Harp Studies: Perspectives on the Irish Harp*, ed. Sandra Joyce and Helen Lawlor (Dublin: Four Courts Press, 2016), 34.

The harpers who attended the Belfast festival were from different Irish counties and had been taught by different teachers but tuned their harps in a uniform system and all played the melodies in a similar way. They had all started studying harp around the ages of ten to twelve and studied for six to eight years under several teachers.<sup>49</sup>

After his involvement with the Belfast gathering at age nineteen, Bunting was so taken with the music that he became devoted to the collection and publication of harp and folk music. He traveled throughout Ireland and collected tunes which he arranged for piano. Bunting's focus was on transcribing melodies. He omitted bass parts and most ornamentation.<sup>50</sup> While publishing the tunes for piano preserved the music for a more accessible instrument, it distanced the tunes from the musical tradition in which they originated. Bunting's arrangements for piano include some notated ornamentation but are set in a art music style with busy accompaniment parts, chromaticism, and key signatures that include up to four sharps or flats, keys that would have been difficult to play in on the Irish harp.<sup>51</sup> Bunting's three publications of these melodies arranged for piano and his extensive collection of manuscripts give insight into 18th century harping. Bunting's timely collections saved the Gaelic harp music from becoming a forgotten tradition. His manuscripts, which include extensive writing on the harp in the ancient world, the history of the harp in Ireland, and biographical information on harpers from the 17th and 18th centuries, provide the largest extant source of Gaelic harp music and tradition as well as providing details on tuning, technique, harp structure, ornamentation, repertoire, and

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<sup>49</sup> Rensch, *Harps and Harpists*, 93-94.

<sup>50</sup> Moloney, *Harp Studies*, 57-60.

<sup>51</sup> Bunting, *The Ancient Music of Ireland Arranged for the Piano Forte*, 1-10.

performance style.<sup>52</sup> The pieces he collected remain part of the lever harp repertoire to this day. Celtic music continues to have a strong oral tradition and factors that led to the tradition being carried on in harp music include many harpers being blind, English colonization, and periods of low interest in the instrument.

### **Developments in Irish Harping in the 20th and 21st Centuries**

Although interest in the Irish harp was very low by the end of the 19th century there was an Irish cultural revival during the last twenty years of the century. Founded in 1893, the Gaelic League focused on re-establishing the Irish language in order to keep it from extinction and to have the language serve as an expression of Irish identity. While interest in the Irish harp as an instrument had declined, Irish tunes were preserved through being arranged and played on the pedal harp. During the early 20th century two abbesses, Mother Attracta Coffey and her successor Mother Alphonsus O'Connor arranged traditional Irish airs for the pedal harp in a style more in line with Western Art Music than with indigenous folk music or in keeping with a historical or antiquarian perspective. Welsh harpist John Thomas (1826-1913) was a prolific composer and arranger in the late 19th century. His arrangements are very similar to that of his contemporary Mother Attracta Coffey. As a composer for the pedal harp, Thomas approached the Irish harp through the lens of the concert harp.<sup>53</sup>

In order to understand the shift in Irish harping to the purely instrumental styles practised in the early 20th century, it is important to look at the use of the harp as an accompanying instrument to songs. The most influential and renowned singer and harpist who trained at this

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<sup>52</sup> Bunting, *The Ancient Music of Ireland*, 74.

<sup>53</sup> Helen Lawlor, *Irish Harping 1900-2010: It is New Strung* (Dublin: Four Courts Press, 2012), 17, 20-21, 30.



school was Mary O'Hara (b. 1935). During her early career her music focused on traditional Irish and English songs. She toured through the Republic, the UK, Europe, Australia, and the United States. O'Hara had international radio broadcasts, several BBC television series, and released over twenty recordings. Her popularity was higher in places of Irish diaspora than in Ireland itself. Her presentation of 'Irishness' appealed to Irish emigrants and their children.<sup>54 55</sup> O'Hara was influential in showing the harp to be a solo musical instrument rather than simply being a symbol connected with Irish culture and identity. While the harp was the national Irish emblem it was the harp with no harpists, and no music was suggested. Guinness used the image of the harp for advertising purposes. The harpist became a representation of social qualities that were considered specifically Irish.<sup>56</sup> The harp has been associated with nostalgia for how life was in what Thomas Moore referred to as the golden pre-colonial age.<sup>57</sup> O'Hara's personal life captured the attention of her audiences. Her marriage to the American poet Richard Selig in 1956 was followed by his death in 1957. O'Hara entered the Benedictine abbey at Stanbrook in Worcestershire England in 1962 where she stayed for twelve years. Following her time at Stanbrook O'Hara returned to her singing career. Her repertoire evolved to include more religious music and was conservative compared to the folk-music revival yet she remained an international icon and her life and music portrayed a particular form of Irishness. In 1994 O'Hara retired from singing and lives on the Aran Islands with her husband Padraig O'Toole.<sup>58</sup> In 2016

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<sup>54</sup> Adrian Scahill, "The harp in the early traditional group," in *Harp Studies Perspectives on the Irish harp*, ed. Sandra Joyce and Helen Lawlor (Dublin: Four Courts Press, 2016), 153.

<sup>55</sup> Helen Lawlor, "Interpretations of Irishness and spirituality: the music of Mary O'Hara," in *Harp Studies Perspectives on the Irish harp*, ed. Sandra Joyce and Helen Lawlor (Dublin: Four Courts Press, 2016), 172-176.

<sup>56</sup> Lawlor, *Irish Harping*, 49

<sup>57</sup> O'Donnell, *Ireland's Harp*, 56-57.

<sup>58</sup> Lawlor, *Harp Studies*, 173, 175, 183.

she received a Lifetime Achievement Award from the Achill International Harp Festival in conjunction with Harp Ireland-Fóram Cruite na hÉireann.<sup>59</sup>

## **Second Harp Revival**

The 1960s saw a reinvention in Irish harp music as it moved away from using the harp as an accompanying instrument and saw it come into its own as a solo instrument. It was one of Mother Alphonsus O'Connor's students, Sheila Larchet Cuthbert, who led the way in recognizing and establishing the harp as a solo instrument during the second harp revival of the 1960s.<sup>60</sup> This revival saw increased dissemination of harp music through concerts, publishing, and students learning the instrument. A feature characteristic of lever harp music during this time was the shift from an aural-based tradition (which continues to be an integral part of traditional music), and a move towards a literacy-based transmission of art style music that featured the unique repertoire specific to the lever harp. A key to establishing art style harp music was the founding of Cairde na Cruite, or Friends of the Harp, in 1960. This society promoted the Irish language, culture, and harp music. It continues to promote the publication of harp music and to promote and integrate the harp into mainstream Irish music.<sup>61</sup> In July 2013, my sister and I travelled to Ireland and participated in the week-long Cairde na Cruite International Festival for the Irish Harp. The festival takes place in a mansion styled building called An Grianán in the village of Termonfechin, Co. Louth, located 50 kilometres north of Dublin. Harpists from around the world joined Irish players in learning traditional tunes and songs. Evening concerts highlighted The Chieftains (Paddy Moloney spent a good deal of the concert gazing at my sister

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<sup>59</sup> "Mary O'Hara," accessed Jan. 10, 2019. <http://www.maryohara.co.uk>.

<sup>60</sup> Dooley, *Harp Studies*, 33.

<sup>61</sup> Moloney, *Irish Harping*, 66.

who was sitting beside me in the front row wearing a cute dress), Savourna Stevenson, Anne-Marie O'Farrell, Cormac de Carra, Máire Ní Chathasaigh, Gráinne Hambley and others. Cairde na Cruite continues to be a place where young harpists train and where Celtic music is celebrated.

### **Dance Tunes and the Third Phase of the Harp Revival**

The late 1960s saw the development in how the Irish harp was constructed with the production of Aoyama harps. These instruments improved tone making them significantly louder, standardized string spacing, improved levers, and a string span of four-and-a-half octaves.<sup>62</sup> These improvements in the harp allowed for a new style of music to be played on the instrument. It was not until the 1980s that the dance music associated with the oral tradition connected with fiddles, pipes, and other melodic instruments was adapted to the Irish harp. This began the third phase of the harp revival. The Irish harp was traditionally associated with urban culture and historically Gaelic harpers had a high social status. Players performed as soloists or to accompany songs or courtly poetry. In contrast, dance music was connected with the peasant class. Máire Ní Chathasaigh and Janet Harbison pioneered the integration of the Irish harp to dance music.<sup>63</sup>

The 1980s also saw a revival of orally transmitted Irish harp music. The art music tradition of harp playing established classical technique which allowed players to play with more fluency and improvised ornamentation. This was particularly useful when playing dance music on the harp. By adapting the ornamentation from other instruments the harp was able to enter

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<sup>62</sup> Anne-Marie O'Farrell, "The chromatic development of the lever harp: mechanism, resulting technique and repertoire," in *Harp Studies: Perspectives on the Irish Harp*. ed. Sandra Joyce and Helen Lawlor (Dublin: Four Courts Press, 2016), 216. Lawlor, *Irish Harping*, 90-92.

<sup>63</sup> Lawlor, *Irish Harping*, 90-92.

into mainstream traditional music. Players such as Michael Rooney and Ní Chathasaigh played traditional dance music on fiddle and whistle and brought these tunes to the harp as well as the ornamentation, which is essential to the music style of traditional music. This playing of traditional music on the Irish harp has characterized Irish harping since the 1980s. Ní Chathasaigh, Rooney, Harbison, Kathleen Loughnane, and Gráinne Hambly have shared this style of harp playing through publishing their arrangements of traditional tunes.<sup>64</sup> While this transmission and dissemination of traditional harp music have been very effective, there remain elements of the traditional style that continue to rely on the oral style. Traditional music is known for its ‘lilt’ and neither the Western notation system nor the Western Art Music tradition communicate the subtle musical accents and lift which are present in different tune types. The tradition of improvised ornamentation<sup>65</sup> within a tune is also best learned aurally. During my lessons with Janet Harbison she told me one must play traditional music with ornamentation in order for it to be “traditional.”<sup>66</sup>

### **The Harp as a Symbol of Cultural Identity in Ireland, Wales, Myanmar, and Paraguay**

The harp has a history of being a celebrated and at times even a revered instrument. Harpists played before kings over the centuries and in many different cultures. There are four distinct nations that have attached a national identity to the harp. Just as the cultures differ, so does the style, shape, building material, and repertoire of the harps connected with these different countries.

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<sup>64</sup> Lawlor, *Irish Harping*, 97.

<sup>65</sup> Ornamentation varies but includes use of grace-notes, turns, and cuts. Performers may vary the ornamentation with each repetition of the tune.

<sup>66</sup> Janet Harbison, Personal Conversation, November 2011.

## Ireland

The Irish harp has been an iconic Gaelic symbol for the Irish people since the seventeenth century.<sup>67</sup> The instrument was associated with religious metaphors as well as political ones by writers in Ireland and abroad during the sixteenth and seventeenth centuries. The combined role of harper and bard became an important one in chronicling important events and important figures. By the end of the eighteenth century, the role of the harp/bard was a sophisticated one, important in disseminating political ideas.<sup>68</sup> The nineteenth-century Irish poet and writer, Thomas Moore, used the harp in his writing as a political and cultural symbol. His writing rooted the Irish harp tradition in the golden pre-colonial age when harpers were respected and valued throughout Europe. Moore's goal in using the image of the harp and harper was to inspire and revitalize the Irish culture and people.<sup>69</sup> His lyrics to such popular songs as 'That Harp that Once Thro' Tara's Hall', 'The Minstrel Boy', and 'The Last Rose of Summer' continue to connect the harp with Irish identity and culture.<sup>70</sup>

Nineteenth-century Irish political activists viewed the harp and harp music to have the potential to rejuvenate the Irish people and to rectify some of the negative effects they had experienced by colonialism.<sup>71</sup> Renewed interest in the Irish harp as a played instrument during the past sixty years has taken a once dying musical tradition and connected it to modern culture as it continues to be a historically and politically significant symbol of Ireland.

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<sup>67</sup> Mary Louise O'Donnell, *Ireland's Harp: The Shaping of Irish Identity c. 1770-1880* (Dublin: University College Dublin Press, 2014), 11.

<sup>68</sup> O'Donnell, *Ireland's Harp*, 14-15.

<sup>69</sup> O'Donnell, *Ireland's Harp*, 56-57.

<sup>70</sup> Lawlor, *Irish Harping*, 19.

<sup>71</sup> Lawlor, *Irish Harping*, 70-71.

Since the twentieth century the Irish, Celtic, and concert harp have strong associations with female players. Up until the eighteenth century, fewer women performed on the harp but teaching was considered to be appropriate for women. Turlough Carolan and Denis Hempson were taught by female harpists. Between the fifteenth and nineteenth centuries the prolific and well-known harp composers were men, but by the twentieth-century Irish harp playing was almost exclusively associated with women. Derek Bell and Michael Rooney being notable exceptions. The Irish harp became a popular drawing-room instrument and like the concert harp was considered to be a lady-like instrument that was suitable for women to play.<sup>72</sup>

By the end of the nineteenth century the Catholic convent school had become the main place where the Irish harp was taught. Because the instrument was taught by nuns to female students, the connection between the harp and women increased, which furthered the feminization of the instrument which continued into the twentieth century. Convent schools emphasized socially acceptable behaviour and harpists were encouraged to sit beside their harps as this was considered to be more ladylike. Mary O'Hara played in this style and began her harp training while attending the Catholic girls' school, Dominican College, Sion Hill. This school became an important centre for the harp starting in the 1950s.<sup>73</sup> O'Hara further influenced the association of the harp and the feminine through her album artwork with images of her sitting beside her harp wearing an off-the-shoulder top under a wooden shawl (a style of shawl specifically Irish and feminine), and posing with the harp by a serene lake or in a drawing-room. From the mid-twentieth century to the present there has been a decline in the feminization of the

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<sup>72</sup> Lawlor, *Irish Harping*, 142-145.

<sup>73</sup> Lawlor, *Irish Harping*, 44.

harp and the gender divide seen in Irish harping, although there continues to be more female than male harpists.<sup>74</sup>

## **Wales**

Wales is known as the ‘Land of Song’ and the harp is a deeply embedded symbol of the song for this country and has become an important icon of Welsh national identity. For the Welsh, their language and the harp are ways to connect to these roots and a means to assert their identity and connect to their culture. Connecting to the image of the harp as a national symbol has had a positive effect of the self-image of the Welsh population.<sup>75</sup> The type of harp most unique to the Welsh is the triple harp which three rows of strings, the outer two rows being tuned to the notes of a diatonic scale and the inner row being tuned chromatically. This instrument originated in Italy around 1600. The instrument was developed to facilitate the growing technical demands required by the repertoire. With the advent of the pedal harp in the 1800s, the triple harp fell out of fashion in Europe except for Wales where many triple harps continued to be made during the 18th and 19th centuries.<sup>76</sup> Charles Evans, harpist to King Charles II, is the first known Welsh harper to adopt playing the triple harp. In 1663 he was given fifteen pounds to purchase a triple harp or Italian harp as it was specifically called. Evans also received an annual sum of five pounds to cover the cost of buying strings. By the 18th century, Welsh harpers were playing Handel’s works in London on the triple harp and in opera productions and this led to the triple harp being adopted in Wales. The instrument was given added popularity in the mid-1800s when high-quality instruments were being made by John Richard of Llanrwst and because of the

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<sup>74</sup> Lawlor, *Irish Harping*, 152-153, 157.

<sup>75</sup> Bruce Cardwell, *The Harp in Wales* (Bridgend: Poetry Wales Press Ltd. 2013), 9-10, 18.

<sup>76</sup> Ellis, *Hanes y Delyn*, 17, 53.

patronage of Sackville Gwynne of Carmarthenshire. After John Richard's death there was a shortage of instruments and, coupled with the Wesleyan revival that condemned harpists as leading ungodly lives, interest in the harp greatly declined. Harpists who converted to this Wesleyan teaching burned their harps or buried them in peat bogs. The Wesleyan Methodist Revival began in 1738. During this movement all music that was not sacred was strictly forbidden along with dancing, singing, and other behaviours that were considered frivolous. Because of this, traditional music was set aside in mainstream Welsh society.<sup>77</sup>

During the 1900s the pedal harp became increasingly popular, supplementing the triple harp. John Thomas was the most prestigious and popular Welsh harpist of his time. He was appointed harpist to Queen Victoria in 1871 and was the Harp Professor at the Royal Academy of Music, the Guild hall School of Music and the Royal College of Music, all in London. Thomas sent shock waves through the harp community when he switched from the triple harp to the pedal harp and some people in Wales thought of him almost as a traitor for doing so. Efforts were made to preserve the triple harp which was seen as invoking the national spirit and was considered the harp of Wales.<sup>78</sup>

The Welsh have led the world in the collection, production, and publication of harp music. Robert ap Huw (1580-1665) served as a harpist in the court of James I and collected and transcribed music. The Robert ap Hus manuscript was most likely written in 1613 and is the only surviving book of old Welsh music. The tablature in the book is complicated with five different keys/tunings. No one has been able to define what the scales are which causes speculation as to

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<sup>77</sup> Cardwell, *The Harp in Wales*, 12-13, 16.

<sup>78</sup> Cardwell, *The Harp in Wales*, 14-15.



how the music should sound. Scholars are also unsure about the rhythms in the pieces.<sup>79</sup> In the 19th and 20th centuries other collectors such as Ann Griffiths, Meinir Heulyn and Robin Huw Bowen have been instrumental in the publishing and collecting of Welsh music.<sup>80</sup>

### **Myanmar (Burma)**

The country of Myanmar, also known as Burma, was under a repressive military regime from 1962 to 2011. The country had over 62 years of civil war which displaced minority groups including the Karen who are forced to live in refugee camps up to the present day.<sup>81</sup> The arched harp, or *saung gauk* as it is known in Burma, is central to the culture of this people and is considered a prestigious and iconic national instrument. Known for its bow-like shape, the Burmese harp is associated with pride, independence, and struggle for separate identity. The oral Karen harp tradition is an important means of expression for national identity and is part of keeping the musical traditions alive in the refugee camps in which the Karen people live. These harps have sixteen strings and are tuned in a pentatonic scale over two and a half octaves.<sup>82</sup>

### **Paraguay**

During the Medieval and Renaissance eras, the harp was a popular instrument in Spain. The instrument was brought to the South American by Jesuit missionaries between the sixteenth and eighteenth centuries and was used to accompany liturgical functions.<sup>83</sup> The first record of a

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<sup>79</sup> Ellis, *Hanes y Delyn*, 19, 21, 23.

<sup>80</sup> Cardwell, *The Harp in Wales*, 18.

<sup>81</sup> Michelle Mulcahy, "Aistear: the emergence of the twenty-first-century Irish harp in arts-practice research," in *Harp Studies. Perspectives on the Irish harp*, ed. Sandra Joyce and Helen Lawlor (Dublin: Four Courts Press, 2016), 246, 248.

<sup>82</sup> Mulcahy, *Harp Studies*, 250-251, 258, 260.

<sup>83</sup> Alfredo Colman, *The Paraguayan Harp: From Colonial Transplant to National Emblem* (Lanham: Lexington Books, 2015), viii. Alfredo Rolando Ortiz, *Latin American Harps History, Music and Techniques for Pedal and Non-Pedal Harpists*, 3rd ed. (Corona: Aroy Music, 2002), vi.

harp coming to South America was in 1566 and was brought to the Continent by a Spaniard by the name of Diego or Batolome Risueno.<sup>84</sup> The Jesuits emphasized music and musical education to the native people and were particularly interested in the harp and violin. With the expulsion of the Jesuits in 1767, the organ replaced the harp as an accompaniment instrument in churches and this led to the harp shifting from being used in the church and for educational purposes to being employed in secular musical settings such as salons.<sup>85</sup> The Jesuits brought the Spanish harp to Mexico, Venezuela, Peru, and Paraguay.<sup>86</sup> It was in Paraguay that the Jesuits were most active. Paraguay continues to have the most vital and influential harp traditions in Latin America and the harp is their official national instrument.<sup>87</sup> The Paraguayan harp, and indeed the Latin harp has had a remarkable journey from what Alfredo Colman calls “Colonial Transplant to National Emblem” and has become an icon of cultural identity and the national instrument.<sup>88</sup> The harp is so integrated into everyday life that towns, soccer teams, and political parties have harp melodies that identify them.<sup>89</sup> Alfredo Rolando Ortiz is a present day composer and player of the Paraguayan harp. He mentored Sharlene Wallace, who has been my harp teacher.

Jesuit priests from Spain brought the diatonic Spanish harp to South America where the instrument was taught to the indigenous peoples beginning in the seventeenth century.<sup>90</sup> It is not

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<sup>84</sup> Schechter, *The Indispensable Harp*, 30.

<sup>85</sup> Schechter, *The Indispensable Harp*, 44.

<sup>86</sup> Ortiz, *Latin American Harps*, vi.

<sup>87</sup> Colman, *The Paraguayan Harp*, viii.

<sup>88</sup> Colman, *The Paraguayan Harp*, 123.

<sup>89</sup> Ortiz, *Latin American Harps*, 5.

<sup>90</sup> Schechter, *The Indispensable Harp*, 30.

surprising that most of the traditional Latin harpists are male, the exception being in Chile where it was a tradition for women to play the harp during the eighteenth and nineteenth centuries.<sup>91</sup>

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<sup>91</sup> Marson, *The Book of the Harp*, 33.

## Chapter Two: Organology and Traditions of the Harp

### Variations in Harps in the British Isles

Early harps in Ireland were constructed with a heavy wooden body built from a solid block of wood. These were often slabs of bog oak that were hollowed out and had a wooden soundboard. The strings were metal as the Irish were leading metallurgists in Europe during that time. These harps had a loud and bell-like ringing tone and players primarily played with their fingertips.<sup>92</sup> The Welsh preferred lighter and more delicate harps and their instruments were made out of gut or horse-hair and harpers played with their fingernails.<sup>93</sup> Edward Bunting described the difference in tone between Irish and Welsh harps as the Irish harps having “sweet, expressive tones” while the Welsh harps were bold, martial, and with a “pleasing effect.”<sup>94</sup>

### Variations in Harps in Latin America

The present-day Latin American harp came to the continent from Spain during the 16th, 17th and 18th centuries. With no standardization in Spanish harps, it is easy to understand why the variations in Latin American harps exist today.<sup>95</sup> The shape and measurements of Latin-American harps can vary within a region or country. A harp particular to Mexico called the *arpa jarocho*, has sound holes in the back of the soundbox whereas some from other regions in the country have sound holes located in the front of the soundbox.

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<sup>92</sup> Cardwell, *The Harp in Wales*, 10.

<sup>93</sup> Ellis, *Hanes y Delyn*, 17.

<sup>94</sup> Bunting, *The Ancient Music of Ireland*, 64.

<sup>95</sup> Ortiz, *Latin American Harps History*, 1.

## Chromatic Development of the Harp

For centuries the harp was primarily limited to a single row of strings. Early harps may have been tuned to pentatonic scales, modes or other scales. Pitches were changed by tuning the instrument or by shortening and thereby tightening the string with pressure from one or more fingers. Because the former was time-consuming and the latter inconvenient, other means of expanding the harp's chromatic range were explored. Harps with two or three rows of strings were developed in Italy. The double harp was developed in the 16th century and had two rows of strings. One row was tuned to F major and the other had accidentals with duplicated A and D strings.<sup>96</sup> The double strung harp was very popular in early opera and Claudio Monteverdi's opera *Orfeo*, first performed in 1607, had a harp part written for a harp with more than one row of strings.<sup>97</sup> The triple harp was tuned with the outer rows of strings in unison F major with the inner row providing the accidentals.<sup>98</sup> It is most likely that Handel's Concerto in B flat major was written for and played on a triple-strung harp.<sup>99</sup>

Cross-strung harps developed in Spain during the 16th century<sup>100</sup> with strings that cross between the soundboard and the neck also developed.<sup>101</sup> This type of harp is unique for having two string ribs along the soundboard instead of one. Strings attached on the right side of the harp

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<sup>96</sup> Robert Hadaway, "A Variety of Harps," *Folk Harp Journal* no. 37 (June 1982): 8-9.

<sup>97</sup> Rensch, *The Harp: Its History, Technique and Repertoire*, 84-86.

<sup>98</sup> Hadaway, "A Variety of Harps," 9.

<sup>99</sup> Rensch, *The Harp*, 92-93.

<sup>100</sup> Hadaway, "A Variety of Harps," 9.

<sup>101</sup> Rensch, *The Harp*, 116.

neck attached to the left side of the soundboard and vice versa. Strings on the right side of the neck were tuned diatonically and the strings on the left side to the semi-tones.<sup>102</sup>

During the second half of the seventeenth century, a new approach to the harp's chromatic limitations emerged in Austria. Metal hooks were added to diatonically tuned single row harps. These U-shaped hooks were attached to the left side of the harp neck and when the player manually turned the hook against a string the pitch would be raised by a semitone. The hook harp allowed for one string to sound two different pitches, an example being C natural when the hook was down and C sharp when the hook was in place. These hooks were chiefly used in the middle octaves and began with three per octave.<sup>103</sup> Sometime after 1690, another invention happened which linked the hooks within octaves to pedals giving birth to the pedal harp which developed in 1720.<sup>104</sup>

### **Lever Development**

The mechanism which has given the lever harp its name gave musical versatility and freed the instrument from being linked to a single musical genre. "The name 'lever harp' refers to the more recent semitone mechanism design - lever rather than blade - and it is a good one, because it does not confine the instrument to any one kind of musical language or genre, locality or cultural situation. Furthermore, the name 'lever harp' clearly indicates the mechanism that sets the instrument apart from other types of harp."<sup>105</sup>

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<sup>102</sup> R.L. Robinson. "The Cross String (Strung) Harp," *Folk Harp Journal* no. 37 (June 1982): 27.

<sup>103</sup> Rensch, *The Harp*, 113-114.

<sup>104</sup> Rensch, *The Harp* 127.

<sup>105</sup> O'Farrell, *Harp Studies*, 210.

For most of the twentieth century, a mechanism used to tighten strings was called a ‘blade’ because of its flat metal shape that could be moved to press against the string. The main difference between the blades and the hooks was that there was a blade on every string which allowed harps to be played in a wider range of keys. Anne-Marie O’Farrell describes issues around using these ‘blades.’ “Design problems included blades which were too stiff, too loose, out of tune (particularly as a harp aged), displaced the strings, created buzzing and were difficult to adjust in order to improve the tuning.”<sup>106</sup> The blade allowed for strings to sound one semitone above the original pitch, if a harp was tuned to E flat major the blades allowed for all keys through to E major. “The design of the simple flat blade was in widespread use until the 1970s, when the Japanese makers Aoyama introduced a paddle-shaped handle with a metal prong which slid onto the string. Although this was a noisy mechanism, it was one which nevertheless had a far better interface with the hand than the older metal blade.”<sup>107</sup> O’Farrell served as a consultant for Salvi harps in designing a lever in the late 1990s to the early 2000s that had a “...graduated metal prong shape with slid into place on the string.”<sup>108</sup> Lever technology has developed from the end of the twentieth century and into the twenty-first and there are now a variety of levers available including Salvi; Delacour; and Brough.<sup>109</sup>

### **Development of Technique**

Harp playing technique followed changes in the construction of the instrument. Early Welsh and Irish harpers placed the harp on their left shoulder and used their left hand for the

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<sup>106</sup> O’Farrell, *Harp Studies*, 216.

<sup>107</sup> O’Farrell, *Harp Studies*, 216.

<sup>108</sup> The pieces for this thesis were written on a Salvi lever harp that has this type of lever. (O’Farrell, *Harp Studies*, 216-217.)

<sup>109</sup> O’Farrell, *Harp Studies*, 216-220.

higher strings. A drawing by E. Scriven, published in Edward Bunting's 1809 collection, shows Denis Hempson (1695-1807) playing with the harp on his left shoulder.<sup>110</sup> In Scotland harps that were strung with gut strings were played with the pads of the fingers and placed on the right shoulder while wire-strung harps were played with the fingernails and placed on the left shoulder.<sup>111</sup> Popular contemporary Welsh harpers Gwyndaf and Dafydd Roberts play with the harp on their left side and are known for their work as founding members of *Ar Log*, the country's most popular band of traditional Welsh music.<sup>112</sup> Elsewhere in Europe harpists traditionally placed the instrument on the right shoulder and played the higher strings with the right hand.<sup>113</sup> The hook harp was consistently played resting on the right shoulder and the pedal harp has been standardized to be played on the harpist's right shoulder.<sup>114</sup>

### **Latin American Performance Practice**

In Latin American music has been an important part of religious and secular festival such as Corpus Christi. The harp has been included in these processions since its introduction to the indigenous people by the Jesuits, who taught their students how to play with the instrument upside down and resting on the player's shoulder. This technique was employed in Peru during the 19th and 20th centuries.<sup>115</sup> Alfredo Rolando Ortiz states that in order for the Peruvian harp to be played in this way there was usually a hook carved into the instrument at the top of the neck

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<sup>110</sup> Bunting, *Ancient Music of Ireland*, plate ii, between pp iii and 1.

<sup>111</sup> Jean Campbell, "The Harp in Scotland: From the Sixth Century to the Present Day," *Folk Harp Journal* no.48 (March 1985): 21.

<sup>112</sup> Cardwell, *The Harp in Wales*, 155.

<sup>113</sup> Osian, *Hanes y Delyn*, 19.

<sup>114</sup> Marson, *The Book of the Harp*, 58.

<sup>115</sup> Schechter, *The Indispensable Harp*, 59.



and the harp hangs upside down by a cord or sling. The harper may only be able to play with one hand particularly if one hand is needed to steady the instrument when walking in the wind.<sup>116</sup> During the twentieth century, harps were also played in this way in Mexico.<sup>117</sup> An alternative way of carrying the harp during processions was to have it carried on the back of a boy who walked ahead of the harpist.<sup>118</sup>

Another unique performance practice that has a history in some parts of Ecuador and on the Michoacan plain of Mexico is to have a second player called the *golpeador* accompany the harpist by rhythmically beating on the soundboard of the harp. According to John Schechter, this practice continues to be an essential characteristic of indigenous harp music of these areas.<sup>119</sup>

In Latin America playing the harp is considered a suitable occupation for the visually impaired and for those who are unable to work at more traditional occupations.<sup>120</sup>

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<sup>116</sup> Ortiz, *Latin American Harps History*, 8.

<sup>117</sup> Schechter, *The Indispensable Harp*, 59.

<sup>118</sup> Marson, *The Book of the Harp*, 103.

<sup>119</sup> Marson, *The Book of the Harp*, 59.

<sup>120</sup> John M. Schechter. *The Indispensable Harp* (Kent: Kent State University Press, 1992), 222.

### Chapter Three: Influential Artists

For centuries harpers such as the bards Carolan and Homer composed regional music which was passed down through an oral tradition. During the last sixty years a large volume of innovative music has been composed and published specifically for the lever harp drawing from eclectic musical genres. It is now so common for lever harpists to write and arrange music that the roles of harpist and composer are combined almost without question. Through a collection of short biographies, I will examine how contemporary harpists/composers have contributed to lever harp repertoire and promoted the instrument. This chapter will highlight a few influential harpists from Brittany, France, Wales, Ireland, Scotland, Canada, and the United States.

#### Brittany: Alan Stivell and Tristan Le Govic

During the Middle Ages, the harp was a common instrument in the Breton region of France. By the 20th century the harp was no longer played in the area. Then a few instruments were imported from Ireland and Britain. Jord Cochevelou used the Brian Boru harp as a model and began to construct harps in Breton during the 1950s. His son, Alan Stivell, started his extremely influential career on the harp as a young child. He is the quintessential contemporary Breton performer. Stivell has been credited for the folk music boom that took place in Brittany during the 1970s. His music influenced the surge of interest in Celtic music around the world. His recording *Renaissance de la Harpe Celtique* in 1971 remains a pivotal work in the rebirth of the harp and interest in the cultural history surrounding Celtic music.<sup>121</sup> In this remarkable recording, Stivell combined Celtic, World, and folk-rock genres in his arrangements of Breton,

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<sup>121</sup> Steve Winick, "Alan Stivell: Bard of Breizh, Bard of Brittany," *Pro Quest* (Dec 2000-Jan 2001): 38-40. Last modified August 23, 2017. <http://ezproxy.library.yorku.ca/login?url=https://search.proquest.com/docview/1472343?accountid=15182>

Scottish, Irish, Manx and Welsh tunes, including sections from Medieval Welsh manuscripts by Robert ap Huw.<sup>122</sup> This collection is considered to be the oldest collection of notated music for harp. Stivell continues to record and perform a unique fusion of rock, jazz, classical music, with Celtic traditions in his innovative arrangements and compositions. Stivell's music has influenced harpists around the world and his fusion of folk-rock and Celtic musical influence can be clearly heard in Breton harp players such as Tristan Le Govic and the innovative Breton harp ensemble Collective ARP. Stivell's compositions call for some lesser-used techniques such as pressing on the soundboard to slightly bend the pitch of the note. This 'bender' or 'cithern sound' technique is heard in his piece "En Dro Inis Arzh". This technique appears in Carl Oberthür's method book published in 1852. With soundboards becoming stronger this technique is not as effective as earlier made harps that had more flexible soundboards.<sup>123</sup> Stivell's career has spanned five decades and he continues to tour and record music that is an innovative fusion of musical styles.

Born in Brittany in 1976, Tristan Le Govic has immersed himself in Celtic music, having spent time living in Ireland, Scotland, and Brittany. He has played harp with numerous groups including the jazz-influenced Celtic band *Enez trio*. Through working with Swedish singer Lise Enochsson, Le Govic has developed a unique collection of Scandinavian music. Le Govic's music is marked with driving rhythms, strong use of repeated motifs, and catchy melodies. In addition to performing and composing, Le Govic has written The Breton Harp Anthology, a

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<sup>122</sup> Bruce Eder, "Alan Stivell." AllMusic. Accessed September 27, 2018. <https://www.allmusic.com/artist/alan-stivell-mn000932980/biography>.

<sup>123</sup> Marson, *The Book of the Harp*, 104.

three-volume collection of music books which feature music by the best harpists in Brittany. Le Govic has an extensive blog on which he writes about many harp related topics.<sup>124</sup>

### **France: Marcel Grandjany and Bernard Andrès**

Marcel Grandjany (1891-1975) was born in Paris and began to study with harpist and composer Henriette Renié when he was eight years of age and later studied at the Paris Conservatoire. He promoted the harp through extensive teaching both privately and through the Juilliard School of Music, the Montreal Conservatory, and the Manhattan School of Music. Grandjany was a dedicated and beloved teacher whose teaching method continues to be used around the world. He composed important works for the harp including *Children's Hour Suite* and *Fantasia on a Theme of Haydn*.<sup>125</sup> Grandjany founded the American Harp Society in 1962 and toured Canada and the United States for many years promoting the harp as a serious solo instrument.<sup>126</sup>

Bernard Andrès is a contemporary composer born in 1941 in Belfort France. After studying at the music conservatories of Besançon, Strasbourg, and Paris, he became a leading composer of French harp music and has influenced many contemporary French harpists.<sup>127</sup> Andrès's special effects and idiomatic harp techniques include use of tapping the side of the harp (*frapper sur le corps de la harpe*) or the soundboard and playing between the middle of the strings and the soundboard (*bas dans les cordes*). Other techniques included *sons xylo*, which is

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<sup>124</sup> "Tristan Le Govic," About, accessed November 06, 2018. <http://www.tristanlegovic.eu/about.php>.

<sup>125</sup> Gerald Brennan, "Marcel Grandjany | Biography & History," AllMusic, accessed November 24, 2018. <https://www.allmusic.com/artist/marcel-grandjany-mn0001796899/biography>.

<sup>126</sup> Ruth K. Inglefield, *Marcel Grandjany: Concert Harpist, Composer, and Teacher* (Washington,: University Press of America. 1977), 23, 43.

<sup>127</sup> Bernard Andrès, *Epices* (Montrouge: J. Hamelle & Cie, 1992).

achieved by having the fingertips of the left hand lightly touch the strings by the soundboard while they are played by the right hand. Andrès's works are included in the canon of harp music and his pieces are part of the Royal Conservatory of Music harp syllabus including "Absidioles", selections from *Ribambelle* and *Automates*.<sup>128</sup>

### **Wales: Robin Huw Bowen and Catrin Finch**

Robin Huw Bowen is a Welsh triple harp player who was inspired to learn the harp in 1973 after hearing Alan Stivell in concert.<sup>129</sup> Bowen studied old Welsh gypsy music and has worked to revive and extend the Welsh folk repertoire, working to be a disseminator of Welsh culture and tradition.<sup>130</sup> After completing his degree in Welsh Language and Literature he worked at the National Library of Wales in Aberystwyth where he studied the music and techniques of old Welsh harpists. He began a full-time career playing the harp in 1986. Bowen's extensive touring career as a soloist and with bands has raised international awareness of the triple harp. It has been stated that Huw Bowen has raised the profile of this type of harp more than anyone else. In addition to promoting the instrument through performing, Bowen has published collections of harp music and Welsh dance tunes.<sup>131</sup>

Catrin Finch is arguably the most well known present day Welsh harpist. From 2000-2004 she served as the Prince of Wales' Harpist, a revived position last held in 1873 during Queen Victoria's reign. Finch has toured extensively in the United States, South America,

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<sup>128</sup> *Harp Syllabus 2009 Edition. The Royal Conservatory of Music Official Examination Syllabus* (Frederick Harris Music Co., Limited. 2009).

<sup>129</sup> Karen R. Mueller. "An Interview with Robert Huw Bowen." *Folk Harp Journal* no. 65 (Summer 1989) 23.

<sup>130</sup> Cardwell, *The Harp in Wales*, 166-170.

<sup>131</sup> Angel Romero, "Artist Profiles: Robin Huw Bowen," World Music Central.org, November 24, 2017. Accessed October 9, 2018. <https://worldmusiccentral.org/2017/11/24/artist-profiles-robin-huw-bowen/>.

Europe, Australia, Asia, and in the Middle East both as a soloist and with orchestras. A musically diverse player, Finch has collaborated and recorded with Senegalese kora player Seckou Keita. She collaborated with John Rutter on a recording called “Blessings” to which she contributed as a harpist and composer. In addition to her recordings and extensive tour career, Finch promotes the harp through teaching and her programs including Academi Catrin Finch Academy Summer Harp School and Annual Harp Fun Day.<sup>132</sup>

### **Ireland: Gráinne Yeats and Janet Harbison**

Gráinne Yeats (1925-2013) studied voice and history and was particularly influenced by Mary O’Hara’s harp playing. Together with Mercedes Bolger she established Cairde na Cruite, or Friends of the Harp, the festival for the Irish harp in 1960. She extensively researched the traditional wire-strung Irish harp and the works of Turlough Carolan. Yeats promoted the harp through her book *The Harp of Ireland*, and her double CD *The Belfast Harp Festival*, which features harps strung with gut, brass wire, and nylon strings. She toured extensively in North America, India, Japan, Russia, and Europe and performed with numerous groups including the Chieftains.<sup>133</sup>

Janet Harbison is one of Ireland’s most influential contemporary harpists. Through her work as a teacher, composer, arranger, academic, and performer Harbison has been a key figure in taking an oral tradition and establishing it as a literary one while maintaining the integrity of the style. Harbison’s notable performance career included winning national and international harp competitions, touring with Irish President Mary McAleese to China on a state visit, playing

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<sup>132</sup> "About Catrin Finch." Catrin Finch, accessed October 26, 2018. <http://www.catrinfinch.com/about/>.

<sup>133</sup> Ann Saddlemyer, "Gráinne Ní Éigearthaigh Yeats (1925-2013)." *The Canadian Journal of Irish Studies* 38, no. 1/2 (2014): 21-24. Accessed October 26, 2018. <http://www.jstor.org.ezproxy.library.yorku.ca/stable/43410721>.

before members of the British Royal family, and United States presidents (Reagan and Clinton). Harbison founded and directed the Belfast Harp Orchestra (1992-2002) as part of the Peace and Reconciliation movement in Belfast. This group joined the Chieftains to win a Grammy Award in 1993. Harbison also founded the Irish Harp Orchestra (1999-2012) and the Irish Youth Harp Orchestra (2004-2016). She founded the Irish Harp Centre in Castleconnell where she trained Irish harp players from around the world (myself included). Harbison developed a training program for teaching the Irish harp and has published method books or 'tutors' which teach students how to play traditional Irish music. Prior to 1975, there was no published music for Irish harp players and Harbison's scores are detailed with fingerings, style descriptions, and a variety of tune types. Harbison lives in London and serves as a visiting professor of Irish Music at the Ulster University at Magee College, in Derry, Northern Ireland. She continues to travel extensively, compose, write on harp related topics, and promote the tradition of the Irish harp in a modern context.<sup>134</sup>

### **Scotland: Catriona McKay and Saviourna Stevenson**

Catriona McKay is a contemporary harpist and composer, playing the Scottish harp or clarsach as it is traditionally called. McKay is a dynamic performer and her playing is characterized by driving rhythms, intricate repeating patterns, use of chromaticism, and beautifully lyrical melodies. McKay's exploration of the range of the clarsach coupled with her innovations has led to her playing with a diverse range of groups including 'Strange Rainbow', with electronics artist and composer Alistair MacDonald. Their improvised performances include

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<sup>134</sup> "Short Biography," Janet Harbison Harp, accessed November 02, 2018. <https://www.janetharbisonharp.com/janet-harbison/short-biography>.

recording outdoors and incorporating ambient sound.<sup>135</sup> McKay and her duo partner, Shetland fiddler Chris Stout, were awarded Best Duo at BBC Radio 2 Folk awards in 2018.<sup>136</sup> Other musicians she has performed with include *Fiddlers Bid*, Swedish Nyckelharpa player Olov Johansson, and vocalist Cliona Cassidy. McKay's work as an improviser includes working with the Glasgow Improvisers Orchestra (GIO), Ferlie Leed, and improvisers Stu Brown and Jer Reid.<sup>137</sup>

McKay is one of the leaders of combining Scottish traditional music with musical styles from around the world. Her virtuosic playing combined with her innovation and exploration around the clarsach make her a dynamic and exciting player.

Savourna Stevenson is a prolific composer and virtuoso traditional Scottish harp player. She expands from her roots in Scottish traditional music. Her innovative and eclectic approach to music draws from classical, jazz, folk, and world music. Through her music, Stevenson aims at breaking down stylistic barriers that exist between these different genres. Stevenson has brought genres together by writing a quintet for harp and string quartet. She has collaborated with Iranian percussionists, The Chemiranis, and African kora player Toumani Diabate, along with many others. As a composer, she has been commissioned to write for theatre, dance, TV/film, children's choirs, concert performances, flute and guitar, and works for piano and orchestra.<sup>138</sup>

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<sup>135</sup> Alistair MacDonald, "Dislocation and relocation: clarsach and live electronics," *Scottish Journal of Performance*. 2(1), 11– 28. (2014): <http://dx.doi.org/10.14439/sjop.2014.0201.02>.

<sup>136</sup> "BBC Radio 2 Folk Awards 2018 - Winners Revealed - Media Centre." BBC. Accessed November 3, 2018. <https://www.bbc.co.uk/mediacentre/latestnews/2018/bbc-radio-2-folk-awards-winners-revealed>.

<sup>137</sup> "Catriona McKay," Home. Catriona McKay 2018, accessed November 03, 2018. <http://www.catrionamckay.co.uk/>.

<sup>138</sup> "Biography," Savourna Steveson, accessed November 03, 2018. <https://www.savournastevenson.uk/about/>.



Stevenson is unique in her prolific writing for other instruments beyond the harp. Her music is characterized by rich textures, driving rhythms, and moving melodic lines.

### **Canada: Loreena McKennitt and Sharlene Wallace**

Loreena McKennitt has received worldwide acclaim as a composer, multi-instrumentalist, and vocalist. While performing and composing for the lever harp is but one of many of McKennitt's musical accomplishments and she remains an important Canadian figure in transmitting her fusion of eclectic Celtic and World Music. Her prominent use of the harp in her ensemble has made it a signature instrument connected with her music. McKennitt has gathered many awards and accolades during her extremely successful career including two Junos, becoming a member of the Order of Canada and recipient of Queen Elizabeth II's Golden and Diamond Jubilee medals.<sup>139</sup>

Sharlene Wallace is a Toronto-based harpist who has promoted the lever harp through teaching, recording, performing, and composing. Classically trained with Judy Loman, Wallace was mentored by Latin American harpist Alfredo Rolando Ortiz in addition to studying with American harpist Kim Robertson. Wallace's diverse musical influences can be heard through the incorporation of Latin American styles and rhythms in her works. Some of her pieces include partially improvised sections. Wallace infuses her traditional arrangements with lively rhythms and sensitive ornamentation. As a Canadian harpist, Wallace synthesizes other traditions into her own works that have themes of the Canadian landscape, exploration of rhythm and spaciousness. Wallace performs extensively as a soloist and with many groups including, Winter's Eve Trio,

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<sup>139</sup> "Biography." Loreena McKennitt, accessed November 05, 2018. <https://loreenamckennitt.com/about/biography/>.

The Soaring Harp Trio, and Harp & Holly.<sup>140</sup> Wallace's music and teaching have influenced my own playing, musicality and musical expression.

### **United States: Kim Robertson and Alfredo Rolando Ortiz**

Kim Robertson is a classically trained pianist and orchestral harpist. During the mid-1970s she was influenced by the Celtic revival that was taking place and began playing the folk harp. She has performed extensively, touring in the USA, Canada, and Europe and is known as one of the leading folk harpists in North America. Robertson has been influential in disseminating knowledge about the lever harp through numerous recordings, published harp arrangements and original works, as well as teaching at retreats and workshops.<sup>141</sup> I studied with Robertson at Island Mountain Arts, in Wells, B.C., for a weeklong workshop in the early 2000s, and have memories of learning to apply a clave accompaniment to the traditional tune "Drowsy Meggie" as well as the beautiful musicality Robertson brought to Scottish airs.

Alfredo Rolando Ortiz was born in Cuba in 1946 and immigrated to Venezuela with his family. When he was eleven he began to study the Venezuelan folk harp. After a year of studying, he began to learn the Paraguayan harp. Ortiz supported himself through medical school with his music and after graduating immigrated to the United States. Eight years after arriving in the United States, Ortiz left the medical profession and pursued a career in music full time. Ortiz has been instrumental in disseminating Latin American harp music through his performances, compositions, publications, lectures, and writings.<sup>142</sup> His publications include *The International*

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<sup>140</sup> "Sharlene Wallace." Sharlenewallace.com. Accessed November 05, 2018. <http://sharlenewallace.com/about/>.

<sup>141</sup> "Kim Robertson Celtic Harp," accessed November 03, 2018. <http://www.kimrobertson.net/about/index.html>.

<sup>142</sup> "Alfredo Rolando Ortiz." Bio, accessed November 03, 2018. <https://alfredorolandoortiz.com/bio>.

*Rhythmic Collection for all Harps or Piano Vol. 1 and 2*, and *Latin American Harps History, Music and Techniques for Pedal and Non-Pedal Harpists*. In addition to composing in different Latin American styles, Ortiz also writes about the history of Latin American harps, how harps and playing styles differ between countries and regions, as well as giving instructions on how to play the music in keeping with specific styles.

### **Conclusion**

Harpists from Brittany, Wales, Ireland, Scotland, Canada, and the United States are on the forefront of promoting the lever harp through performances, publishing arrangements, original works, and teaching the instrument. The harpists listed here can be noted for their musical innovations and creativity in drawing from and combining musical genres. The modern lever harp repertoire is growing and full of discovery of what this instrument, with its ancient beginnings can do. This instrument has captivated the imagination and ear of people beginning with the musical bow and the question continues to be asked: What else is possible on the lever harp?

## Chapter Four: Musical Analysis

For my thesis, I composed two multi-movement works for solo harp *Classmate Suite* and *Telling Giselle: Theme and Variations*. In these works I explore and expound upon idiomatic technique, texture, motivic development, and sources of inspiration. The pieces were influenced by Latin American rhythms, Celtic melodies, minimalistic patterns, choreography, stories, and characters both real and fictional.

### Classmate Suite

My work, *Classmate Suite*, consists of six short works for solo harp. I graduated from Rosebud School of the Arts, a conservatory theatre program. I wrote this piece after attending a ten-year class reunion. I was intrigued by Edward Elgar's *Enigma Variations* in which each variation reflects someone from his circle of friends and I was inspired to write a suite based on my own group of friends.<sup>143</sup>

#### 1. Impromptu: The Contemplator

This movement was written thinking of a friend who is a percussionist. The additive rhythms in the piece reflect on his interest in rhythm. This piece is written in C Mixolydian and is built on two contrasting themes.

Table 1: Thematic material from "Impromptu: The Contemplator"

Theme	Defining Characteristics of Thematic Material from Impromptu: The Contemplator	Number of Measures	Rehearsal Marking
A	Opening Theme A	1-11	A
B	Contrasting Theme B	12-21	B
A'	First five measures of A up an octave and with variation	22-26	C

<sup>143</sup> Marshall A. Portnoy. "The Answer to Elgar's "Enigma"." *The Musical Quarterly* 71, no. 2 (1985): 205-10. Accessed November 8, 2018. <http://www.jstor.org.ezproxy.library.yorku.ca/stable/948136>.

B'	Down an octave with one less bar	27-35	D
A''	Built on material from the second half of theme A	36-42	E
B''	Includes use of syncopation	43-53	F
A' short	First five measures of A'	54-58	G
B'	Return of B' with slight rhythmic variation	59-67	H
A short	Return of the second half of Theme A (bars 8-11)	68-71	I
B'''	Material from Theme B ending in an ascending and descending scale	72-79	J
Tag	Based on the first two bars of theme A	80-91	K

## 2. Waltz: The Constant

This gentle waltz draws from the tune “Mountain House” written by the American folk musician Jay Unger. I wrote this piece thinking of a longtime friend. She has an easygoing nature and is full of delightful surprises. This piece is in ternary form of A, B, A'. I incorporated two chromatic passages of C, C#, D. Chromaticism is not normally incorporated in lever harp music because of the number of lever changes it requires.

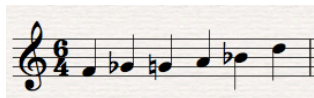
Table 2: Thematic material from “Waltz: The Constant”

Theme	Defining Characteristics of thematic material from “Waltz: The Constant”	Number of Measures	Rehearsal Marking
A	Theme A is stated	1-8	A
A'	Theme A is repeated with added harmonies	9-16	B
B	Theme B is stated	17-32	C
A''	Accompaniment includes triplets and dotted eighth-notes	33-40	D
A'''	The piece ends with a gentle I 6/4 chord	41-48	E

## 3. Nocturne: The Wanderer

This piece is built on a hexatonic scale of F, Gb, G natural, A, Bb, and D.

Fig. 1: Hexatonic scale of “Nocturne: The Wanderer”



The three semitones (F-Gb, Gb-G, A-Bb) and two minor third intervals (Bb-D, D-F) create a feeling of melancholy and reflection. This movement was written for a friend, who due to chronic insomnia, goes for long, late night walks even on the coldest nights of winter. Usually, without a hat, he will trudge through the snowy streets. It is not uncommon to see him snacking on a large raw carrot or a whole English cucumber as he walks.

This piece opens with *près de la table* or playing close to the soundboard. This technique changes the timbre to create a thin tone with less resonance. I increased the rhythmic density from eighth-notes to triplets followed by sixteenth-notes. I wanted to create a sense of restless, tumbling movement.

Table 3: Thematic material from “Nocturne: The Wanderer”

Theme	Defining Characteristics of Thematic Material from “Nocturne: The Wanderer”	Number of Measures	Rehearsal Marking
Introduction	Use of <i>près de la table</i> . Spaciousness contrasted with crunching dissonance	1-12	
A	Rhythmic density increased in descending and ascending passages	13-20	A
Interlude	Eighth-note passage outlines the hexachord	21-26	B
A'	Material from Theme A is elongated	27-42	C

#### 4. Allegro con fuoco

This moment was written thinking of a friend who is full of serious focus, conscientious drive, and good natured humour. I worked to explore texture through the use of range and syncopation, rhythmic and harmonic density, and layers.

This piece opens with a pickup eighth-note dropping down an octave on the following downbeat in the bass clef. This ‘hook-bass’ technique is used in Celtic harp music as well as in Latin American music.<sup>144</sup> The syncopation heard in the opening statement of this piece is similar to the opening of Sharlene Wallace’s “Acacia Street”.<sup>145</sup>

Fig. 2: “Acacia Street” by Sharlene Wallace

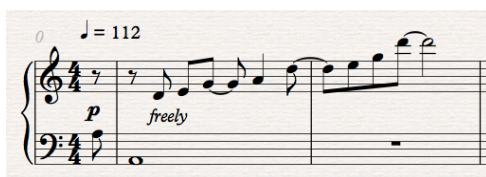
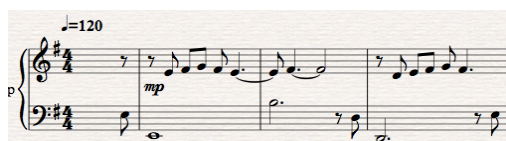


Fig. 3: *Classmate Suite* “Allegro con fuoco”



I added a descant to Theme A which I varied as the theme returned. I used three independent lines to create texture and density.

<sup>144</sup> Kim Robertson uses this accompaniment pattern in her arrangements of Irish jigs. (Kim Robertson, “The Price of My Pig,” from *The Tender Shepherd*. Pacific: Mel Bay Publications, 1995. 24-27.) Sharlene Wallace incorporates this left hand pattern into many of her compositions and arrangements (Sharlene Wallace, “Winter Frieze,” *The Rhyme & the River*. Independent. n.a. 1996. CD.)

<sup>145</sup> Sharlene Wallace, “Acacia Street,” Toronto: Ginger Tea Music, 1996.

This movement finishes with a flowing sixteenth-note pattern with the lower voice holding an ostinato pattern of E, B, E, C. The upper voice has an ascending and descending two-note pattern that begins D-E, E-F, F-G. This stepwise pattern is repeated, expanding to a full scale from D to C. I used a ritandando and pianississimo to create the feeling of the music fading away like a fire that is reduced to a hot ember.

Table 4: Thematic material from “Allegro con fuoco”

Theme	Defining Characteristics of thematic material from “Allegro con fuoco”	Number of Measures	Rehearsal Marking
A	Opening Theme with hock bass	1-12	A
B	Contrasting four bar Theme which is repeated one octave higher	13-28	B
C	Use of syncopation in the upper voice and leaps in accompaniment	21-28	C
A’	Variation on Theme A with added descant	29-36	D
Interlude 1	Interlude with moving sixteenth-notes	37-38	E
A’’	Variation based on A’. Wider leaps are seen in the descant	39-46	F
Interlude 2	Eighth-note pattern with the chord progression of am7, F/A, am7, F/A, F/C, bm	47-50	G
A’’’	Variation based on A. Melody is up an octave with added harmony. Broken octaves with an added sixth are used on measure 56	58-65	H
A’’’’	Variation on A’ with stepwise ascending and descending descant	58-65	I
Interlude 1’	Variation based on Interlude 1. Quarter-note triplets in bars 68-69 give a sense of space and expansiveness	66-78	J

## 5. Reverie: The Dreamer

The lyrical, soulful melody in this fifth movement has a wistful moving line which reflects on the innovative daydreams of this friend. The movement is melody driven. I was



inspired by Catriona McKay’s use of accompaniment and the way she reimagines arpeggiated patterns.<sup>146</sup>

Table 5: Thematic material from “Reverie: The Dreamer”

Theme	Defining Characteristics of Thematic Material from “Reverie: The Dreamer”	Number of Measures	Rehearsal Marking
Opening	Introduction with musical foreshadowing. Bars 4-5 foreshadow Theme C (bars 48-49). Bars 8-10 foreshadow Theme B (bars 36-38)	1-12	
A	Use of thirds to provide harmony	13-35	A, B
B	Lyrical melody	36-43	C
C	Expanded melodic range	44-68	D
A’	First section of Theme A with added harmonies and embellishments	69-80	F
B’	Theme B with added harmonies	81-88	G
C’	More developed left hand patterns	100-110	H, I
Tag	Material from measure one is reworked	111-113	

## 6. Jig: A Dance in the Sunshine

This movement reflects on my friend’s sunny disposition and the lightness and joy I feel being around her. I drew from traditional music in creating a variation on a simple jig in an improvisatory way. I wrote this piece as a three-part jig. Rather than write a repeat for each section which is traditionally repeated, I wrote out the repeats, adding in variations which the player would typically embellish. I used the accompaniment pattern of an eighth-note followed

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<sup>146</sup> Catriona McKay. *Harponium*. Glimster Records. 2013.

by a quarter-note in bars 28, 30, and 31. This rhythm is seen in Alfredo Rolando Ortiz’s Latin American compositions.<sup>147</sup>

Table 6: Thematic material from “Jig: A Dance in the Sunshine”

Theme	Defining Characteristics of Thematic Material from “Jig: Dance in the Sunshine”	Number of Measures	Rehearsal Marking
A	Tune is stated with simple accompaniment	1-8	A
A’	Harmonies are added to the accompaniment	9-16	B
B	Contrasting theme. Syncopation is heard in the accompaniment	17-24	C
B’	Flowing eighth and sixteenth-notes in accompaniment	25-32	D
C	Melodic leaps with offbeat accompaniment	33-40	E
C’	Melody is embellished with arpeggiated patterns	41-48	F

### Telling Giselle: Theme and Variations

The inspiration for composing *Telling Giselle: Theme and Variations* came from my collaboration with Patricia Allison. A dancer, choreographer, and York Master of Fine Arts student, Allison approached the Master of Arts composition students looking for a composer to write music for her thesis show. After hearing her concept and submitting demos of my work we settled on the concept of a theme and variations for solo harp. Allison had been developing this modern dance-theatre piece for several months and had created most of the piece before I joined the project, so the majority of choreography was set before I started composing music. Unlike a traditional ballet, this work included text, improvised sections, and choreographed numbers.

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<sup>147</sup> Ortiz, *Latin American Harps History*, 55-57.

I used three techniques in my compositional process. Working with videos of the dances I wrote the Theme and the second and fifth variations. Based on conversations with Allison, I wrote variations one, three, and four capturing the mood that she desired. I composed the finale, variation six, as a thematic recap of the work and Allison developed the choreography to this music after it was composed.

Allison developed this work as a counter-discourse to the original ballet *Giselle*, deliberately seeking to retell the story through a progressive female lens. Because of her intent to create a stand-alone work I did not reference Adolphe Adam's original music in my composition. I focused on composing music which suited with the mood and action I saw in the choreography and that supported the characters. Rather than having continuous music the score was interspersed with text, silence, and sounds created by the dancers. For two of the dances, I accompanied the dancer's movement by moving my hands along the soundboard to create a dry, wooden sound.

I played solo harp in the production of *Telling Giselle* on February 7th, 8th, and 9th at the McLean Studio in the Accolade East Building at York University.

### **Theme**

In this adaptation, the mythological group of women called the Wilis are highlighted and presented in the story similar to that of a Greek chorus. The Wilis are ghosts of women who died of heartbreak from being jilted at the altar or otherwise betrayed by unfaithful lovers. The five dancers and I were dressed in white referencing traditional ballet attire, wedding dresses, and otherworldly creatures. I began the opening theme with a very long, slow, soft introduction using changing time signatures to offset any feeling of predictability in the rhythmically simple chords.

I wanted music that was ethereal yet beautiful and created a feeling of morphing into another realm. I was inspired by Arvo Pärt's *Fratres for String Quartet* that has a hauntingly beautiful opening with stately chordal harmonies. It is a piece that makes me think of the space between earth and heaven where the Wilis exist.

While the piece as a whole is a theme and variations, the theme itself consists of developments and variations. The first four notes in the upper voice in section A introduces a motif that is reworked throughout the piece.

Fig. 4: *Telling Giselle*, Theme section A



This material is varied and developed in sections D and G. In these sections the melody repeats the four-note motif and maintains the melodic shape within the variations.

Fig. 5: *Telling Giselle*, Theme section D



In section E the motif varies to have an additive rhythmic feel with the eighth-note groupings of 3, 3, 2. This increases the rhythmic density and pushes the momentum of the piece by incorporating syncopation.

Fig. 6: *Telling Giselle*, Theme section E



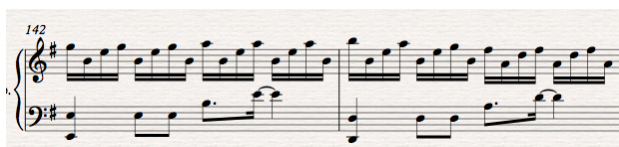
I shortened this motif to three notes in measures 68-71. This pattern cycles in eighth-notes with the beginning of the pattern being rhythmically displaced on each repetition for the three bars for which it serves as an interlude.

Fig. 7: *Telling Giselle*, Theme interlude



I looked to create music that had a sense of movement and supported and reflected upon the gestures in the dance. I incorporated tempo changes to add to the sense of pushing and pulling that was evident in the choreography. To further the sense of movement I increased rhythmic density with moving sixteenth-notes in measure 142-145.

Fig. 8: *Telling Giselle*, Theme variation on interlude



The melody remains in the upper voice while being decorated with sixteenth-notes. I put the sixteenth-notes in groupings of 3, 3, 2, 3, 3, 2 in each measure, putting the additive motif in double time. To create further texture and layers I incorporated doubling and syncopation in the

arpeggio accompaniment. The bass plays an octave on the downbeat of beat one with syncopation being heard in the middle range creating the sound of a middle voice.

### Variations

The first variation begins with material from section E but using triplet quarter-notes creating a hemiola against the straight quarter notes.

Fig. 9: *Telling Giselle*, Theme section E



Fig. 10: *Telling Giselle*, Variation 1



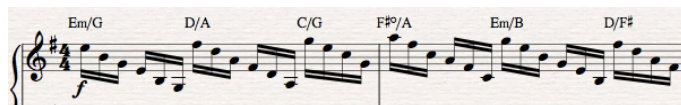
Although this variation uses additive time in measures 11-13 it retains its lyrical quality.

Variation 2 is characterized by contrasting spacious and mystical sections with rhythmically driving ones. The music was composed for a duet between the character of Giselle and the Queen of the Wilis. In this dance, there was tension between the characters as they move from having a standoff through to gracefully dancing together juxtaposed with times of explosive gestures.

The third variation is based on the motif heard in section E as seen in Figure 9. In this variation I used flowing sixteenth-notes, a technique more commonly heard in classical harp music. I kept the additive sixteenth note groups of 3, 3, 3, 3, 4. I specified the groupings of three

sixteenth notes to make the music more readable for the player and to clarify that the groupings are to be played alternating between the right and left hands.

Fig. 11: *Telling Giselle*, Variation 3



Variation 3 segued immediately out of Variation 2 and I wanted to break away from the intense calculated movement with swirling music. I varied the rhythmic groupings by changing time signatures and by switching between groups of three and groups of four sixteenth-notes. I also varied when I changed chords to build upon the sense of tumbling movement.

The fourth variation is a waltz in G major based on material from the themes' section B. I used simple accompaniment to create a waltz feel through using flowing eighth notes or simple quarter notes.

Fig. 12: *Telling Giselle*, Theme Section B



Fig. 13: *Telling Giselle*, Variation 4



This variation is comprised of an eight-bar section A. Section B is a variation of section A ending with a two-measure tag.

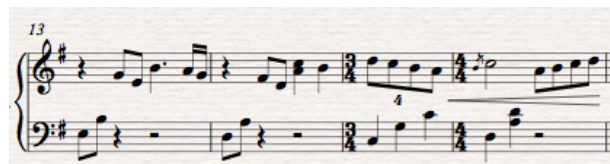
Variation 5 begins based on the motif introduced in the theme in measures 94-97. The stepwise motion of E, D, C, B, C is heard throughout the variation in different rhythms, ranges, and layers.

I took a motif introduced in Variation 2 and worked it in Variation 5, creating a variation within the variations.

Fig. 14: *Telling Giselle*, motif from Variation 2



Fig. 15: *Telling Giselle*, variation on the motif from Variation 2 heard in Variation 5



The first two measures were the same with the exception being in Variation 5, second bar, third beat where the high C is added. In Variation 2 the musical line remains smooth and linear as it leads into the next melody driven section. In Variation 5 the third measure introduced a polyrhythm of four against three which leads into a rhythmically driven section. At measures 42-54 the dancer had very sharp and square hand gestures. I set the music so that at times it was with her but used the changing time signature and groups of four against three to add another layer of angular motion that did not lock in with the choreography.

Variation 6 concludes the work and begins with a restatement of the material from the theme seen in measures 132-145. I punctuated the rhythmic groupings of 3, 3, 2 in measures



11-14 by having the left-hand accompaniment play at the beginning of each of the rhythmic groupings.

Fig. 16: *Telling Giselle*, Variation Six



In the choreography, the Wilis have one last frantic dance before coming to stillness as the music shifts into smooth sixteenth notes that fade away into silence.

## **Conclusion**

Taking inspiration from dance, personal friends, and works by other composers, I have written pieces for solo lever harp that showcase some of the instrument's unique characteristics and idioms. Through presenting a condensed history of the instrument and of people who have been influential in promoting the instrument I hope to give context to the journey of the lever harp. My goal in composing these works has been to synthesize harp traditions from the Western world in a way that showcases the beauty and range of the lever harp.

## Chapter 5: Scores

## Classmate Suite

## 1. Impromptu: The Contemplator

## 1. Impromptu: The Contemplator

The Classmate Suite

Rachel Peacock

**A** Vivace ♩=128

*mf*

Harp

2 4 3 1

5 4 2

Harp

9 **B**

Harp

13

Harp

18 <sup>8va</sup>

Harp

22 **C**

Harp

\* muffle with flat plam

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2

27 **D**

Hp. *mp* *mf*

32 **E**

Hp. *mp*

37 *f*

41 **F**

Hp.

45

Hp.

50 *mf*

Hp.

54 **G**

Hp. *mp*

59 **H**

Hp. *p articulated* *mf*

64 **I**

Hp.

69 **J**

Hp. *f* *mf*

73

Hp. *f*

78 *freely* **K** *A tempo*

Hp. *mp*

4

82

Hp.

*p*

87

*rit.*

*pp*

*ppp*

Detailed description: This is a musical score for a harp (Hp.) in 4/4 time. It consists of two systems of staves. The first system, starting at measure 82, features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. A dynamic marking of *p* (piano) is placed above the first measure. The second system, starting at measure 87, includes a *rit.* (ritardando) marking above the first measure. The dynamics in this system are *pp* (pianissimo) and *ppp* (pianississimo). The piece concludes with a double bar line and repeat dots.

## 2. Waltz: The Constant

2. Waltz: The Constant  
Classmate Suite

Rachel Peacock

$\text{♩} = 112$  **A** 3

**B**

6 3 2 1 2 1 4 3 2 3 2 1 4

$\phi^* \phi \phi$

**C**

13 3 2 1 2 1 4 C#II C#II

$\phi \phi$

19 C#II C#II mf 1 2 1 2

$\phi \phi \phi \phi \phi \phi$

26 3

**D**

33 3 3

\*muffle with flat palm

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2

38

44

47



## 3. Nocturne: The Wanderer

Tune: G $\flat$  III, II  
 Set: G $\sharp$  III, G $\flat$  II

## 3. Nocturne: The Wanderer

The Classmate Suite

$\text{♩} = 90$  Free and Spacious

Rachel Peacock

Harp

*p*

*mp*

*p*

Pdlt

7

*mp*

11

**A**

*mf*

*mp*

15

*mf*

*mp*

18

*rit.*

**B**

$\text{♩} = 90$

G $\flat$  III, II

22

*mf*

*mp*

*mf*

2

rit. . . . . ♩=100

26

Hp.

G:III, II

C

29

Hp.

*mf* 3

32

Hp.

rit. . . . . ♩=100 accel. . . . .

*p* *pp* *mp*

36

Hp.

*mf*

39

♩=90

Hp.

*mp* F:III

rall. . . . .

*p*

## 4. Allegro con fuoco

## 4. Allegro con fuoco

Classmate Suite

Rachel Peacock

$\text{♩} = 120$  **A**

Harp

**6**

Harp

**11** **B**

Harp

**16**

Harp

**20** **C**

Harp

**25**

Harp

2

29 **D**

Hp.

33

Hp.

37 **E** **F**

Hp. *p* *mf*

40

Hp.

44 **G**

Hp.

48 **H**

Hp.

52

Hp. *mp*

57 3

**I**

61

65 **J**

68

71

74

76 **rit.** . . . . . **ppp**

The musical score is for Harp (Hp.) and consists of seven systems of music. The first system (measures 57-60) begins with a triplet of eighth notes in the right hand and a half note in the left hand, marked *mf*. A first ending bracket labeled **I** spans measures 57-60. The second system (measures 61-64) continues the sixteenth-note pattern in the right hand. The third system (measures 65-67) features a more complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand, marked with a second ending bracket labeled **J**. The fourth system (measures 68-70) contains triplet markings over eighth notes in the right hand. The fifth system (measures 71-73) continues with sixteenth-note patterns. The sixth system (measures 74-75) maintains the sixteenth-note texture. The seventh system (measures 76-78) is marked **rit.** and **ppp**, showing a deceleration and a change to a more sparse texture.

## 5. Reverie: The Dreamer

## 5. Reverie: The Dreamer

Classmate Suite

Rachel Peacock

$\text{♩} = 98$  Introspectively

Harp *mp*

7

13 **A** *mf*

19

24 **B**

29

Hp.

2

35 *poco rit.* **C** *A tempo*

Hp.

*mp* *mf*

41 **D**

Hp.

*f*

47

Hp.

54 **E**

Hp.

*mp*

60

Hp.

66 **F**

Hp.

*mf*

71

Hp.

*mp*

76 **G** poco rit. . . . 3

Hp.

81 **H** A tempo

Hp. *mp* *mf*

87 **I** *f*

Hp.

93 *mf* *mp*

Hp.

99 **J** *mf* *mp*

Hp.

105 *rall.*

Hp.

110 *p* *ppp*

Hp.



## 6. Jig: A Dance in the Sunshine

## 6. Jig: A Dance in the Sunshine

Classmate Suite

Rachel Peacock

Lively ♩ = 66

**A**

Harp

*mf*

5

**B**

10

15

**C**

20

2

25 **D**

Hp.

Musical score for measures 25-29. The piece is in G major (one sharp) and 3/4 time. Measure 25 is marked with a 'D' chord symbol. The right hand (RH) features a melodic line with eighth-note patterns, while the left hand (LH) provides a rhythmic accompaniment with chords and single notes.

30 **E**

Hp.

Musical score for measures 30-34. The right hand (RH) continues the melodic line with eighth-note patterns. The left hand (LH) accompaniment features chords and single notes, with a 'E' chord symbol above measure 33.

35

Hp.

Musical score for measures 35-39. The right hand (RH) continues the melodic line with eighth-note patterns. The left hand (LH) accompaniment features chords and single notes.

40 **F**

Hp.

Musical score for measures 40-43. The right hand (RH) continues the melodic line with eighth-note patterns. The left hand (LH) accompaniment features chords and single notes, with an 'F' chord symbol above measure 41.

44

Hp.

Musical score for measures 44-48. The right hand (RH) continues the melodic line with eighth-note patterns. The left hand (LH) accompaniment features chords and single notes, ending with a double bar line.

## Telling Giselle: Theme

## Telling Giselle: Theme

Rachel Peacock

**Andante** ♩=74

Harp

mp

pp

mp

8

Hp.

p

16

Hp.

A ♩=88

mp

21

Hp.

25

Hp.

B

mf

30

Hp.

C

2

36

Hp.

42

Hp.

46

Hp.

**D** Moderato

*mp* *mf* *f*

bas dans les cordes

50

Hp.

54

Hp.

**E**

*mp*

58

Hp.

*mf*

62 F *p* 3

Hp.

67

Hp.

71

Hp.

75 G

Hp.

79

Hp.

83

Hp.

4

87 **H**

Hp. *p*

90 *mf*

92 rit. **I** Allegro ♩=88 *p* *mp*

95 ♩=96 *mf*

101

106 *f*

110 ♩=102 *mf*

Detailed description: This page of a musical score for Harp (Hp.) contains measures 87 through 110. The music is written in a key with one sharp (F#) and a 3/4 time signature. Measure 87 is marked with a box containing the letter 'H' and a dynamic of *p*. Measures 88-89 feature a melodic line in the right hand and a bass line in the left hand, with some rests. Measure 90 has a dynamic of *mf*. Measure 91 is marked 'rit.' (ritardando). Measure 92 is the start of a new section marked 'I Allegro' with a tempo of ♩=88, a dynamic of *p*, and a repeat sign. Measure 93 has a dynamic of *mp*. Measure 94 is a whole rest. Measure 95 has a tempo of ♩=96 and a dynamic of *mf*. Measures 96-100 show a steady melodic and bass line. Measure 101 is a whole rest. Measure 102 has a dynamic of *f*. Measures 103-105 continue the melodic and bass line. Measure 106 has a dynamic of *f*. Measure 107 is a whole rest. Measure 108 has a dynamic of *mf*. Measures 109-110 continue the melodic and bass line with a tempo of ♩=102.

115  $\text{♩} = 108$  5

Hp.

120

Hp.

124  $\text{♩} = 102$

Hp.

129

Hp.

134 **K**

Hp.

138

Hp.

6

142

Hp.

144

Hp.

*poco rit.* . . . . *A tempo*

147

Hp.

**L**

*mp*

151

Hp.

*mp*

155

Hp.

*rit.*

*A tempo*  
like a whisper

157

Hp.

*ppp* *mf* *ppp*



# Telling Giselle: Variation 1

## Telling Giselle: Variation 1

Rachel Peacock

**A** Legato ♩=112

Harp

*mp* *mf*

5 **B**

9

13

15 *rall.* *p*

## Telling Giselle: Variation 2

## Telling Giselle: Variation 2

Rachel Peacock

**Andante** ♩=74

Harp

*mp*

8 rit. . . . **A** ♩=84

Hp. *mf* *mp* *p*

14 *mf* *pp* *mp* *p*

21 **B** *dolce* *mp*

Hp. *mf*

26

32

Hp.

2

38 **C**  $\text{♩}=112$

Hp. *mp* *f* *mf*

43 *f* *ff*

47

51 **D** freely  $\text{♩}=78$

Hp. *mp* *p* *mp*

56

59 *rall.* *p*

## Telling Giselle: Variation 3

## Telling Giselle: Variation 3

**Allegretto con fuoco** ♩ = 114 Rachel Peacock

Harp

*f* Em/G D/A C/G F#°/A Em/B D/F#

3 *mf* Em/G D/A C/G Bm Em/G Bm C/E

6 Bm G Bm D/F# Am F#m C F#°/C Bm7/C

9 *ff* D7 D7/F# F#°

11 *mf* Am Bm Am D7 F#° Em7 G7 F#°7 Am7 Bm7

14 *f* Em Em Em7 **rit.**

# Telling Giselle: Variation 4

## Telling Giselle: Variation 4

Rachel Peacock

**A** Waltz ♩=96

Harp *mf dolce*

**B**

Hp.

13 rit. . . . .

*p*

The musical score is written for Harp and Hp. (Harp) in 3/4 time with a key signature of one sharp (F#). The tempo is marked as a Waltz with a quarter note equal to 96 beats per minute. The score is divided into three systems. The first system, labeled 'A', starts with a box around the letter 'A' and includes the tempo marking 'Waltz ♩=96' and the dynamic marking 'mf dolce'. The second system, labeled 'B', starts with a box around the letter 'B' and begins at measure 7. The third system starts at measure 13 and includes a 'rit.' (ritardando) marking with a dashed line and a dynamic marking 'p' (piano) at the end.

## Telling Giselle: Variation 5

## Telling Giselle: Variation Five

Rachel Peacock

**A** Andante ♩=88

Harp

*mp*

7 ♩=94

Hp.

13 **B**

Hp.

*mf*

18

Hp.

*mp*

22

Hp.

*mf*

26 **C**

Hp.

*mp*

The musical score is written for Harp and Hp. (Harp) in 4/4 time. It consists of six systems of music. The first system (measures 1-6) is marked 'Andante' with a tempo of ♩=88 and a dynamic of *mp*. The second system (measures 7-12) starts at measure 7 with a tempo of ♩=94. The third system (measures 13-17) is marked 'B' and includes a dynamic of *mf*. The fourth system (measures 18-21) is marked 'Hp.' and includes a dynamic of *mp*. The fifth system (measures 22-25) is marked 'Hp.' and includes a dynamic of *mf*. The sixth system (measures 26-31) is marked 'C' and includes a dynamic of *mp*. The score includes various musical notations such as rests, notes, and slurs.

2

30 D ♩=88

Hp. *mf* *mp*

36

Hp.

42 E *mf*

Hp.

46 F *mp*

Hp.

51 *mp*

Hp.

54 *p* *pp*

Hp.

## Telling Giselle: Variation 6

## Telling Giselle: Variation Six

Finale

Rachel Peacock

**Moderato**

Harp

*mp* RH 4

4

**A**

*f*

5

Hp.

9

**B**

*p* *mf* *p*

12

Hp.

*mf* *mp*

14

**C**

*f* *p*



2

16

Hp.

*mf*

18

Hp.

*p*

*rall.*

20

Hp.

*pp*

22

Hp.

*ppp*

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