HARP FEST
NZ
3-6 APRIL 2026
nau mai haere mai

An invitation to a journey

Ulysse

Happy are they,
like Ulysses,
Who have
journeyed well

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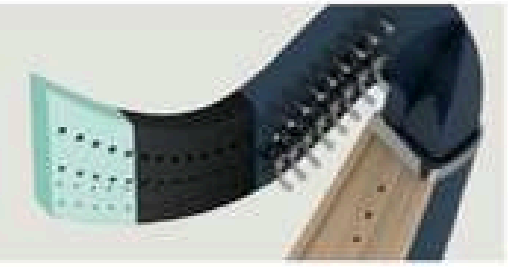

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Decorated soundboard (optional)

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A1 to D26: Alliance © folk gauge
C27 to C34: lever harp wires

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Luthiers et Facteurs de France

Watch the video presentation

NAU MAI, HAERE MAI - WELCOME TO HARP FEST NZ 2026

On behalf of the Trustees of Harps Aotearoa Foundation, and the Harp Fest NZ 2026 committee, I'd like to welcome all of our guests, presenters, sponsors and attendees to Harp Fest NZ 2026. We hope you have a exciting and fun-filled time at our second Harp Fest NZ, and are able to tick items off your harp 'bucket list' and perhaps add a few more to your wish list.

On one hand it seems like it's been a long time since we last gathered at Dilworth to celebrate Harp Fest NZ with all our harp friends. On the other hand, for those of us behind the scenes the last 9 months of preparation have shown us that we already had a solid Harp Fest NZ foundation in place. We have continued to work to create a space for discovery, exploration and curiosity for harp enthusiasts of all ages and stages.

Harp Fest NZ 2023 proved that anything is possible. Our guests and presenters are handpicked because they are talented, friendly and approachable, so please introduce yourself to harpists you have admired from a distance, and ask any burning questions that you may have. Perhaps you will find a way to make your career in the harp world, or upgrade to a new harp. Or find a harp teacher who can lead you down a new musical path? We love to share our harp journeys, so please, come and find a committee member if you have a great story, or a fantastic experience at Harp Fest NZ 2026 that you would like to share, and let us know.

Our official photographer, Felicity, will be on site and looking to capture wonderful harp moments across the whole festival to complement your memories.

When you eventually look back on your time at Harp Fest NZ 2026, we hope it is with a renewed sense of excitement about all aspects of the harp world.

Anna Dunwoodie

Artistic Director
Harp Fest NZ 2026

PRINCIPAL SPONSORS OF HARP FEST NZ 2026

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CAMAC HARPS FRANCE

perpetual guardian

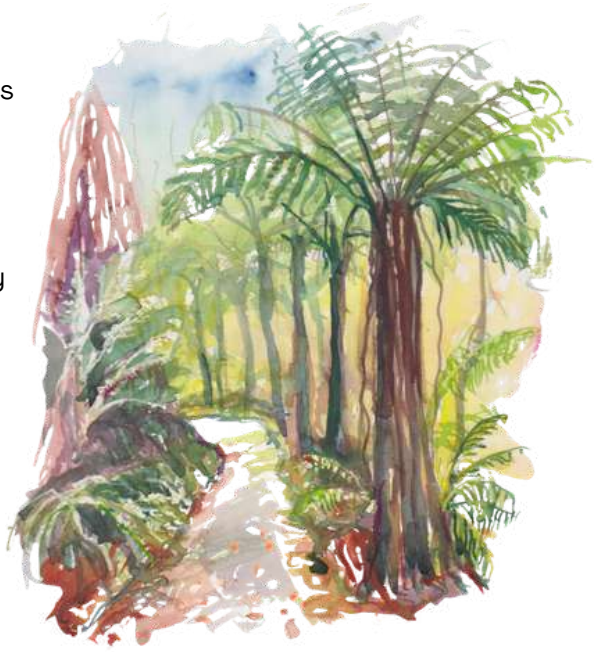
A huge thanks to all the volunteers, at every level, who have supported, assisted, contributed ideas and resources to help us create Harp Fest NZ 2026. We are very grateful for your support in making this dream become a reality.

HARP FEST NZ COMMITTEE

Anna Dunwoodie, Derek Neutze, Len Salt, Raewynn Robertson

KEY ROLES

Dilworth Liaison	Lisa Ford, Peter Hargraves
First Aid	Jenny Smith
Harp Fest Hub Manager	Joanne Moore
Harp Technician	Kim Webby
Marie Yukich Suite Manager	Raewynn Robertson
Photographer	Felicity Jean Photography
Sound Engineer	Len Salt



ARTISTIC ASPECTS

Artist	Moira Pagan
Floral Designs	Astar Young
Graphic Design	Wayne Birchall/Anna Dunwoodie
Logo Designer	Rachel Gibbs
Website	Anna Dunwoodie

VOLUNTEERS & BEHIND-THE-SCENE HELPERS

Annemieke Van Dam, Briana Van Der Gulik, Carol Baker, Danielle Perrett, Geraldine Dunwoodie, Jac Robinson, Jamie Dunwoodie, Jenny Smith, Laura Robertson, Oliver Dunwoodie, Shannon Titley, Svargo, Tace Wilson, Vicky Sivorarath, Yien Tang.

HARPS AOTEAROA FOUNDATION ESTABLISHED 2022

Trustees: Anna Dunwoodie, Carolyn Mills, Derek Neutze, Len Salt, Raewynn Robertson

The aims of Harps Aotearoa Foundation are:

- To facilitate and support education opportunities for harpists in New Zealand;
- To advance education about harpists and harp music by developing, presenting, actively supporting and promoting performances of harpists in New Zealand;
- To foster and encourage awareness of the harp amongst the wider community in New Zealand.

The Harps Aotearoa Foundation Trustees would like to sincerely thank Bronwyn McConchie (founding trustee) for her valued service on the Board. Her insight and engagement have contributed significantly to the Foundation's growth and direction. We acknowledge with appreciation the time and expertise she has generously given.

FRIDAY FESTIVITIES

Registrations open at 1pm for **Weekend Day Pass** holders who are warmly invited to the Friday afternoon and evening Harp Fest NZ 2026 festivities.

The **Marketplace** will be open from 1-6.30pm.

The **NZ Harp Competition** starts at 1.30pm in the **Marie Yukich Auditorium**.

The **Elementary and Intermediate Harp Ensembles** start at 4pm, with the **Advanced Pedal Ensemble** sectionals starting in the studios at 2pm, and continuing in the Auditorium at 4pm.

The showcase performance of the **Advanced Pedal Ensemble** will start at 7pm, and be followed by a performance by the winner of the **NZ Harp Competition.**

Following this, we will have a resetting of the stage. Harps belonging to harpists who are not **Weekend Day Pass** holders will be taken from the stage, and supporting parents/friends will be asked to move out to the foyer to await their harpist and harp.

At 7:30pm, in the **Marie Yukich Auditorium**, we will hear performances from our guests **Anne-Marie O'Farrell, Harrison Chau, Kevin Le Pennec, Noel Wan and Robbin Gordon Cartier.** We will also hear from some of our principal sponsors at the evening concert.

HARP FEST NZ HOUSEKEEPING

- Bathrooms and water stations are clearly labelled on the map at the back of the programme.
- If you are feeling unwell, we ask that you remain at home and recover quickly. Hand sanitiser and masks are available from the Harp Fest Hub, if you need to leave and wish to safe guard others.
- Make sure your harp and belongings are clearly labelled and please ask permission before touching or moving a harp that doesn't belong to you.
- Pedal harps can remain in the auditorium when not in use. Lever harps can remain on the side of the large classroom, or in allocated studios.
- A reminder that Dilworth is a boarding school, and home to more than 400 boys, most of whom are at home this weekend. There are some parts of the school which are undergoing renovation over the holidays and will be clearly marked 'out of bounds'. Please respect the venue by not straying into private areas.
- Please note, Dilworth has a large number of security cameras covering all accessible areas.
- Tidy Kiwis! Please dispose of all rubbish carefully in the correct bins. If you are unsure, please ask! No vaping or smoking anywhere on campus - all bathrooms have smoke sensors.
- In case of emergency calmly evacuate and gather at 'The Stone Cross'. In the event of rain, our assembly point will be in the Marie Yukich Auditorium.

ENSEMBLES - FRIDAY AFTERNOON

ELEMENTARY LEVER HARP ENSEMBLE WORKSHOP
MANDIPA MHUKA AND JOELLE IRELAND

Join us to rehearse two pieces of elementary lever harp duets – '*I Want a Kitten*' and '*Miss Minor and Miss Major*' by Anna Dunwoodie, and '*The Flea Waltz*', arranged for 6 parts by Anna Dunwoodie. It doesn't matter if you have or haven't had previous ensemble experience, our awesome tutors – Mandipa Mhuka and Joelle Ireland have had lots of ensemble experience and are looking forward to working on this music with elementary harpers.

INTERMEDIATE LEVER HARP ENSEMBLE WORKSHOP - LOUISE BELL

Come together to rehearse '*Golden Kelp*' which was originally composed for lever harp and melody instrument – seen on YouTube played by Cliona Molins and Riley Lee (shakuhachi), but especially for Harp Fest NZ 2026, it's been arranged for lever harp trio and will be directed by Louise Bell.

Composer, Cliona Molins says '*Golden Kelp* was composed following an artistic pledge I made with the Kelp Forest Alliance to help raise awareness of the Great Southern Reef—an extraordinary 8,000-kilometre network of interconnected reefs that encircle Australia's temperate coastline and is recognised as a global biodiversity hotspot. The work is inspired by my love of snorkelling in my local marine park, where golden kelp forests thrive and sustain abundant marine life. Its gentle, underwater-like tempo evokes a restorative calm, inviting listeners to imagine drifting slowly above vast, swaying kelp forests.'

The Elementary and Intermediate Ensemble workshops are opening for viewing by weekend day pass attendees.

ADVANCED PEDAL HARP ENSEMBLE - MICHELLE VELVIN

The Wellington waterfront Sunday vegetable market - a magical concoction of sparkling sunlight on the ocean waters, the wafting smells of fresh breads, ripe peaches and plums, saucy churro treats and sweets and the sounds of laughter from running children.

What do you imagine might live here? Tiny fairies amongst the parsley? Small goblins underneath the tabletops? Dryads hidden under the looming pohutakawa tree? If you look closely and listen, you might meet one, and possibly see the Sunday market goblins parade through the fresh produce.

Members of the advanced pedal ensemble have been working online, and at Harp Fest NZ 2026 in person to rehearse '*The Sunday Market Goblin Parade*', a newly commissioned work by Michelle Velvin. While the rehearsal on Friday 3 April is not one you can observe, or take part in if you are not already pre-registered, as a weekend attendee you can see the premiere performance of this work in the showcase prior to the opening celebrations.

HARP FEST NZ 2026 CONCERTS

WELCOME CONCERT
FRIDAY, 3 APRIL, 7PM

Premiere of the newly commissioned advanced pedal harp work
'*The Sunday Market Goblin Parade*' by Michelle Velvin
Performance by the winner of the New Zealand Harp Competition
Location: Marie Yukich Auditorium

FRIDAY, 3 APRIL, 7:30PM

By invite only, for weekend day pass ticket holders, vendors, sponsors and guests.
A special concert featuring presentations from some of our Harp Fest guests and principal sponsors
Location: Marie Yukich Auditorium

SATURDAY, 4 APRIL, AT 3PM

Michelle Velvin (New Zealand)
Location: The Camac Chapel, 45 minutes
Sponsored by *Harpners in Crime*

SATURDAY, 4 APRIL, AT 7PM

Kevin Le Pennec (Brittany)
Anne-Marie O'Farrell (Ireland)
Location: The Camac Chapel
Sponsored by *Patron of the Harps*
2 x 45 minutes sets with a 15 minute break

SUNDAY, 5 APRIL , AT 3PM

Harrison Chau (harp)
Keeson Perkins-Treacher (flute) (New Zealand)
Sponsored by *Anonymous Harpist*
Location: The Camac Chapel, 45 minutes

SUNDAY, 5 APRIL, AT 7PM

Robbin Gordon Cartier (USA)
Noël Wan (Taiwan/Canada/USA)
Location: The Camac Chapel
Sponsored by *The Harp Mums*
2 x 45 minutes sets with a 15 minute break

CLOSING CONCERT
MONDAY, 6 APRIL, AT 2PM

Lin Zheng, Ingrid Bauer, Carolyn Mills, Helen Webby and Pepe Becker
Sponsored by The Harp Society of New Zealand 2x 50 minute sets

THE HARP SOCIETY OF NEW ZEALAND

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NEW ZEALAND HARP COMPETITION

The NZ Harp Competition is open to New Zealand harpists performing at Grade 4/5 level.

Entrants will perform two pieces – one own-choice work and one set work from a list of seven New Zealand compositions. The set works include three winning compositions from the NZ Composition Competition and four pieces by New Zealand composers (and harpists).

The winner will give a special performance of their works on the evening of the same day. The event will take place at Dilworth School, Erin Street, Epsom, Auckland.

Entrants: **Aleesha Kiing, Amber Tang, Giselle Zhou and Neo Hunt**

First prize $300, second prize $200, third prize $100

perpetual guardian

the Margaret Neutze memorial fund

THE MARGARET NEUTZE MEMORIAL FUND

Harps Aotearoa Foundation wish to acknowledge the generous support of the Margaret Neutze Memorial Fund, proudly managed by Perpetual Guardian, in the creation of the New Zealand Harp Competition. Margaret Neutze (Leman) was a wonderful friend of the Auckland harp community, supporting local harp events, the Auckland Youth Orchestra and, for most of her life, was a keen and talented harpist. Margaret's generous and kind spirit, and her experience and quiet advice were always well received, and through her legacy fund she continues to support her lifelong interests. She is fondly remembered and dearly missed.

Harps Aotearoa Foundation was able to implement the NZ Composition Competition with the help of a grant received from the Margaret Neutze Memorial Fund.

GUEST ARTISTS

AILIE ROBERTSON

Ailie is one of Scotland's most innovative and versatile musicians, celebrated as a harpist, composer, arranger, and educator. Her unique synthesis of Scottish, Irish, and contemporary harping techniques has been hailed as realising "otherwise unimagined possibilities for the Celtic harp" (Niall Keegan). A multi-award-winning artist, Ailie has performed and taught at festivals across Europe, North America, Asia, and Australia, and her nine volumes of harp music are used by students worldwide. She has released over ten albums, including her acclaimed debut *First Things First*, which won "Best Instrumental Cut of the Year" awarded by Live Ireland. Widely regarded as a leading traditional musician, Ailie is a five-time National Mòd Gold Medallist, a BBC Radio Scotland Young Traditional Musician of the Year finalist, and winner of the inaugural London Harp Competition. Her artistry blends traditional roots with contemporary innovation, earning her recognition as one of the foremost voices in Celtic harp music today.

Alongside her performing career, Ailie is an award-winning composer whose works have been commissioned by prestigious institutions including the BBC Proms, London Philharmonic Orchestra, Scottish Ensemble, Red Note Ensemble, Bang on a Can, Royal Scottish National Orchestra, Cappella Nova, Huddersfield Contemporary Music Festival, Scottish Chamber Choir and the Riot Ensemble. She was composer-in-residence with Sound Festival (2019–2022) and Glyndebourne Opera (2020–2022), and her accolades include the inaugural Scottish Awards for New Music prize for "Achievement in New Music", as well as awards for "Best Chamber Work" and "Innovation in New Music". Holding a PhD in composition from Trinity Laban Conservatoire, her work spans concert music, film scores, choral, and site-specific installation collaborations.

Ailie continues to inspire through her performances, compositions, and teaching, sharing her passion for both traditional and contemporary music with audiences around the globe.

Funding support gratefully acknowledged from the Royal Conservatoire of Scotland Athenaeum Fund.

Unfortunately, due to events in the Middle East affecting flight plans, Ailie is unable to be at Harp Fest NZ 2026. We will miss her, and we will let you know when her presentations will be rescheduled on zoom, and how to access these.

ANNE-MARIE O'FARRELL

Anne-Marie is widely regarded as one of the leading harpists of her generation. From Dublin, she performs internationally and is frequently invited to appear at major festivals and conferences. Anne-Marie is particularly recognised for her expansion of lever harp repertoire and has worked with Salvi Harps in the redesign of their lever harps to become concert instruments. Anne-Marie has premiered numerous works for both pedal and lever harp, many commissioned especially for her. Her groundbreaking developments in composition, arrangement, and transcription for the harp are documented in her substantial output of publications, including critical editions of works by J.S. Bach. Anne-Marie holds a PhD in composition with Piers Hellawell at Queen's University Belfast and master's degrees in performance, musicology and composition.

Cultúr Éireann
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In recent years she has been commissioned to compose several large-scale works featuring the harp, including a lever harp concerto, *In Light Anew*, for RTÉ Lyric FM and premiered by Anne-Marie at the World Harp Congress (2022), a five-movement work for harp orchestra for Harp Ireland/Cruit Éireann, and several chamber pieces for pedal harp. Anne-Marie is also a prolific recording artist, with acclaimed albums such as *Just So Bach*, *Harping Bach to Carolan*, *The Jig's Up*, *My Lagan Love*, *and Embrace. New Directions for Irish Harp*, as well as collaborative projects including *Double Strung* and *Duopoly* with Cormac De Barra, and *Harp to Harp* with harmonica player Brendan Power. Anne-Marie is Head of Harp at the Royal Northern College of Music in Manchester, where she leads a thriving department and teaches on the junior conservatoire programme. She is a sought-after examiner, competition juror, and educator worldwide. Currently, she is training as a teacher of the Alexander Technique (ITM).

HARRISON CHAU

Harrison brings a fresh voice to the harp, blending classical tradition with modern influences to create performances that are both elegant and innovative. Originally from Auckland, New Zealand, Harrison is currently based in London undertaking postgraduate studies at the Royal Academy of Music while maintaining strong ties to his roots in New Zealand. His journey with the harp began in high school, inspired by the delicate sounds of the Chinese guzheng, the enchanting melodies of *The Legend of Zelda*, and surrounded by the music of Tchaikovsky's ballets, courtesy of his father's love for classical music. These influences shaped his passion for the harp's versatility and expressive power. He holds an Honours degree in Classical Music from The University of Auckland and has performed widely as a soloist, chamber musician, and orchestral harpist.

Harrison thrives on mastering intricate repertoire, collaborating with fellow artists, and exploring genres beyond classical, including jazz and pop. His artistry reflects both technical excellence and creative adaptability, making him a sought-after performer for concerts, weddings, and special events. Harrison highly values the connection music creates. Whether performing in a concert hall or an intimate setting, he aims to craft meaningful musical experiences that inspire community, joy, and shared emotion. Through his music, he invites audiences to experience the harp, not only as an instrument of elegance, but as a voice for creativity and connection.

KEVIN LE PENNEC

Kevin is a singer-songwriter and harpist whose music bridges Breton tradition and contemporary creativity. Originally from Brest, Kevin began singing as a child and started playing the harp at age seven, inspired by the rich traditional music of Western Europe and his Breton heritage. His early training with harpists Nathalie Hoffmann and Nolwenn Philippe, laid the foundation for his artistry. After working as a nurse, Kevin pursued his passion full-time studying at the Brest Conservatory with Nikolaz Cadoret and exploring Francophone folk singing under Marc Clérivet - two pivotal influences in his musical journey. He later earned his DNSPM (2021) and DE (2022) in traditional music from Le Pôle d'Enseignement Supérieur du Spectacle Vivant in Rennes. Now based in Rennes, Kevin is an accomplished trad-contemporary artist and a member of the Collectif Arp. He performs in various formats, including the harp duo *Bisiad* with Morgane Grégory, blending traditional and pop influences, and the fest-noz trio *La Mézanj*, with violin and cello.

His solo work showcases his dynamic harp style and powerful voice, singing in French, English, and occasionally Gallo. In May 2023, he released his debut solo album *À Distance*, a testament to his modern approach to living traditional music. Kevin performs widely across Brittany, France, and internationally, with appearances in Switzerland, Germany, Spain, England, Italy, Scotland, and the USA. His artistry has earned him top honors: first prize and public prize at the Trophée Camac solo competition (Festival Interceltique de Lorient, 2019) and again at the DHF World Harp Competition in Utrecht (2024). He is celebrated for his performances, including *Les Jeudis de la Harpe* and Camac Harps' 50th Anniversary Festival.

NOËL WAN 萬依慈

Noël is an internationally acclaimed Taiwanese-Canadian-American harpist and interdisciplinary scholar, praised as “a huge talent with hidden power and amazing maturity” (Bart van Oort) and “not [a harpist] to be slept on” (The Globe and Mail). Recognised for her charismatic artistry and genre-crossing virtuosity, Noël has performed across Europe, Asia, and North America, including as a prestigious Debut Atlantic touring artist, appearing at Carnegie Hall, Taiwan Performing Arts Center, Muziekgebouw aan ’t IJ, Yellow Barn Summer Music Festival, and Bard Music Festival. A prize winner in major international competitions, Noël is a laureate of the Astral Artists National Competition (2023), Gold Medallist of the USA International Harp Competition (2022), and the youngest First Prize winner in the history of the World Harp Competition (2010). Her repertoire spans classical masterworks, avant-garde compositions, and transcriptions of J.S. Bach, Charles Ives, Alice Coltrane, Brad Mehldau, and Polyphia.

Currently, she is working on several projects for electroacoustic harp, including commissioned works by Paolo Griffin, Caroline Lizotte, and Liliya Ugay, alongside electronic sound design under her moniker *The Mother’s Teeth*. Committed to experimental thought and practice, Noël examines expressions of gender and racial identities in avant-garde music performance practices. Her current research explores queer embodiment and digital sound creation through concepts of the monstrous feminine and cyborg aesthetics, supported by the Chimei Arts Foundation, Ontario Arts Council, and Florida State University. Noël is Assistant Professor of Harp and Entrepreneurship at Florida State University. An alumna of the University of Illinois (BM, DMA), where she was an Illinois Distinguished Fellow, and Yale School of Music (MM), she divides her time between Florida and Ontario with her husband, Canadian choral conductor and composer Patrick Murray, and their two tuxedo cats Simone and Georgina.

ROBBIN GORDON-CARTIER

Robbin is an acclaimed harpist, educator, and advocate for music education. She directs the harp programme for the East Orange School District, a programme she originally founded for the Elizabeth School District, and has inspired countless young musicians through her innovative teaching. Robbin founded the North Jersey Chapter of the American Harp Society, serving as its President, and is a current member of the IDEA (Inclusion, Diversity, Equity, and Access) Committee of the American Harp Society. She is a sought-after presenter of workshops across the United States. As a performer, Robbin has appeared at Carnegie Hall and Alice Tully Hall in New York City, the New Jersey Performing Arts Center, The Casals Festival of Puerto Rico, and with the National Symphony Orchestra of the Dominican Republic. Her credits also include television appearances, recordings, and performances at events honouring Lord Guinness, Cicely Tyson, and Sir James Galway.

A Salvi Concert Artist, she has presented masterclasses and performed at the French Ambassador’s residence in Bogotá, Colombia for the Salvi Harp Foundation. Robbin holds a Bachelor of Arts in Music Education and a Master’s in Harp Performance from Montclair State University. As a young harpist, she spent summers in Dublin, Ireland, studying at the Royal Irish Academy. Robbin has received numerous educational grants and awards, including the NAACP Educator Award, the National Action Network Fannie Lou Hamer Award, and a National Artist Teacher Fellowship sponsored by Boston Arts Academy’s Centre for Arts in Education and supported by the Surdna Foundation. Her fellowship project was a mentorship with Grammy-nominated electric harp virtuoso Deborah Henson-Conant. Robbin is the inspiration for the children’s book *Robbin, The Girl Who Didn’t Want to Practice*, by Dorothy W. Carey, and has released the CD *Just As I Am*. She continues to maintain a private studio and freelances throughout the New York metropolitan area.

WORKSHOPS

SATURDAY SESSION 1

ALL THAT JAZZ - ROBBIN GORDON-CARTIER
Do you want to add a new dimension to your repertoire but perhaps don't know where to start? Let's explore jazz repertoire for all levels and get the tools to approach this style of playing. (INT/ADV)

BRETON MELODIES AND ARRANGING - KEVIN LE PENNEC
This workshop introduces the specificities and subtleties of Breton traditional music. We will look at context and style, how to interpret melodies beyond what is written on the page, how to add accompaniment depending on a melody's function, and how to give these tunes a strong sense of groove on the harp. (INT)

ENGLISH DANCE TUNES FOR THE HARP - ADELE COLES
Let's look at England's rich history of traditional music, which at times is overlooked, and learn by ear one of these great tunes. (ALL)

HARPMAKERS, REPAIRERS, AND TECHNICIANS SESSION - JO BAEE & KIM WEBBY
An informal discussion with like minds to talk about anything harp making and repair.
Woods, glues, techniques, finishing - whatever. There will likely be some of us who have experience in a given subject and more than one way of solving it!

SATURDAY SESSION 2

THE JOY OF MUSIC - ASHLEY TAYLOR & QUINN MCLEAN
A warm and welcoming harp workshop that invites participants to get back to what connects us all in the harp world - the joy of music! Through hands-on activities, light hearted exploration, and group sharing, attendees will discover how the harp can spark creativity, boost confidence, and lift the spirit. Whether you're experienced, or just curious, this workshop celebrates music as a joyful, expressive, and shared experience. (ALL)

TRIPLE HARP - TIFFANY BAKER
A Triple Harp has three rows of strings - no levers or pedals. Tiffany will demonstrate the instrument's special features, share how she started on this rare harp, and tell some of the history of the triple harp. There may be an opportunity to play a bit on the only working triple harp in New Zealand, and learn to play a piece of music from this era on your own harp. (ALL)

MODAL MUSINGS - LOUISE BELL
Enjoy playing selected pieces from Louise's newest collection *The Harmonising Harp - Modal Music for Therapeutic Harpers*. Although inspired by her Harp Therapy training and experience, these original compositions are accessible for all harpers. Gather chord & improv tips! Explore modal theory and therapeutic principles. (ALL)

SUNDAY SESSION 1

LET THE SPIRIT MOVE YOU - ROBBIN GORDON-CARTIER

What music fits where, how to know what denominations use what music and the different ways they are played. Let's explore arrangements, rules and repertoire! (ALL)

THE ART OF INTERPRETATION - NOËL WAN

Explore what makes a harpist's performance truly distinctive by moving beyond technical mastery. We'll draw on historical context, rhetorical ideas, and common compositional tropes to build a clear interpretative vision, while deepening awareness of dynamics, tempo, tone, timbre, and form. By understanding the relationship between sound and physical gesture and using form to build a sense of narrative, performers create interpretations that are vivid, expressive, and memorable. (INT/ADV)

RENAISSANCE TUNES FOR BIG AND SMALL HARPS - ERIKA LIEBERMAN

Hands-on tune workshop where we will learn two popular renaissance tunes and explore different left hand options for various skill levels and harp sizes. Sheet music will be provided, but reading is not required. (ELE/INT)

LEARN A SCOTS TUNE - AILIE ROBERTSON

In this workshop Ailie will teach a traditional Scottish tune from the Eliza Ross Collection which dates from 1812. As well as simply learning the notes, we'll also look at phrasing, ornamentation, accompaniment and dynamics. (ELE/INT). This will be rescheduled as a zoom workshop. Date to be advised.

SUNDAY SESSION 2

PEDAL HEAVY - HARRISON CHAU

It's sometimes said that harpists focus more on our hands and not enough on our feet. Let's take some time to explore more of what our feet are doing on the pedals with the use of enharmonics, double pedalling and glissandos … it doesn't have to feel like dancing with two left feet! (INT/ADV)

MODAL HARP MELODIES FROM IRELAND - ANNE-MARIE O'FARRELL

Discover the modes behind beautiful Irish folk melodies, and learn to play simple arrangements of these tunes yourself. Suitable for those who read music but can accommodate those who learn by ear. (ELE/INT)

ACCOMPANYING TECHNIQUES - KEVIN LE PENNEC

A practical workshop focusing on harp techniques. We will explore muted techniques, percussive sounds, and melodic and rhythmic loops, and how to combine them to create supportive, dynamic, and expressive accompaniments. (INT)

MONDAY SESSION 1

IF YOU'RE LOST IN TRANSCRIPTION - NOËL WAN

Delve into the creative and technical challenges of adapting major works for the harp, drawing on transcriptions such as Brouwer's *The Black Decameron*, Ives' *The Alcotts*, Bach's *Italian Concerto*, and Debussy's *The Sunken Cathedral*. We will explore non-idiomatic solutions, like jazz-style pedalling and 5th finger use, to show how careful listening and problem-solving shape successful transcriptions. Emphasising creativity, the session reveals how transcription can expand technique and invite performers to hear the harp in entirely new ways. (INT/ADV)

ICING ON THE CAKE - ROBBIN GORDON-CARTIER

Use special effects to enhance your music and add dimension to your playing. An overview of harp notation, effects and techniques as used by modern harp composers such as Andrès, Salzedo and Ortiz. Learn practical tips on how to achieve the effects and where they sound the best. (ALL)

SONGS OF JEWISH JOY - ERIKA LIEBERMAN

In this workshop we'll learn two vibrant traditional Jewish tunes celebrating joy and festivity! Perfect additions to repertoire for weddings, holidays, nursing homes, and more. We'll start with the right-hand melody, then explore various left-hand accompaniment options tailored to your skill level and harp size. (ALL)

MONDAY SESSION 2

SPOT-CLEAN THOSE PESKY CORNERS - ANNE-MARIE O'FARRELL

How to troubleshoot tricky passages so they never bother you again! This workshop will help you design practice strategies to overcome challenging spots in your pieces. Bring along the music you'd like to look at. Suitable for those who read music. (ALL)

THE MUSICIAN'S TOOLBOX - HARRISON CHAU

Let's take a look at some of the tools it takes to be a self-motivated and active musician at whatever part of the musical journey you are on. We'll look at how you can create your own arrangements, use lead sheets to learn new tunes (in any genre) and improvise around tunes you know. Streamline the resources in your toolbox to make them more useful in your everyday harping. (INT/ADV)

BRETON DANCES - KEVIN LE PENNEC

This workshop offers an introduction to a selection of traditional Breton dances, with cultural and musical context. Participants will be invited to learn basic dance steps and to sing the melodies that support these dances, in order to better understand the strong connection between movement, voice, and music in Breton tradition. (ALL)

SCOTTISH ORNAMENTATION: HOW, WHAT, WHEN AND WHERE? - AILIE ROBERTSON

In this workshop we'll look at how to give your tunes a more authentic 'Scottish' feel through the use of ornamentation. We'll look at the ornaments most commonly used, and we'll discuss how, when and where to use these for greatest effect. (ALL) This will be rescheduled as a zoom workshop. Date to be advised

PRESENTATIONS

SATURDAY SESSION 3

THE ART OF THE ENSEMBLE - HARRISON CHAU & KEESON PERKINS-TREACHER

How does the art of ensemble playing look for different musicians? Harrison and Keeson (flute) discuss how different instruments, different music backgrounds and different cultural backgrounds contribute to how musicians work together in the areas of chamber music, jazz and world music.

WHATS IN MY GIG BAG? - DEREK NEUTZE, ASHLEY TAYLOR & QUINN MCLEAN

Let's talk about the items that should live in your gig bag so you don't get to an event and find you've left something vital at home. We'll also talk about being prepared with the right equipment for a rehearsal and a lesson. Bring your suggestions and ideas along – we're keen to have other harp players' input.

HARP ART - MOIRA PAGAN - 15 STUDENTS MAX, 8 YEARS AND OLDER

Bring out your inner harp artist and create a landscape-based collage using a variety of printed and painted papers plus a harp silhouette on black paper for dramatic effect. Create cards or a dramatic image for your music room and have some arty fun!! Attendees please come prepared with an art shirt, a selection of printed card stock, wallpaper scraps or pre -painted paper - spots, stripes, splashes all can work really well, magazine images of sky, water, hills ... sharp scissors or scalpel and cutting mat and a glue stick.

HARP FEST NZ 2026 TIMETABLE

Friday 3 April 2026

FRIDAY	MARIE YUKICH AUDITORIUM	TE HUIA CLASSROOM	MARKETPLACE
1.30-3.30	**NZ Harp Competition**		Registrations open at the Harp Fest Hub from 1pm
3.30pm	**BREAK**		**COMMON ROOM**
4-6pm	**Advanced Pedal Harp Ensemble** The Sunday Market Goblin Parade Michelle Velvin	**Intermediate Lever Harp Ensemble** The Golden Kelp Louise Bell	**Elementary Lever Harp Ensemble** I want a Kitten, Miss Minor & Miss Major, The Flea Waltz Joelle Ireland & Mandipa Mhuka
6-7pm	**DINNER BREAK**		
7pm	**SHOWCASE (15 mins) MARIE YUKICH AUDITORIUM** *The Advanced Pedal Harp Ensemble perform 'The Sunday Market Goblin Parade' led by composer Michelle Velvin. *The winner of the New Zealand Harp Competition will perform two winning pieces. **OPENING CONCERT (75 mins)** featuring our Harp Fest NZ 2026 guests and sponsors including... **ANNE-MARIE O'FARRELL, HARRISON CHAU, KEVIN LE PENNEC, NOËL WAN & ROBBIN GORDON CARTIER,**		

Saturday 4 April 2026

SATURDAY	MARIE YUKICH AUDITORIUM	TE HUIA	THE MINSTREL	DINING HALL
8.30am	**Turn up / Tune up**			
Session 1 9.15am- 10.30am (75 mins)	**All That Jazz** Robbin Gordon-Cartier	**Breton Melodies and Arranging** Kevin Le Pennec	**English Dance Tunes for the Harp** Adele Coles	**Harpmakers, Repairers and Technicians Session** Jo Baee & Kim Webby
10.30am	**BREAK**			
Session 2 11am- 12.15pm (75 mins)	**The Joy of Music** Ashley Taylor & Quinn McLean	**The Triple Harp** Tiffany Baker	**Modal Musings** Louise Bell	
12.30pm	**LUNCH BREAK**			**COMMON ROOM**
Session 3 1.30pm- 2.30pm (60 mins)	**The Art of the Ensemble** Harrison Chau & Keeson Perkins -Treacher	**What's in my Gig bag?** Derek, Ashley & Quinn		**Harp Art (1pm start)** The Harp Artists
2.30pm	**BREAK**			
3pm	**CONCERT Camac Chapel** featuring **MICHELLE VELVIN**			
Session 4 4.15pm- 5.30pm (75 mins)	**Masterclass** Noël Wan	**The Gigging Harpist – A Walk on the Business Side** Erika Leiberman	**Discovering the Harp as a Healing Instrument** Carolyn Mills	
5.30pm	**DINNER BREAK**			
7pm	**CONCERT Camac Chapel** featuring **KEVIN LE PENNEC & ANNE-MARIE O'FARRELL**			

Sunday 5 April 2026

SUNDAY	MARIE YUKICH AUDITORIUM	TE HUIA	CAMAC CHAPEL
8.30am	Turn up/Tune up		
Session 1 9.15am- 10.30am (75 mins)	**The Art of Interpretation** Noël Wan	**Renaissance Tunes for Big and Small Harps** Erika Leiberman	**Let the Spirit Move You** Robbin Gordon-Cartier
10.30am	BREAK		THE MINSTREL
Session 2 11am- 12.15pm (75 mins)	**Pedal Heavy** Harrison Chau	**Modal Harp Melodies From Ireland** Anne-Marie O'Farrell	**Accompanying Techniques** Kevin Le Pennec
12.30pm	LUNCH BREAK		
Session 3 1.30pm- 2.30pm (60 mins)	**Harp and the Brain** Cliona Molins	**Harp Care** Jo Baee & Kim Webby	
2.30pm	BREAK		
3pm	**CONCERT Camac Chapel** featuring **HARRISON CHAU & KEESON PERKINS-TREACHER**		
Session 4 4.15pm- 5.30pm (75 mins)	**Practising for Success** Carolyn Mills & Ingrid Bauer	**Masterclass** Suneetha Carter	**Pedal Harp 101** Ashley Taylor & Quinn McClean
5.30pm	DINNER BREAK		
7pm	**CONCERT Camac Chapel** featuring **ROBBIN GORDON-CARTIER & NOËL WAN**		

Monday 6 April 2026

MONDAY	MARIE YUKICH AUDITORIUM	TE HUIA	THE MINSTREL
8.30am	Turn up / Tune up		
Session 1 9.15am- 10.30am (75 mins)	**If You're Lost in Transcription** Noël Wan	**Icing on the Cake** Robbin Gordon-Cartier	**Songs of Jewish Joy** Erika Leiberman
10.30am	BREAK	THE CLOISTERS	
Session 2 11am- 12.15pm (75 mins)	**Spot-Clean those Pesky Corners** Anne-Marie O'Farrell	**The Musician's Toolbox** Harrison Chau	**Breton Dances** Kevin Le Pennec
12.30pm	LUNCH BREAK		
2pm	**CONCERT** The New Zealand Concert Featuring **LIN ZHENG, INGRID BAUER, CAROLYN MILLS, HELEN WEBBY AND PEPE BECKER**		

SATURDAY SESSION 4

THE GIGGING HARPIST - A WALK ON THE BUSINESS SIDE - ERIKA LIEBERMAN

Being a working harpist in today's world isn't easy. Most of us have to be our own manager, booking agent, publicist, marketing expert, social media content creator, videographer, website designer... and the list goes on. In this workshop Erika will share tips, including some strategies that have worked best for her throughout her career, ways that "thinking outside the box" can elevate the quality and quantity of your gigs, some of the best time-saving business tools currently available, and ways you can make yourself stand out as a musician. Bring your notebook and a pen and get ready to strategise your business plan!

DISCOVERING THE HARP AS A HEALING INSTRUMENT - CAROLYN MILLS

A guide to understanding the harp as a therapeutic tool.
Years of scientific studies indicate that music, and particularly the harp, can aid in healing and enhance wellbeing for patients, seniors, children, and even animals. Join us to find out more about therapeutic music and the pathways to becoming a certified practitioner.

SUNDAY SESSION 3

HARP AND THE BRAIN - CLIONA MOLINS

What's happening in the brain as we play the harp – when we plan fingering, coordinate both hands, or prepare to perform? Cliona explores what neuroscience reveals about the benefits of playing, alongside the psychological approaches that can enhance performance, and shares practical strategies for managing performance anxiety.

HARP CARE - JO BAEE & KIM WEBBY

Jo and Kim will dive into the mysteries and methods of harp care. Delve into the behind the scenes of what happens during a service and regulation, take a look into optimising the health of your harp at home, and learn more than meets the eye about strings. If time allows, they'll also take questions from the curious harpist.

SUNDAY SESSION 4

PRACTISING FOR SUCCESS - CAROLYN MILLS & INGRID BAUER

Does the time you spend in the practice room translate into satisfying performance outcomes for you? Musicians spend the vast majority of their time in the practice room preparing for concerts, auditions, recordings, etc.; but the time spent working is fundamentally different to what we do in performance. Carolyn Mills (retired Section Principal Harp, NZSO; Artist Teacher of Harp, NZ School of Music Te Kōkī) and Ingrid Bauer (Principal Harp, Auckland Philharmonia; Teacher of Harp, University of Auckland) talk about how you can use your practice time efficiently to create better likelihood of performance success.

PEDAL HARP 101 - ASHLEY TAYLOR & QUINN MCLEAN

Quinn and Ash present an introductory talk about the double action pedal harp - what the pedals do, why it has so many moving parts, and what to do with your feet! Come along and hear about what a harpist transitioning from lever to pedal harp might find themselves playing .... and maybe even have a play of a pedal harp.

ECHOES FROM TORLOISK'
EXPLORING THE MACLEAN CLEPHANE MANUSCRIPTS - AILIE ROBERTSON

Anna-Jane and Margaret Maclean Clephane of Torloisk House on the Isle of Mull were harpists and devoted their free time to collecting traditional music and song. In the early 1800s, while they were still only teenagers, they compiled several incomparable manuscripts of music — an extraordinary feat, especially for women of their time. These collections have never been published, and are an almost unique example of early 19th-century Scottish women curating and preserving music. The manuscripts have some fascinating links with the old Scottish and Irish harpers. They contain 36 Harp Airs and 11 Ports, with many totally unique versions of tunes found elsewhere. This will be rescheduled as a zoom workshop. Date to be advised

MASTERCLASS STUDENTS

Harp Fest NZ 2026 would like to encourage all harpists to be an audience member of a masterclass at some stage across the weekend if you haven't yet had the opportunity.

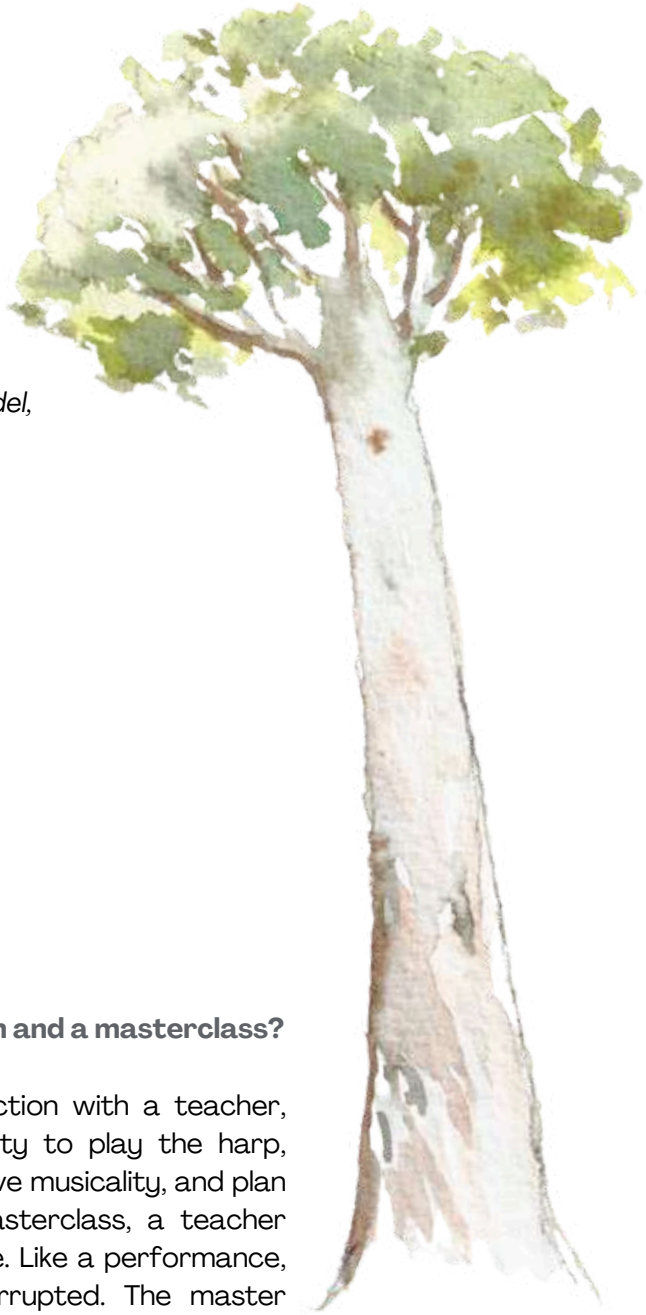
SATURDAY 4.15PM (75 MINS)

Teacher: **Noël Wan**

Ivy Hou (Aotearoa)
'*Impromptu' by Reinhold Glière*

Angela Jeong (Aotearoa)
'*Impromptu' by Gabriel Fauré*

Anan Aoyama (Japan)
'Concerto' First Movement by Georg Fredric Handel, arranged by Odette Le Dentu



SUNDAY 4.15PM (75 MINS)

Teacher: **Suneetha Carter**

Aleesha Kiing (Aotearoa)
'*The Theme from Up' by Michael Giacchino, arranged by Sylvia Woods*

Yvette Bentley (Aotearoa)
'*Scandinavia' by Monika Stadler*

What is the difference between a harp lesson and a masterclass?

A lesson is usually regular one-on-one instruction with a teacher, who will develop the student's technical ability to play the harp, allocate suitable pieces and exercises to improve musicality, and plan for the student's ongoing progress. In a masterclass, a teacher works with the student in front of an audience. Like a performance, the student will perform their piece uninterrupted. The master teacher will then address the student, as well as the audience, and may explore interpretation and technical issues, which affect every player of that instrument..

THE HARP FEST HUB

COME AND CHECK OUT THE HARP FEST HUB FOR YOUR MERCHANDISE AND GENERAL INFORMATION.

OPENING HOURS

Friday 1pm-6.30pm
Saturday 8.30am-5pm
Sunday 8.30am-5pm
Monday 8.30am-1.30pm

THE MARKETPLACE

MARKETPLACE OPENING HOURS

Friday 1pm-6.30pm
Saturday 8.30am-5pm
Sunday 8.30am-5pm
Monday 8.30am-1.30pm

THE VENDORS

Carter Harps Australia www.carterharpsaustralia.com.au

Kim Webby Harpmaker www.kimwebbyharpmaker.co.nz

Sigma Harps www.sigmaharps.com

HARP FEST HUB

Anna Dunwoodie www.annadunwoodie.co.nz

Ceramics by Raewynn Robertson raewynn.ceramics@gmail.com

Ingrid Bauer www.ingridbauer.com

Kate Watts mittens www.katewatts.nz

Louise Bell www.louisebell.com.au

Michelle Velvin www.michellevelvin.com

and our Harp Fest NZ Guests

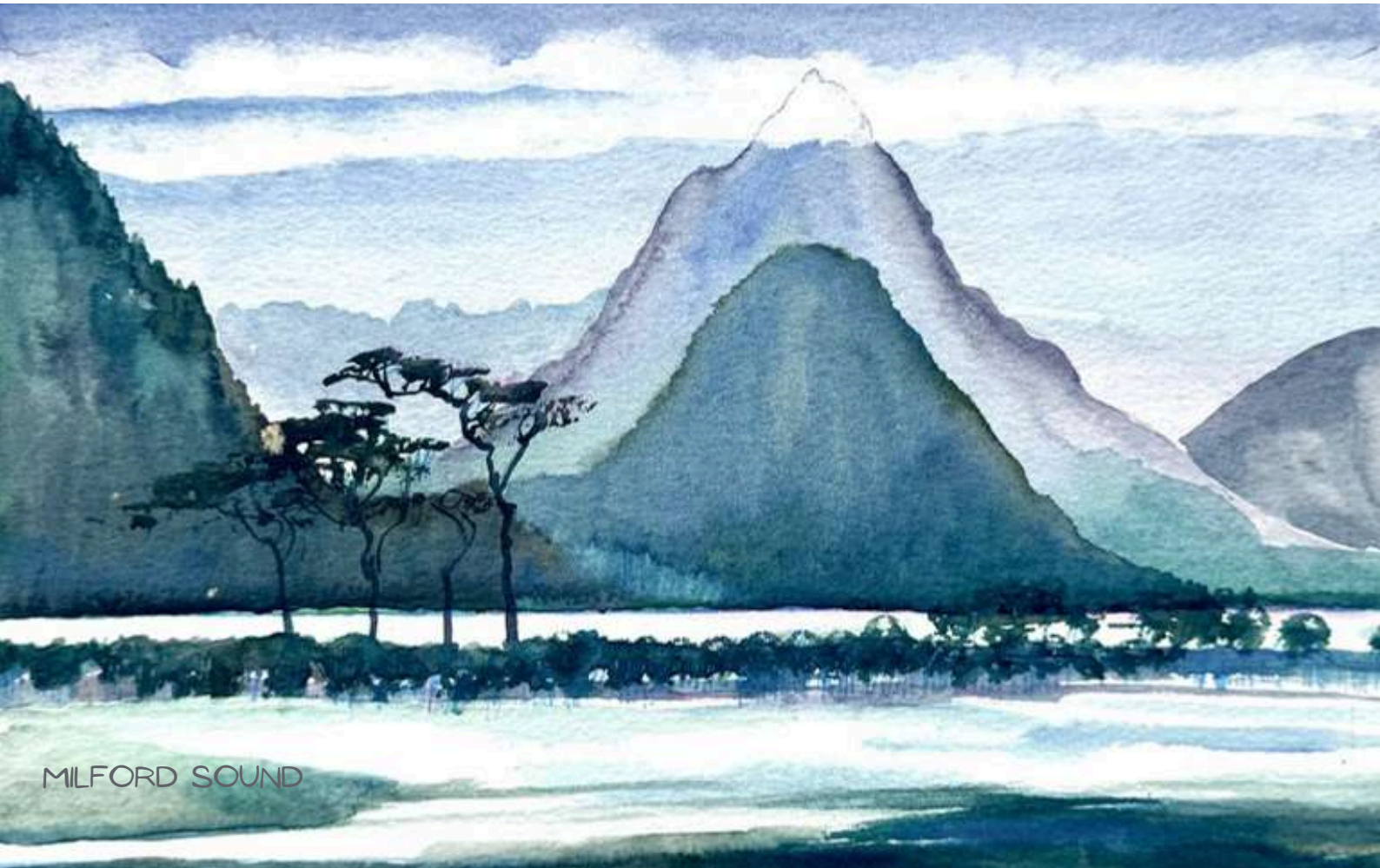
HARP FEST NZ 2026 COLLECTION

The 'Harp Fest NZ 2026 Collection' features musical contributions from many of our Harp Fest NZ guests and some of our Harps Aotearoa Foundation friends including Adriano Sangineto (Italy), Ailie Robertson (Scotland), Angela Boraston (SA/England), Anna Christensen (NZ), Anna Dunwoodie (NZ), Anna Thormahlen Jenkins (USA), Anne-Marie O'Farrell (Ireland/England), Carolyn Mills (NZ), Christine Morphett (Australia/England), Elsa Klein (USA/NZ), Erika Lieberman (USA), Heather Downie (Scotland), Jac Robinson (NZ), Kevin Le Pennec (Brittany), Len Salt (NZ), Louise Bell (Australia), Michelle Velvin (NZ), Mozart Bear (England), Rachel Hair (Scotland), Robbin Gordon-Cartier (USA) and Sharon Thormahlen (USA). We are delighted to again be able to showcase the beautiful artwork of Moira Pagan (Australia).

It contains more than 110 pages, more than 20 composer/arrangers and more than 35 pieces of harp music – solos and ensembles for lever and pedal harp.

The 'Harp Fest NZ Collection 2026' is available for a limited time until 1 May 2026, and only available in digital format. You can buy it from www.harpfestnz.co.nz, and print it off at home.

Sales of this book, at the time of printing, number more than 50 copies, and this has contributed over $2000 of financial support for Harp Fest NZ 2026. A huge thanks to those who have purchased it, and to those who have contributed with their craft.



PRESENTERS

ADELE COLES

New Plymouth based harpist, born in Yorkshire, but living her adult life in Hertfordshire, Adele first came across the harp after seeing the instrument in a friend's folk band and 'having a go'. This led to a love for both the instrument and traditional music on the instrument. Frequenting her local pub sessions, and hanging out with the Morris crowd, was Adele's introduction to English traditional music. Adele has been a member of a ceilidh band and a regular session goer. As an adult learner, Adele has found that it's never too late to learn and perseverance is the key.

ANNA DUNWOODIE

Anna is an experienced harp teacher and performer, and is acknowledged internationally as a champion of the harp and harp music across multiple genres, from traditional and classical to folk and modern. She has devoted herself to building up the harp scene in New Zealand since 1999. Anna is a founding trustee and chair of Harps Aotearoa Foundation (HAF) and Artistic Director of Harp Fest NZ. Far preferring to write something new than to have to find something suitable in the plethora of compositions, she has built a reputation as a prolific composer and arranger of music for solo harp and ensemble groups, with a growing portfolio of hundreds of original pieces to her credit, including eight pieces in the 2025 Trinity Harp Exam syllabus. As if her teaching, writing, arranging and Harp Festival duties weren't enough to keep her busy, Anna has continued for many years to bring visiting internationally acclaimed harpists to Aotearoa for concert tours. These artists often use "legacy" instruments, some of them up to 200 years old, that have been loving restored and cared for under Anna's guidance by local artisans like Kim Webby. Anna currently performs with Len Salt (guitar and vocals) as SaltWood.

ASHLEY TAYLOR

Ashley is a harpist whose harp journey began during her sophomore year of high school. She studied harp under the guidance of Robbin Gordon-Cartier, an experience that helped shape both her technical foundation and artistic voice. Having harp built into her high school schedule allowed Ashley to engage deeply with the instrument on a daily basis, blending rigorous musical study with the development of essential life skills. While studying music theory and performance, she also cultivated discipline, preparation, resilience, and collaboration - skills that continue to inform her professional and personal life. Ashley attended The College of New Jersey, where she performed as a member of the college orchestra, further expanding her ensemble experience and musicianship. Currently, Ashley serves as the Associate Director of Advising at Brookdale Community College, where she is committed to supporting student success and holistic development. She continues to play the harp for enjoyment and community engagement, performing with a group of alumni from CTS. Together, they present annual performances, including the beloved "Love Is in the Air" Valentine's Day concert. Through both her professional and harp worlds, Ashley remains dedicated to growth, connection, and lifelong learning.

CAROLYN MILLS

Carolyn's passion for the harp began at five years old and she has never looked back. Carolyn was appointed Principal Harpist of the New Zealand Symphony Orchestra in 1989, having previously performed with many major North American orchestras. She has given concerts in Europe, Asia, South America, Australia, and Antarctica. Carolyn is very active as a teacher and adjudicator, and she has worked extensively with modern composers, inspiring many new compositions. Carolyn holds a Master of Music degree from Boston University and has recently become a Certified Music Practitioner, working with patients in healthcare facilities. She continues to discover more about the amazing power of the harp to help bring inspiration and healing to people in all kinds of settings.

CLIONA MOLINS

Clíona is a talented Sydney-based harpist, composer, and educator. Trained classically at the Royal Irish Academy of Music in Dublin, she studied both the Irish and concert harp. Over the past 13 years, Clíona has performed alongside renowned shakuhachi player Riley Lee, with whom she released their acclaimed second album, *Golden Kelp*. A passionate collaborator, Clíona has worked with an eclectic array of artists, including handpan virtuoso Baran Yildiz and Mexican harpist Victor Valdes. In 2021, she appeared on ABC Radio National's *The Music Show* with Andrew Ford, speaking about her commissioned *Song Suite* created for the Parramatta Female Factory commemorations. Alongside her performance career, Clíona is dedicated to education and wellbeing, working as both a school psychologist and teacher, and advocating for the powerful role of music in enriching lives.

DEREK NEUTZE

Derek has never actually played the harp but has had a lifetime of singing in choirs and loves anything to do with singing. As husband to the late Margaret Neutze (nee Cardno) he has lugged harps and harp bags, knows how to stow a harp safely in a station wagon, and store a harp in a venue, or in the home. He can probably also change a string and tune a harp … not that he does any of these things now in his 90th year! Derek is greatly cherished as a Trustee and founder of Harps Aotearoa Foundation, and member of the Harp Fest NZ 2026 committee, and in 2026 he will jointly facilitate a discussion on 'What's in My Gig Bag?' at Harp Fest.

ABEL TASMAN

ERIKA LIEBERMAN

Erika is an accomplished Connecticut (U.S.) based musician and composer with a career spanning over twenty years. Throughout her journey, she has cultivated a rich and varied background that includes captivating solo harp performances, collaborative work with various ensembles, and a strong academic foundation in composition and music technology from New York University. Specialising in Celtic folk music, Renaissance/early music, and film/TV scores, Erika also crafts original pieces that are deeply emotive and resonate with historic authenticity. Best known for her performances at renaissance and medieval festivals around the eastern United States, Erika has enjoyed a "niche" specialty as an historic and "fantasy" harpist. Erika has been an annual presenter at the prestigious Somerset Folk Harp Festival in New Jersey (U.S.) since 2022, has published articles and musical arrangements in the international trade publication, the Folk Harp Journal, and teaches children and adult beginners out of her home studio in Ridgefield, CT.

HELEN WEBBY

Principal Harp with the Christchurch Symphony Orchestra, Helen loves to play her amazing concert harp made by her brother Kim Webby. Helen studied harp in Auckland, The Netherlands and Germany, and was lucky to be mentored by several top European harpists including Edward Witsenburg and Maria Graf. Helen's recordings are frequently heard on RNZ Concert, and her solo CD 'Pluck' (MANU) was nominated for Best Classical CD in the 2013 NZ Music Awards.

INGRID BAUER

Wellington-born harpist Ingrid is lauded for her "beautifully gauged tonal shading" (NZ Herald), "sensitivity and thoughtful phrasing" (Bay of Plenty Times), and "virtuosity, vitality and tonal colour" (Capital Times). A former student of Alice Giles (AM) and Judy Loman, she is now Principal Harp of the Auckland Philharmonia. As a soloist, Ingrid has performed with the Auckland Philharmonia, Opus Orchestra, and Bach Musica (Auckland), among others. She was a quarterfinalist in the 2nd Dutch Harp Competition, and an invited participant in the 2009 ARD International Music Competition. Ingrid has also given solo recitals across Australasia, and has a solo CD called Dreambird. Ingrid is a keen chamber musician. Her flute/viola/harp trio Toru has toured for Chamber Music New Zealand, and she also collaborates with Auckland Philharmonia concertmaster Andrew Beer in the Beer/Bauer Duo. Additionally, Ingrid is a founding member of the Australian harp septet SHE. Ingrid's festival appearances include the Huntington Estate Music Festival, the Canberra International Music Festival, and the World Harp Congress. Ingrid has also played as guest principal in orchestras across New Zealand and Australia. She is a sought-after harp teacher, and has a full private studio alongside teaching at Auckland University.

JO BAEE

Jo is a certified harp technician and harpist, based in NSW, Australia. She was first inspired by the harp around 10 years of age. Years later, after attaining her degree in harp performance, teaching and performing in orchestras, and restoring a vintage car, she then apprenticed as a harp technician with Lyon & Healy and Salvi harp makers. These days Jo enjoys being a freelance harp technician travelling all around Australia servicing harps of all makes, models and sizes. When at home, she's in the process of setting up a harp workshop and still enjoys performing frequently at weddings and events.

JOELLE IRELAND

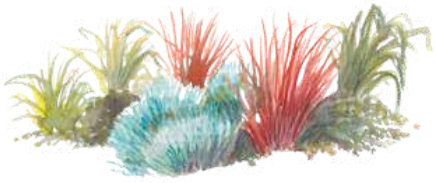
Joelle is an Auckland-based harpist whose life has been shaped by music from an early age. She began playing piano at five and discovered the harp at ten, an instrument that quickly became central to her creative identity. Joelle was a founding member of the Auckland Harp Orchestra and Gliss Harps, and now performs with the Forest of Harps. For Joelle, music is as natural as breathing and an essential part of how she moves through the world. What once felt like a childhood dream became reality after her mother connected her with harpist Anna Dunwoodie, setting her on her path. She is drawn to the harp for its ability to bring unlikely people together, its emotional depth, and its sense of wonder. Joelle finds joy in sharing that experience with others, even if only for a song.

KEESON PERKINS-TREACHER

Born and raised in New Zealand, Keeson is a Sydney-based flautist who recently graduated from Victoria University of Wellington with a Master's degree specialising in orchestral flute performance. During his studies, he was taught by NZSO flautist Bridget Douglas, Kirstin Eade, and Johanna Gruskin. He regularly travels between Australia and New Zealand, performing with the New Zealand Symphony Orchestra, Orchestra Wellington, and the Dunedin Symphony Orchestra, where he was recently appointed Principal Flute. While based in Sydney, he currently studies with former Principal Flute of the Sydney Symphony Orchestra, Joshua Batty, and performs in chamber ensembles featuring guitar and harp. A recent career highlight includes recording the soundtrack for The Minecraft Movie with the New Zealand Symphony Orchestra in late 2024, composed by Mark Mothersbaugh. He can be seen performing second flute in this video on YouTube: A Minecraft Movie | Creating the Music & Songs | Behind the Scenes | Warner Bros. Entertainment.

KIM WEBBY

Kim has been making, repairing and servicing harps for 45 years in New Zealand. There are about 100 of his lever harps around New Zealand and 9 pedal harps, some of which have been made for customers in Europe. He is part of a handful of pedal harp makers worldwide and an even smaller group of craftsmen who have designed and built their pedal harps by one pair of hands. Kim's most recent pedal harp was commissioned by the New Zealand Symphony Orchestra, to join one of his early ones in the Orchestra. Over the years he has rebuilt many pedal harps, putting them in good health and back into the music world. Recently, with the big influx of all types of new harps into New Zealand, more of his time is taken serving the New Zealand harp community servicing and repairing a wide range of harps by other makers. Kim is New Zealand's only qualified pedal harp maker and technician.



LEN SALT

Engaged originally at Harp Fest NZ 2026 for his skills in the area of live sound, Len brings a wealth of expertise to this event. Descended from iwi (Maori tribes) in the Northland and Bay of Plenty regions, and with the role of Mayor of Thames Coromandel District Council appearing on his CV he is perfectly qualified to lead the formal aspects of Harp Fest NZ 2026 with a traditional karakia|prayer. Len's past involvement in the music world also includes owning a music shop in Henderson, as a founding trustee of Creative Mercury Bay, Chair of Creative Coromandel and he's organised music festivals in Whitianga. In his spare time, he plays and composes music for SaltWood with harpist, Anna Dunwoodie.

LIN ZHENG

Lin is a composer and zheng performer active in contemporary performance and composition. She is a Guzheng artist teacher at the School of Music, University of Auckland, and is currently undertaking a Doctor of Philosophy in Music under the supervision of Associate Professor Leonie Holmes and Professor Dean Sutcliffe. Her work focuses on the use of contemporary compositional techniques to integrate the zheng with Western instruments, exploring new sonic possibilities. Lin is a member of the Composers Association of New Zealand and the Chinese Nationalities Orchestra Society, and serves as a zheng examiner and adjudicator. She founded Zheng's Music Studio and the zheng performance ensemble Boya Guzheng in 2016, and has received multiple teaching awards. Lin has performed extensively in New Zealand and internationally, including at the New Zealand Parliament Building, and presents annual zheng concerts in Auckland.

LOUISE BELL

Louise is a musician, composer, harp therapist, performer, educator and recording artist. She plays lever harp, piano, various percussion instruments, and is a talented singer A 2019 graduate of the International Harp Therapy Program, Louise plays heartfelt personalised harp and vocal music, offered with loving kindness, to support and soothe. She is also a teacher and mentor in the IHTP.

MANDIPA MHUKA

Mandipa is quite possibly the only New Zealand-born harpist of Zimbabwean descent. Now 15, she has lived in Auckland her entire life and began playing the harp eight years ago. She was a founding member of the Auckland Harp Orchestra and has also performed with Gliss Harps and the Forest of Harps ensemble. Mandipa is a student at Diocesan School for Girls and is preparing to sit her Grade 7 Lever Harp examination (Trinity College London) later this year. She loves the harp for the joy it brings and the curiosity it inspires - more than any other instrument she has played. Her musical interests span classical, jazz, and contemporary music, and she especially enjoys collaborating with other instrumentalists and vocalists.

MICHELLE VELVIN

Michelle is a harpist, composer, and teacher who loves to explore creating art and music through new avenues, often brought about by collaborations with other genres and art forms. As an active harpist and composer, she regularly performs in orchestra and chamber music ensembles, as well as solo performances, usually with a focus on featuring works by other NZ composers and her own compositions. Michelle is also active in various pop/indie/folk bands, early music ensembles, her duo Tamira Pūoro (taonga pūoro, cello, vocals and harp) and is writing an album for voice and harp.

MOIRA PAGAN

Following study at London Art Schools, most of Moira's career was spent teaching art and design for ages nine to 90, including in a prison. Since leaving the UK and full time work, Moira has explored her own artwork, creativity and illustration techniques. She lived and exhibited artwork in New Zealand with husband Wayne Birchall (co-graphic designer) for 10 years, and they now reside in Port Macquarie, New South Wales, Australia. As an adult learner on the harp, Moira had some of the earliest Skype lessons with Anna Dunwoodie in 2009. After struggling with graded exams Moira enrolled in a programme for playing the harp therapeutically, and graduated from the International Harp Therapy Programme in 2019. Moira continues to enjoy adventures in learning with the harp and most recent explorations include using harp and voice in a palliative or memorial setting.

PEPE BECKER

Pepe began her musical life in Nelson, learning piano from a young age, singing in the Cathedral Choir and various other vocal groups, and playing oboe in school bands/orchestras and the local symphony orchestra. She completed a BMus (Composition) at Wellington's Victoria University, then studied (Baroque) singing with Jessica Cash in London, and at The Hague's Koninklijk Conservatorium. She has sung professionally with a number of early music groups overseas; has been a soloist alongside renowned international singers such as Emma Kirkby and Andreas Scholl, and appears regularly as soprano soloist with chamber groups, choirs and orchestras throughout New Zealand. Pepe also directs her own ensemble, Baroque Voices (founded in 1994), highly acclaimed for innovative performances of both early and contemporary music; has recorded for Radio NZ many times and features on several commercial CDs (including two with renowned NZ harpist Helen Webby: Love's Nature for voice and harp, and, as both composer and singer, on Helen's Pluck harp CD); has taught Musicianship at the NZSM; is a member of Voices NZ; composes music; teaches piano, theory and singing, and also practises (and sometimes teaches) karate and astrology.

QUINN MCLEAN

Whether performing on stage or sharing music in his community, Quinn approaches the harp with curiosity, intention, and joy. Alongside his work as a Systems Support Engineer at Construction Specialties, where he supports a complex IT infrastructure in a manufacturing environment, Quinn remains actively engaged as a harpist. He performs at churches, weddings, and special events, shares harp-focused content through social media, and reunites with fellow alumni each year for the annual "Love Is in the Air" Valentine's Day concert. Quinn began studying the harp during his sophomore year of high school under the mentorship of harpist Robbin Gordon-Cartier. Taking on a new instrument challenged him to grow musically and personally, leading to both solo and ensemble performances. Through consistent practice and performance experience, he developed a strong appreciation for a wide range of musical styles. Quinn earned a degree in Computer Science from Kean University, balancing rigorous technical studies with ongoing musical involvement. His goal has always been to share the harp's unique sound and versatility with broader audiences. Quinn views the harp as a calling—one he is committed to sharing with purpose and joy.

RAEWYNN ROBERTSON

Raewynn started her harp journey as a dedicated mum to a precocious four year old harp learner, who 20 years later is still playing the harp. In the meantime, Raewynn also started harp lessons herself, and joined workshops at local harp events and the NZ Gaidhealtachd (of which Raewynn is the current chair). Now as a founding trustee of Harps Aotearoa Foundation and secretary for the Harp Fest NZ committee (both 2023 and 2026), Raewynn is still fully immersed in all things harp. In her spare time Raewynn sculptures beautiful ceramics, often harp themed, and plays with the Forest of Harps ensemble.

SUNEETHA CARTER

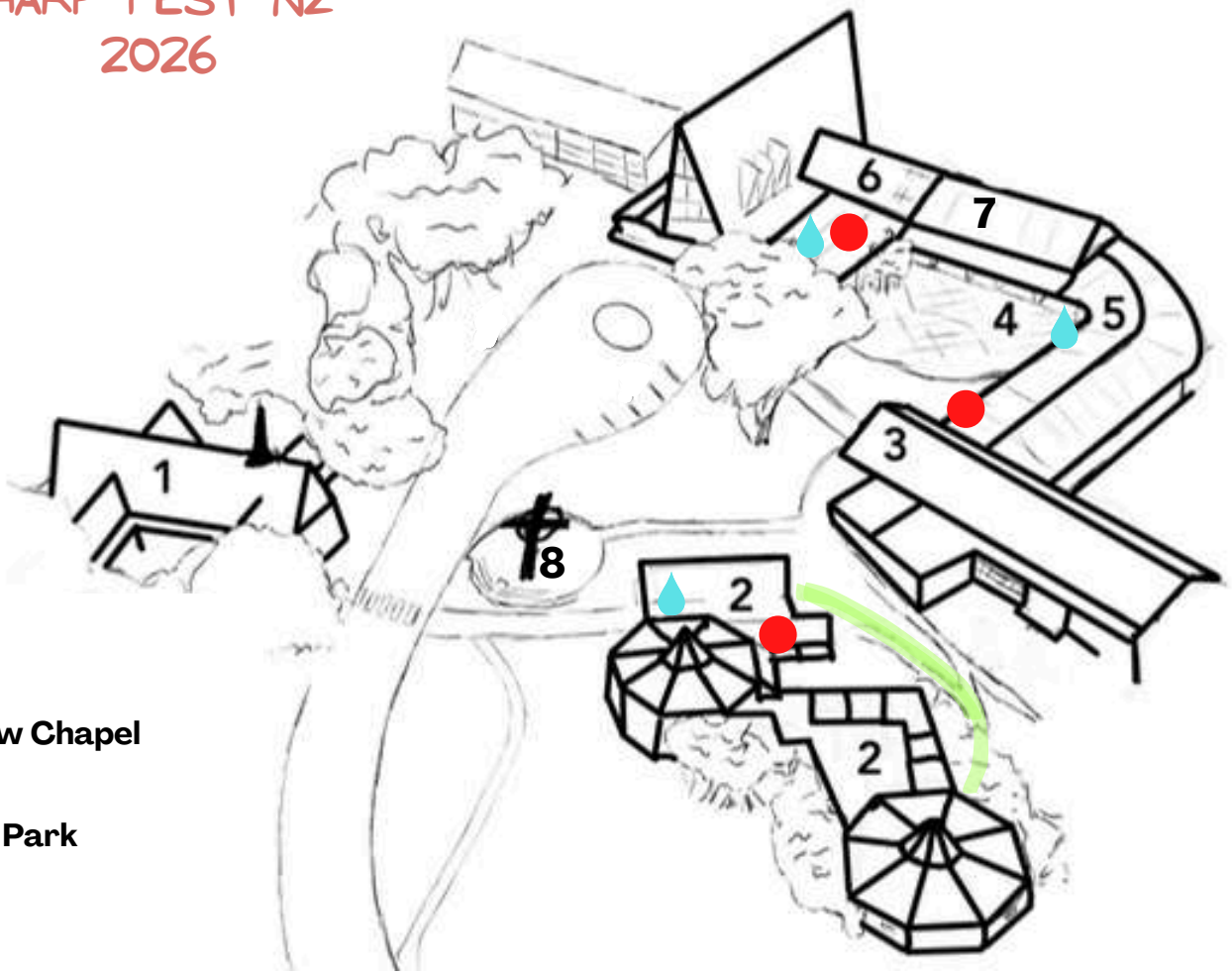
Suneetha is a harpist who began her studies at the age of eight with Kerry Ingram. For the next 14 years she studied with former principal harpist of the Adelaide Symphony Orchestra, Rosemary St John. In 2003 she completed her Bachelor of Music in performance at the University of Toronto Canada. This was with Judy Loman former principal harpist of the Toronto Symphony Orchestra. Her experience is diverse ranging from solo, orchestral, opera, chamber ensemble, television, and musical theatre productions in Australia, Canada and the USA. She does freelance work and private harp tuition regularly. She is now manager and owner of Carter Harps Australia. She also has a Bachelor of Nursing from the University of South Australia graduating in 1996. As a nurse she had the opportunity to work in Australia, India, Canada and the USA. A previous life saw her coaching swimmers and working as a trainer in the gym. Currently all her work time is dedicated to the music industry with a focus in promoting all aspects of the harp.

TIFFANY BAKER

Tiffany is a harpist based in Wellington. She comes from a large musical family and started learning the harp at an early age. She is passionate about harp and loves to share what her lever harp and rare triple harp can do. Tiffany plays advanced repertoire on both harps, as well as music not originally intended for triple and lever harps. Tiffany's triple harp was built in 2007. The triple harp provides flexibility to play repertoire that is not so easily achieved or possible on a lever harp. On her triple harp, she plays contemporary music, as well as the historic music for which this harp is known. So far, Tiffany has attended twelve harp events and competitions in the USA, Australia, and New Zealand. In these countries, she has won awards and played in front of 2,500 people. Tiffany loves sharing her different harps through performances, connecting with live audiences aged from two months to 80+ years. She teaches through her own 'Harpeggio Studio' and gives 'Harp Encounters' to people of all ages and backgrounds - making more harp enthusiasts!

VENUE MAP

HARP FEST NZ 2026



New Chapel

Car Park

DILWORTH SENIOR CAMPUS
2 ERIN STREET, EPSOM, AUCKLAND

KEY TO MAP

1. **The Camac Chapel** - concert venue,
2. **The Marie Suite, The Marie Yukich Auditorium, 'Te Huia' and 'Minstrel' classrooms**
Green line indicates an outside path from behind the entrance to the lower rooms
3. **The Common Room**
4. **The Courtyard**
5. **The Cloisters**
6. **The Harp Fest Hub and Marketplace**
7. **Dining Hall**

Evacuation points are Stone Cross (8) **and Marie Yukich Auditorium** (if raining)

WATER STATIONS

BATHROOMS - DISABLED TOILET NEAREST TO HARP FEST HUB (6)

NGĀ MIHI O TE RĀ (KARAKIA)

Ngā mihi o te rā
ki te whānau e huihui nei
Kia tau te rangimārie
Kia whakatapua tātou me ngā mea
E whakapono ana tātou
Haumi e! Hui e! Tāiki e!

Greetings of the day to the whānau gathered here,
May peace be upon us,
May we treat each other with respect,
United in understanding, and ready to go forward.

TE AROHA (WAIATA)

Te aroha	Love
Te whakapono	Hope
Me te rangimārie.	Peace
Tātou tātou e	For us all

Special thanks to the Reed/Yukich families and to our other sponsors for their ongoing support of the harp community. Huge gratitude to Ms Angel for the gift of Angel Grants to our student harpers.

Kim Webby
New Zealand

CAMAC HARPS
FRANCE

HARPS AOTEAROA FOUNDATION

the Margaret Neutze memorial fund

perpetual guardian