



University of North Texas
College of Music

Guest Artist Recital | Monday, March 23, 2026 | 5:00 p.m. | Paul Voertman Concert Hall

Amelia Romano, harp

Serendipity (2011).....Amelia Romano
(b. 1988)

from Suite No. 7 in G minor (c. 1720).....George Frideric Handel
VI. Passacaille (1685–1759)

from Grande étude pour la harpe, Op. 30 (1900).....Théodore Labarre
1. Andantino cantabile (1809–1870)
ed. Alphonse Hasselmans
(1845–1912)

Le Coucou (1735)..... Louis-Claude Daquin
(1694–1772)

from Harpsichord Sonata in A-flat Major (c. 1754) ...Pietro Domenico Paradies
2. Allegro (Toccata) (1707–1791)

Counterpoint (2007).....Amelia Romano
(b. 1988)

from 7 Sonates progressives, Op. 92 (c. 1830).....François-Joseph Naderman
VII. All brillante poco moderato (1782–1835)
ed. Amelia Romano
(b. 1988)

Time (2023).....Amelia Romano
(b. 1988)

*Program four hundred twenty-five of the 2025–2026 season
Photography and videography are prohibited*

Alameda (2024)Nadia Birkenstock
(b. 1973)

Joroportiz (1995)Carlos Reyes
(n.d.)

Biography

Amelia Romano is re-imagining the lever harp to showcase the instrument's versatility.

The lever harp, often favored by folk musicians, is traditionally used to perform the folk music of Ireland, Scotland, and other regions. In these settings, the levers—small mechanisms at the top of the strings—are typically set to match the key of a song and remain unchanged throughout. By contrast, classical pedal harps allow players to alter notes easily with foot pedals during performance.

Amelia Romano bridges both harp worlds, tackling complex classical works on the lever harp by skillfully shifting levers mid-piece—a remarkable feat to watch. While pedal harps weigh around 80 pounds, lever harps average just 25, making them highly portable. Romano's musical journey has taken her from a year in South Africa to tours across Europe, the southern United States, and the Pacific Northwest, sharing her passion for expanding the lever harp's classical potential