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## **The 'harpe organisée', 1720-1840 : rediscovering the lost pedal techniques on harps with a single-action pedal mechanism**

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# Curriculum Vitae

Born in Ireland in 1972, Maria Christina Cleary studied harp at the College of Music Dublin. She consequently studied Psychology at Trinity College Dublin and later harp at the Koninklijk Conservatorium, The Hague and the Koninklijk Conservatorium, Brussels. She holds three Bachelor degrees from Dublin, London and The Hague and two Master's degrees from The Hague and Brussels.

Since 1996, she has specialised in historical harps. She performs on medieval harps with hexachordal, modal and chromatic tuning systems, the Italian *arpa doppia*, the Spanish *arpa de dos ordenes*, the Welsh *triple harp* and the *harpe organisée*.

She has been prizewinner at the following competitions as soloist: Utrecht Early Music Competition (First Prize ex-aequo, 1997), Nippon International Harp Competition (sixth prize, 1996), Dutch National Harp Competition (second prize, 1997). As an orchestral player she has worked as Principal Harpist in the Koninklijk Concertgebouworkest Amsterdam and further held the position of harpist of the RTE Concert Orchestra Dublin. Maria has worked for years in the area of contemporary music, with MusikFabrik Köln and Remix Ensemble Porto. She has premièred over fifty pieces for solo harp and harp in ensemble, including "Arc Song" by T. Hosakawa at the Darmstadt Festival in 2002 with Peter Veale (oboe).

She has performed as soloist with, among others, Amsterdam Baroque Orchestra, American Bach Soloists, Bayerische Staatsoper, Portland Baroque Orchestra, Arion Ensemble Montreal and the RTE Concert Orchestra. In 2014, Maria was invited to perform a Concerto by J. B. Krumpholtz with the Orchestra of the Antipodes at The World Harp Congress in Sydney. This was the first time the *harpe organisée* was featured at the Congress. Maria performs regularly with Davide Monti under the name Arparla, a violin and harp duo specialising in repertoire from the seventeenth to the nineteenth centuries. She performed and recorded with Ensemble Tetraktys with Kees Boeke and Jill Feldman from 2004-2008.

She has recorded over forty CDs with ensembles and orchestra. Solo and duo recordings include *So mach' die Augen zu*, the first ever CD of Louis Spohr's music using original instruments and historical performing practices. Other solo recordings of works by Frescobaldi, Merula, Uccellini and Rossi on Arparla's CDs: *Le Grazie del Violino*, *Sonate over Canzoni* by Uccellini Op. 5, Uccellini Op. 4. *Le*

*Grazie del Violino* is the first CD using the harp exclusively as an accompanying and solo instrument in seventeenth-century music.

Maria teaches historical styles, improvisation and chamber music to modern and historical players. She has taught at the Guildhall School of Music London, Conservatories of Singapore, Brisbane, Venice, Padua (2005-2008), Krakow Academy of Music, Sibelius Academy Helsinki, Haute École de Musique de Genève, the Juilliard School of Music New York and at the Urbino Summer Music Festival. She holds the position of historical harp professor at the Conservatorio E. F. Dall'Abaco, Verona, Italy.