

The 1956 Summer Harp Colony of America

26th Season



From left to right. Standing: Benita Gordon, Faribault, Minn.; Jean Ray, Indianapolis, Ind.; Margaret Griggs, Champaign, Ill.; Sharon Strickland, Dallas, Texas; Judy Laman, associate harpist of the Salzedo Concert Ensemble; Carlos Salzedo; Elyze Yockey, first harpist of the New Orleans Symphony Orchestra; Roberta Franklin, New York City; Lee Swinson, first harpist of the Kansas City Philharmonic; Jean-Marie Russo, Pelham, N. Y.; Sue Bigby, Ann Arbor, Mich.; Mary Witherell, Peoria, Ill.; Mary Ann Guenther, Philadelphia, Pa.; Jude Mollenhauer, Quincy, Ill.; Eleven year old Jara Goodrich, Camden, Maine; Dorothy White, Springfield, Mo.; Harriet White, Syracuse, N. Y. Seated: Judy McDonald, Knoxville, Tenn.; Susan Trussell, Iowa City, Iowa; Jacqueline Chapin, Camden, Me.; Vernell Taylor, South Windham, Maine; Laura Belle Geary, Ruth, Nevada; Didi Kelley, Charlottesville, Va.; Seated at the harp, thirteen year old Carole Crosby, Cuyahoga Falls, Ohio.

My Sojourn

My sojourn in Maine, this summer, was a unique opportunity of visiting the Summer Harp Colony of America, located in Camden, 75 miles from Bar Harbor. That resort is characterized by its beautiful scenery, among them the ever changing every lamp and lovely flowers are decorated each night by a staff employee.

Camden seems to be a beautiful town. It is indeed impossible to make a walk through the Union Streets, or through Megunticook Lake, without feeling obligated. This summer, most of the thirty-five members of the Harp Colony were staying at Carlos Salzedo's

entertaining Suite of Eight Dances and the Handel Concerto in B flat!

One of the highlights of the season was a recital given by one of the leading members of the Colony, Sharon Strickland. It was my good fortune to arrive in Camden the morning of the recital—to which I was cordially invited. I was amazed in listening to that fascinating sixteen year old Southerner's remarkable technique and warm emotionality. I understood that she joined the Summer Harp Colony when only eleven years old. The audience included such distinguished musicians as Edna Phillips, Zlatko Balokovic and William Harms. The event took place at Carlos Salzedo's beautiful estate on Penobscot Bay, in its modernly decorated studio. The inside of the house was entirely

remodeled and decorated in 1931 by the illustrious French architect-decorator, Jules Bouy.

By lucky coincidence, I was in Hancock, visiting the famous Pierre Montoux Conducting School, the day when Judy Laman, an amazingly gifted young musician, was programmed to play the Mozart Concerto for flute, harp and orchestra accompaniment. Dorothy White, the flutist, who is also a harpist (and was teaching the harp last winter at the University of Texas) demonstrated her fine musicianship and her lovely warm, limpid tone.

I don't remember ever having heard a more brilliant and musical technique combined with perfect sense of phrasing than that nineteen year old Judy Laman. She, too, studied with the maestro in her early teens, at the Summer Harp Colony

and also at the Curtis Institute of Music, in Philadelphia, from which she graduated after only remaining two years in that celebrated institution—an unprecedented occurrence. No wonder she is Mr. Salzedo's pride. In fact, recently she has been appointed as associate harpist in the Salzedo Concert Ensemble, a touring organization composed of two harps, a flute and a cello, the flutist being Ruth Freeman and the cellist, Marcia Barbour.

According to maestro Salzedo, this was one of the most interesting summers of his teaching career. Students, as usual, came from various parts of the country and ranged from eleven years up.

Among the leading members of the Harp Colony this summer were Rebecca Wagner, one of Carlos Salzedo's assistants; Elyze Yockey, first

harpist of the New Orleans Orchestra; Peggy Schumacker, who last spring graduated from the Curtis Institute of Music and was recently appointed as first harpist of the Buffalo Philharmonic Orchestra; Marian Harding and Kathleen Haden, members of the famous Harp Quintet, "The Angelaires". Incidentally, Miss Harding recently relinquished her membership in the Angelaires to fill the vacancy of first harpist of the Birmingham Symphony Orchestra. The Harp Colony this summer counts only one male student, Lee Swinson, first harpist of the Kansas City Philharmonic.

My sojourn among those famous and promising harpists is a precious memory which I shall proudly recount when I return this fall to my native Spain.



CARLOS SALZEDO'S CAMDEN STUDIO