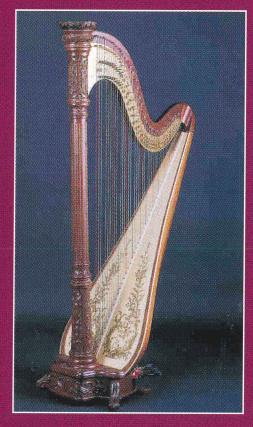




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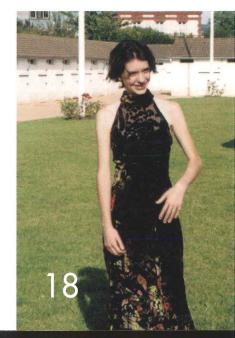
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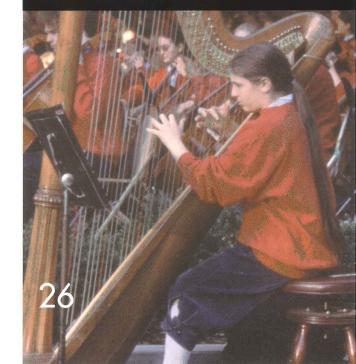
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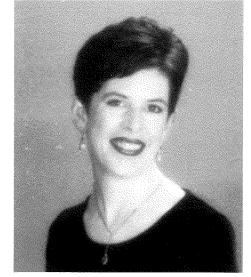
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Above: We talk with Catrin Finch, Royal Harpist. Below: A student performs with the orchestra at Interlochen.





on my mind

reading material

Most harpists I know are music readers—are you one of them?

—by Kimberly Rowe

NOUR JULY/AUGUST 2000 issue, Corky Hale criticized harpists for lugging "huge pile[s] of music" to a job. "If you play somewhere for six years," said Corky, "and you still have to sit with your pile of music there, give it up!" Well I confess: she's talking about me. I have always been, and always will be, a harpist who is more comfortable playing from the printed page than making stuff up as I go along. Don't get me wrong: I have the utmost awe and respect for harpists who can improvise, play by ear, and wing it as Corky does. I am just not one of those harpists, and judging by the number of phone calls I got after Corky's interview came out, there are a lot of you out there

In fact, most of the harpists I know are music readers. Why? What is it about our instrument that keeps many of us with our eyes glued to the page? When you get right down to it, reading music doesn't really make a whole lot of sense for harpists. A pianist friend recently asked me why the strings on the harp are color coded. I smugly informed him that unlike pianists, harpists must look at, in fact are allowed to look at, their strings constantly as a reference point. "Well," he replied just as smugly, "Wouldn't it be easier to look at the strings if your head wasn't turned sideways all the time looking at that music?" I guess he has a point.

Physiology plays a big role in people who read music vs. memorizing it. Take the whole left-brain, right-brain thing. My left-brained computer-programmer husband has no trouble at all whipping through the 18-minute Bach *Chaconne* on his marimba from memory, even though he hasn't played the piece (or his marimba, for that matter)

since his senior recital. I can't even remember what I played on my senior recital, much less how the pieces go. As a right-brained person I'm much more visually oriented, and I've trained myself to look at the strings and see their relationship to the notes on the printed page. Because of its mechanics, the harp somehow intensifies my visual, right-sided approach to music—much more so than on other instruments I've played, like flute and piano, where my fingers seem to have a direct connection to the auditory region of my brain. Of course I'm constantly listening to the end result—the music. But for me, the process of learning and producing music is a visual one.

I've trained myself to look at the strings and see their relationship to the notes on the page.

This visually-oriented musical approach has served me well in many areas of my career, but playing background music is not one of them. Despite my defensive gut reaction to cry "Foul" at Corky's blunt comments about the harp-music readers of the world, deep down I know she's on to something. Is it really necessary to lug big stacks of music to gig after gig because we can't play "Memory" from memory? Does it serve our audience well to play with a music stand that provides a constant barrier between us and them, and to rifle through our stacks each time a request is made? If you're a music reader like me, can you honestly answer "yes" to any of these questions?

I recently had lunch with some college-

age jazz "cats" and the conversation went like this: "Dude, what's up with that new bass player?" "Man, he just doesn't know any tunes." "Yeah, he showed up the other night with his Real Book—how lame is that?" "Yeah dude, that's pretty lame. If I was him I'd spend some time learning tunes. You gotta know the tunes!" In the jazz culture surrounding my young friends, as in Corky's world, knowing all the tunes and playing by ear are par for the course. But for most harpists, building a comprehensive big black gig-book to read from is the accepted rule.

A few years ago I took a daily steady gig with the goal in mind of learning new tunes. I wanted to be one of those few-and-farbetween harpists who could sit down and play a whole gig without once cracking the cover of my gig book. I wanted to be a cat who could play all the tunes. So I took the gig and started memorizing a few tunes each week. "Memory?" Sure thing. "Send in the Clowns?" No problem. "Try to Remember?" Piece of cake. I memorized classical tunes too: Correlli's "Gigue," "The Girl With the Flaxen Hair," and Salzedo's ever popular "Rumba." Within six months I had achieved my goal: I could play an entire set without the benefit of music. After a year's time I was brave enough to venture out on a two-hour gig without even bringing my music.

Are you impressed? Don't be. I abandoned the steady gig in favor of more ensemble playing and a year later, in another steady playing situation, the tunes were gone. I hadn't kept them up, and my right-brained self rebelled by calling out for my old reliable crutch—the big black gig book. There is a partially happy ending to my story: a few of the tunes I learned are still with me. The ones that stayed are the ones that I

truly love, with melodies I'll never get tired of. ("Memory" is not one of them.) These are the tunes in which I memorized not just notes, but harmony, rhythmic patterns, and bass lines as well. They are the tunes I internalized into the auditory part of my brain as a true jazz cat would.

I have come to musical terms with my strengths and weaknesses when it comes to memorizing music and playing by ear. I enjoy being a good reader, and I enjoy bringing new music to gigs for the challenge of sight-reading and learning on the job. I enjoy having that huge pile of music beside me, because that way I'll never get bored or run out of things to play. But I definitely enjoy the freedom of playing the tunes I love from my heart; playing with no limitations, no instructions, no music, and the freedom to turn my head wherever it wants to go. I'm envious of Corky and other harpists who play this way all the time. But I'm not going to take Corky's advice: I'm not ready to "give it up" quite yet.

Kimberly Rowe lives in Philadelphia; she teaches and performs throughout the mid-Atlantic region in addition to editing The Harp Column.

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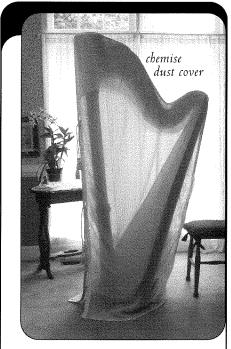
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BEJJANI TO TEACH AT PRINCETON Elaine Christy Bejjani has been appointed harp instructor at Princeton University, in Princeton, N.J. Bejjani previously taught at Kansas State University and at the University of Kansas. "Although Princeton is not a conservatory," says Bejjani, "the broad and intense areas of study offered in composition, music history, and music theory, as well as numerous opportunities for performance work, add a depth and range to the training of a performer not often available at a conservatory." Bejjani adds that at Princeton "a student experiences the academic stimulus of being at the top Ivy League school in the country combined with the ambience of a small, tight-knit community."

Elaine Christy Bejjani has served on the Board of the American Harp Society and as Director of the AHS Concert



Elaine Christy Bejjani will teach at Princeton University.

Artist Program; currently she is a member of the Board of the World Harp Congress. Bejjani is a founding member of the Venus Trio which was a winner of the Artists International Competition. She holds a Doctor of Musical Arts degree from the Manhattan School of Music.

WINNER'S CIRCLE

Stephen Andrew Taylor has been awarded the Susan and David Hirsch First Prize of \$2000 from the Debussy Trio Music Foundation in its 2000 Biennial Composition Competition for his work "Viriditas" for harp, flute, and viola. "'Viriditas' is a word coined by the Medieval Abbess Hildegard von Bingen," says Taylor, who is currently a Professor of Composition and Theory at Illinois State University at Normal. "It describes the green force of life expanding into the Universe." Taylor describes the piece

HARPISTS HONOR LUCILE LAWRENCE

-by Ray Pool

"A Celebration of the Life and Works of Lucile Lawrence," planned and coordinated by Elizabeth Morse, was held at in the Tsai Performing Arts Center of Boston University School for the Arts on Tuesday, October 10, 2000, at 8:00 p.m. The evening's program featured performances by harpists Franziska Huhn, Richard Hunter, Susan Miron, Elizaveta Filippova, Yu-Hsin Huang, Emily Halpern Lewis and Elizabeth Morse–all former students of Miss Lawrence at B. U.

Spoken tributes were offered as well. Phyllis Hoffman, Director of the Music Division at B. U., welcomed the audience of nearly 400 as she described Miss

Lawrence's 35-year relationship with the university. Dewey Owens, harp instructor at Vassar College, provided biographical and professional vignettes. Joel Sheveloff, professor of music at B. U., described their interaction as fellow faculty members and Franziska Huhn represented the many students from around the world who have benefited from Lawrence's teaching.

Natalie Bilik of Lyon & Healy Harps made the special presentation of a Salzedo concert grand harp to Boston University in honor of Lucile Lawrence's exceptional career in teaching and performing.



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Debussy Trio Music Foundation winner Steven Andrew Taylor.

as "contrasting a gentle melody with propulsive rhythms and attempts to capture both the energy and fragility of life."

The Debussy Trio Music Foundation sponsors the biennial competition as part of its mission to commission new music for harp, flute, and viola. "The competition is an effective means to encourage an increasing number of American composers to consider writing for the harp as an equal partner in the chamber music setting," says Foundation spokesperson Dee Van Straaten. In addition to a cash prize, the award also includes a publication contract with Fatrock Ink of Los Angeles, whose sole selling agent is Theodore Presser Co. The deadline for the next competition is August 1, 2002. For more information go to www.debussytrio.com.

What's News With You?

Do you have newsworthy information the whole harp world should know? Tell us about it! Send your news in the form of a press release to The Harp Column, Attn: News, 2315A Parrish St., Philadelphia PA, 19130, fax 215-684-1858, or visit www.harpcolumn.com where you can enter news items and upload a photo for display on our website.

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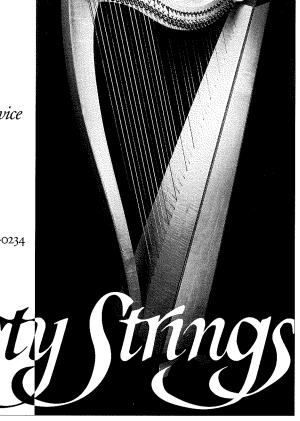
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letters

WHAT ABOUT LEVER HARPS?

As a lever harp advertiser we cannot help but notice the bias toward pedal harp that was evident in the article called "The Harp Buying Puzzle" in the September/October 2000 issue. We were puzzled to find that a four page article on buying a harp made no mention of buying a lever harp as an option. Perhaps this article should have been titled "The Pedal Harp Buying Puzzle."

It was stated in the article that "Every harpist has different needs, and different types of harps will satisfy those needs better than others." Not everyone is trying out for an orchestra, and many of our customers with pedal harp experience find that the lever harp better suits their needs. While the lever harp might not be for everyone, neither is the pedal harp. Some harpists play both. The lever harp is a viable and respectable option that should not be overlooked.

We've been making lever harps for

over 15 years and have noticed a steady growth in the lever harp community. Perhaps *The Harp Column* could do more to address the interests of the growing harp community.

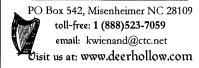
Dave and Sharon Thormahlen Corvallis, Ore.

You're right, we should have clarified that "The Harp Buying Puzzle" pertained only to pedal harps. Addressing the interests of all harpists is an important goal of The Harp Column. We hope our many feature articles especially for lever harpists, such as last month's interview with Rüdiger Oppermann, demonstrates our commitment to this goal.

--Ed.

We welcome your viewpoint about Harp Column editorial content. Send your letters to us at 2315A Parrish St., Philadelphia PA, 19130, or email krowe@harpcolumn.com. Letters intended for publication should be clearly addressed "Letter to the Editor," and should include a name and contact phone number. Letters may be edited for clarity and length.

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Listening and learning from other musicians is a great way to gain new insights on our own instrument.

-by Olive Bernard

o DOUBT YOUR
teacher has told you
that it is important
to attend concerts
given by excellent
musicians—not just

those who play the harp, but those who play any instrument well. I have also found it quite helpful to attend master classes for instruments other than the harp. Last summer I attended a master class for cello students conducted by Felix Wang of Vanderbilt University and Catherine Lehr of the Saint Louis Symphony. Much of their advice can be applied to the harp.

At one point Wang advised a young student, "Listen for the dancing notes and the singing notes." This is easy advice for any musician to follow. In general, short notes are "dancing notes," and longer notes are "singing notes." Thinking about the difference between dancing and singing made an immediate improvement in the student's playing. It also led directly to consideration of the techniques needed to produce short notes and notes of longer duration. Short notes require quick movement of the wrist, said Wang, who suggested that the student think of swatting flies with the back of his hand, perhaps lightly or with a little more speed depending on the effect needed (or on how annoying the flies are). In demonstrating this technique, Wang showed how the wrist rebounds and releases tension, just as it needs to

when playing the harp.

Catherine Lehr provided some advice on body movement that can be used by any musician. Speaking to a student who had just participated in a very dynamic performance of a Rossini string quartet, Lehr remarked that he carried some of the aggressive gestures which were appropriate to the Rossini quartet into his performance of Saint Saens' "The Swan," which is a calm and serene piece of music. Phrasing and intonation suffered, as one might expect, but there was an additional negative effect: The large gestures were a visual distraction from the mood of the piece. Lehr pointed out that a performer must be aware of the mood of a piece and choose suitable body movements.

Lehr's advice reminded me of something I saw in a violin master class conducted by Joseph Silverstein. He stopped one player and asked her why she made a movement before going into another phrase. He had her play the phrase without the movement, and asked if she had achieved the effect she wanted. In the audience we became aware that the movement was unnecessary, and even made it harder for her to achieve the desired effect. Silverstein warned against body movements that arise from habit, or simply for the sake of appearance. Both Silverstein's and Lehr's advice have obvious application to harp performance, where gestures are so important to sound and phrasing. We harpists are sometimes

victims of the aura which surrounds our instrument. If our gestures are there only to meet audience expectations of what a harpist should look like, we may be making it harder to convey the music as it was intended by the composer.

I was delighted to hear some of the other advice Silverstein gave his students. He said that many violin students start at the early age of three. They continue their studies for fifteen years or so, and then they think they are ready for the world. Silverstein pointed out that most of them will have to begin again when they go to a conservatory! "I," he said, "am sixty-seven years old and I am just beginning to play well!. Don't be in a hurry; you will improve, but remember to fix the small things. Fix the holes in the road before you go for a ride again. Don't keep riding over the little cracks and bumps. Fix them!" For me, this reinforced harpist Alice Chalifoux's advice not to "play the harp," but rather to work at it and get things right in practice, and Lucile Lawrence's advice never to practice mistakes.

Silverstein also gave us some reassurance about our choice of career.

"Remember that if you choose to be a musician you will work hard all your life, and you will never be rich. However, I have some friends who are rich, and they would change places with me in a second."

Sometimes being a harpist seems very lonely. We don't have the ready opportu-

nities for chamber music at a moment's notice. We are seldom called to make the fourth in a string quartet at a friend's home on a Sunday evening. We may forget how much we have in common with all those who make music, and how much we can learn from one another. Attending master classes for other instruments provides both growth and reassurance.

Olive Bernard teaches and performs in Amarillo, Texas, and at Rocky Mountain Summer Conservatory, in Steamboat Springs, Colo. A native of Ireland, Bernard studied harp in Dublin and in New York City with Lucile Lawrence.

"Sounding Board" is a place for your opinions and commentaries about any harp-related issue. (Opinions do not necessarily reflect those of The Harp Column editorial staff.) If you have an opinion about something affecting today's harpists, we want to hear about it! If we print your submission (800 words or less), we'll pay you \$75.

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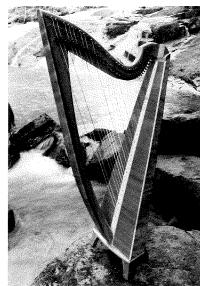
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nuts and bolts

cross your fingers

Take time to perfect your cross-over technique.

—by Susan Brady



ARLY IN YOUR TRAINING as a harpist, you will be introduced to cross-overs and cross-unders. Even a simple scale uses this basic technique. Let's analyze the basic technique of crossovers, their usefulness, and tips to get you doing them right from the start.

Cross-overs are generally used in descending scales and arpeggios where more than four notes appear in succession. The basic technique for crossing is the same no matter what method of harp playing you use. Thumbs always cross over and fingers always cross under. Learning to cross over and under will facilitate your movement on the harp tremendously. After mastering these basic

skills, you will be able to play the entire range of your harp without looking at the strings.

We will begin with cross-overs before cross-unders because they are easier. (Cross-unders will be discussed in a future article in the Nuts and Bolts section.) Once you have perfected the basic four-notes-in-a-row concept, you are ready to begin crossovers. Let's begin with a descending C scale in the left hand. (Note that the illustrations show only the right hand.) With the thumb on middle C, place four-in-a-row on C, B, A and G (see figure 1). Slowly play the C, B, and A. Pause after playing the A. Keeping your fourth finger secure on the G string, cross the thumb over to the F below (see figure 2). The thumb will actually cross

over the fingers, hence the name crossovers. The thumb never crosses under the fingers. Place the thumb high, keeping the fourth finger low. Play the G, fourth finger, while holding the thumb in place on the F string. Pause again to replace the 2, 3, and 4 on E, D, and C (see figure 3). Remember to place the fingers low while keeping the thumb high. After you have successfully placed the rest of your fingers, continue by playing the remainder of the scale: F, E, D, and C. Keep in mind that when you learn a new technique it should not interfere with what you have already learned: knuckles bent, wrists in, elbows up, close fingers. You know the routine!

If you are new to the harp or haven't developed this technique properly, your



Figure 1: Place your thumb high on C and your fingers low on B, A, and G to begin a descending scale.



Figure 2: Keep your fourth finger on G while crossing your thumb over to the F below.



fingers may feel awkward or weak at first. This is normal. Here's a good strengthening exercise to try: Place the fourth finger of the problem hand on a middle range G. Place the thumb high on the neighboring F. Repeatedly pluck the fourth finger slowly, using the proper technique. Always replace the fourth finger low. Do not allow the fourth finger knuckles to cave in as you pluck. Do this at least twenty times a day until you can easily pluck the fourth finger properly. This exercise can also be done similarly playing the second or third finger, or in different registers on the harp.

The basic technique for crossing is the same no matter what method of harp playing you use. Thumbs always cross over and fingers cross under.

Practice the one handed scale repeatedly until it feels comfortable. When playing the left hand you may want to occasionally slip your head over to the right side of the harp to take a peek at your fingers as they close. The cross-over technique is the same for the right hand. However, you will be able to see your fingers closing a little better in the right hand. Because it is always better to be able to watch each hand individually for errors before tackling them together, do

not begin twohanded scales until you are comfortable playing hands separately. Next, eliminate the pauses or long notes and play an even scale without pausing to replace. Then try the whole process again using the full range of your harp and not looking at the strings.

After mastering a simple eight note descending scale

in each hand, you are ready to alter the notes and fingering patterns to include short scales, arpeggios and two-handed cross-overs. Be sure to get comfortable with the easier techniques before moving on to harder ones. It will not always be necessary to cross only over the fourth finger. Crossing can be done over the second or third fingers for a shorter run of notes. Practice these as before, pausing to cross the thumb and again to replace the necessary fingers.

Connected arpeggios are done in the

same manner as scales. However, the spacing between fingers will be wider and therefore more challenging.

Two-handed crossovers can be done in unison or harmony, creating an even greater challenge.

If you are new to the harp, or haven't developed this technique properly, your fingers may feel awkward or weak at first.

Just because we all learn crossing connections as beginners doesn't mean they are easy, just a necessity. In fact, it is not uncommon for students to work years later to get the kinks out of crossing techniques. Don't take them lightly. Learning a good crossing technique from the beginning can save a great deal of work later on.

Susan Brady lives and teaches in Atlanta, Ga., where she is Principal Harpist with the Atlanta Opera Orchestra; she also teaches at the Brevard Music Center in Brevard, N.C.

practically practicing

x marks the spot

ere's a tip if you're having trouble placing thumbs high and fingers low: Use washable markers to draw two different colored lines across the strings denoting the proper thumb and finger placement. (Do not use markers on wire strings.) The lines should be approximately two to three inches apart in the middle register of your harp. Play a descending scale placing fingers on or near the markings. The lines will

probably wear off by the time you finish practicing.

Have you and your teacher devised a way to make practicing easier? Let us know about it! Send us your tip, along with your name and your teacher's name; if we use it we'll pay you \$25. Send tips to Practically Practicing, The Harp Column, 2315A Parrish St., Philadelphia, PA 19130

A Young Person's Guide to the Orchestra

Hints for cleaning up the cadenza

-by Beatrice Schroeder Rose

N ALL ORCHESTRA WORK, I look for a fingering that will produce the best sound. The problem with many orchestral composers is that they are unaware of the dissimilarity of fingering between the harp and piano. The fact that we must place the notes before playing them can change a simple figure on the piano to an awkward one on the harp.

In my 37 years of orchestral playing experience (31 of them as Principal Harpist with the Houston Symphony Orchestra), I learned more than one trick for overcoming terror inflicted by certain conductors and composers. Particularly with the piece A Young Person's Guide to the Orchestra, conductors seem to have increased the tempo relentlessly over the years. They establish the tempo in the first measure and follow we must!

I remember the first rehearsal with one British conductor (whose name I have long since forgotten). He took such an outrageous tempo that I almost fell off my chair. I hurried home to look for something to satisfy his whim before the following day's rehearsal. It must be true that necessity is the mother of invention. After trial and error and a few drops of hysteria, I came upon a solution which proved very useful (see example, p. 14).



The problem with many composers is that they are unaware of the dissimilarity of fingering between harp and piano.

My trick is to eliminate crossing under in all the two-handed arpeggios. It has saved the day for more than one colleague, and the pattern can be applied to works of other composers, especially those of Richard Strauss.

Opening chords establish the tempo for the cadenza, which can range from half-note equals 56 (chosen by the composer on an old LP) up to half-note equals 66, depending on the conductor. These chords should be played as brilliantly as possible. An alternate fingering also appears for measure 7, although I prefer the original.

Here is the original excerpt, followed by the edited version from my forthcoming book, *The Orchestra Harpist*. May it prove as useful to you as it did to me. ■

Benjamin Britten
A Young Person's Guide to the Orchestra
-Original Excerpt-



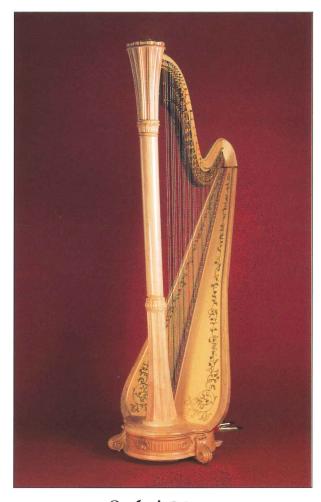
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Question:

Help, I forgot my tuning key! What's the best way to handle a harp emergency?

'M OF THE PREVENT EMERGENCIES FRAME OF MIND AND MY CAR is a veritable workshop. My mental and fridge door lists are extensive, so I've been lucky in the emergency department. I always have a spare tuning key in the car, two in my gig bag, one in my purse, and one or more on every horizontal surface in the house. The flutist I mostly use has one in HIS gig bag (and needed it one time when he was working with another harpist—boy, was she surprised)!

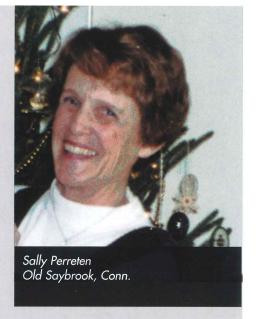
If a pedal rod breaks, you can sometimes avoid playing in the key affected. If it's a concert, better have a spare harp. If a pedal spring breaks, I always have spares in the car.

Pins can pop off a disc, especially bass discs, so I have spare discs in the car. I keep quite a few bass discs and one of every other size. If it's the less stressed pin, Krazy glue will hold it on for a little while.

Stand light burnout: Guess what else I have in the car? Two of 'em, in addition to spare bulbs.

Flutist doesn't show: That one taught me to *always* have solo books in the car, no matter what the job. And a noose to hang the flutist.

The other nightmare is having a car breakdown with the harp in it. Even though I keep my car in tip-top shape, this has happened to me a few times. I've always been rescued in time to do the job, either by my husband, the police, or choir director. Cell phones have made this less of a problem. Be sure you have good tires to minimize the possibility of a flat on the way to a job.



FTER 15 YEARS OF FREELANCING, I HAVE A FEW Tales to tell. The only time I forgot my tuning key was so traumatic, it never happened again! A photographer at the ceremony provided a pair of pliers that substituted OK, but harp builders shuddered when I told them about this switch. Apparently, the teeth of the pliers dig into the soft metal of the tuning pin, and weaken it. Oh well, the show must go on!

The most creative solution to a harp emergency occurred when I forgot my music stand. The gig was $2\,1/2$ hours long, and about 40 minutes from my house. I have $1\,1/2$ hours of music memorized, but no more! A clever waiter brought over a champagne bucket holder which held my heavy notebook perfectly!

Another time I was about to perform an evening concert during a severe thunderstorm. The electricity went out so the music director quickly located candles, matches, and audience volunteers to stand behind the musicians and provide light. The lights came on just as I struck the opening chords!

My Volvo wagon is now permanently outfitted with an extra tuning key, stand, and stand light.



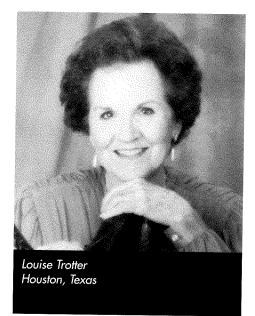
Karen Strauss Long Island, New York

HE BEST WAY TO DEAL WITH THE LACK of a tuning key is to play your arrangements avoiding the strings that are the most out of tune! Once I tried using household pliers, but it did not do a very good job of turning the pin, and it scratched the corners badly. The best solution is prevention, of course, and I solve that by having a leather key holder tightly buckled to the harp under the soundboard. I always check to see that it is safely buttoned in at the same time I put the soft cover on the harp. I keep a printed checklist of items to remember tacked to my back door: harp, bench, stand, lamp, string bag, extra tuning key, electronic tuner, etc. Items that may come in handy are a small rubber floor mat if the playing surface is slick, a towel to wipe moisture off the harp if it is a rainy day, extension cord, extra light bulb, amp and batteries, and so on.

Another nightmare is a broken string on the job. You can deal with this by continuing playing, avoiding that octave if possible. If it is a classical occasion, either solo or playing with others, you just have to stop and replace the string while they wait. It won't stay in pitch, but it is easier to play that string softly than it is to have a gaping hole where the string is missing!

If you forget a bench, you can fold the harp cover and use it as a cushion in a normal chair. Folded bath towels are a better solution if you have them, for they make a firmer square-shaped base to sit on. Hotel or classroom chairs are often meant for stacking, and you can stack two together for a bench just the right height.

Forget your music stand? Use a chair facing you, leaning the music against the chairback. This will work only if you have a stiff notebook. I put my music in plastic sheet protectors in a binder, making page turns a snap and the pages can't fall down.



Coming Up:

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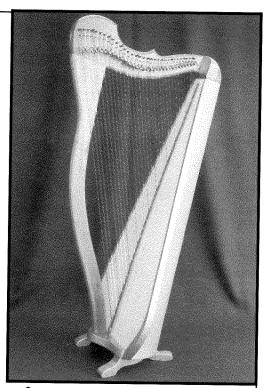
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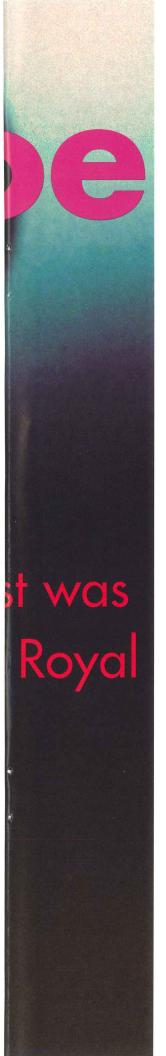


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The story of how one lucky harpitchosen to become Harpist for History Highness, the Prince of Wales.

—by Ellen Ritscher



It's a harpist's Cinderella story: Prince Charles is looking for his own personal harpist. His criteria is that she must be young and Welsh. The shoe that fits, so to speak, belongs to a girl from the little village of Llanon, Wales. Catrin Finch is a twentyyear-old student at the Royal Academy of Music in London; she won the Lily Laskine International Harp Competition at age 19. The world takes note, and suddenly Catrin is featured in the international press, including a photo and story in People magazine. What's it like to be the belle of the ball, with a recently-released CD and a slate of concerts scheduled? The Harp Column talked to Catrin Finch in a telephone interview at her London apartment. Read on to find out what inquiring minds want to know.

The Harp Column: It's quite an honor to be Harpist for His Royal Highness the Prince of Wales.

Catrin Finch: Absolutely!

HC: How were you chosen for this honor?

CF: Well, a mixture of things really. The main one was that the Prince was thinking of re-establishing the position (the last royal harpist was appointed in 1871), and he decided to get hold of three people from Wales who were established musicians, one of whom was Elinor Bennett, my former harp teacher. The three of them were chosen to help him choose the harpist, and they came up with me. Also I had played at his fiftieth birthday party a

couple of years before at Buckingham Palace, so he'd heard me play, then basically he put two and two together and they came up with me. I also fit the slot, you know, because it was for a young Welsh harpist. The point of the position is to promote the instrument itself in Wales obviously, but it's also there to establish and help a young artist, a young harpist coming out from Wales.

HC: When did your position start? CF: Back in May, 2000. May the

twelfth was my inauguration in Wales, so it hasn't actually been going for that long.

HC: And how long does it last?

CF: It lasts for two years, initially.

HC: How has this changed your life?

CF: Well, pretty amazingly actually. I got the original phone call back in March, and I was sworn to secrecy by the palace until May, which in itself was really difficult to not tell anyone.

HC: You didn't tell anyone?

CF: No. I mean...

HC: Not even your mother?

CF: Well no, my m— okay, my mother. I lied. I told my mother. I said, "I have to tell my mother, and I have to tell my teacher, Skaila Kanga, but no one else." And so I was living with all my flat mates and it was really difficult actually to keep it secret, because you know I was really excited obviously. So that was the tough thing anyway. But I've forgotten the question, sorry!

HC: Oh, I asked how it changed your life.

CF: How it changed my life—well, just amazingly! The publicity from it was basically the main thing. Especially here in Britain, you know, it was reestablishing an old-world tradition so the press got involved a lot, and I had a lot of publicity from it. There was a lot [of press] in the States for it and all around the world as well, so you know one thing leads to another. I've had a lot of concerts from it and a couple of projects which I'm now working on, and it's been amazing actually—it's been absolutely amazing.

HC: So what are your duties?

CF: It's kind of weird, really, but it's not a lot to be honest. I get paid two-and-a-half thousand pounds (\$3,750). That's my honorarium for the year, and for that I have to do approximately one function a month, and that function is whatever the Prince wants. So far I've just played at the end of dinners which

he's held for friends, or for official dinners which he was holding. I don't know, because it's all very new. No one quite knows what's going to happen because obviously no one was around when the last royal harpist was around! So we're playing it a lot by ear at the moment, but I think the plan will be that I will just go and play, say, at the end of a dinner or a function, or whatever he wants—give a small recital for him and his friends, or whoever he's got there with him. And that would be either at his house, or Buckingham Palace, Windsor Castle, or somewhere else-wherever he wants. I'm kind of at his beck and call.

HC: So you could get called at a moment's notice?

CF: Well, feasibly I suppose I could. To be honest, I haven't as yet. But If he suddenly decided he wanted to hear a harp, then off I trot!

HC: [*Laughs.*] I'm just curious; how does it work? You load up your harp

and drive up to the entrance of Buckingham Palace and they let you in?

CF: Yeah, literally, yeah. That's how you do it. But to be honest, I don't think it's going to be quite that sudden. I don't think he'll kind of ring me up one afternoon and say, "come play for dinner this evening." I normally play at more official occasions which are planned out in advance. So, yeah, I mean literally you just drive into Buckingham Palace and park your car outside and let yourself in. [Laughs.] It's really weird,

but yeah.

HC: When I was in school I played a lot of posh parties, and we were considered, you know, one step up from the kitchen help: drag the harp in the back entrance. But I assume because you have an official position you're held in higher esteem than...

CF: Luckily I think I am. I get a lot of help because I'm known now to them.

HC: They treat you special.

CF: Yeah, they treat me a bit differently, because I remember when I went to play for his fiftieth birthday party, a couple of years back now, we had to go through the back entrances and all through the kitchens, and it's changed actually since then.

HC: Do you get nervous?

CF: Sure I do, especially on May the eleventh, I was very nervous.

HC: Did you play a full recital then? CF: No, it was about a half an hour. It was just such a daunting experience, and I think it's getting easier every time I do it. I don't get so nervous, because I'm getting to know him a lot better now, and now I know the people who work for him, the palace officials. So you know, I guess it gets easier each time. I think at the end of two years I probably should be quite comfortable with it. Well, I hope I will, anyway.

HC: I would think so. So every girl is going to want to know: have you met Prince William yet?

CF: I haven't, you know, because he doesn't hang around with his dad a lot, unfortunately. But there's two years here, so we're going to keep hoping!

HC: He ought to be about your age, shouldn't he?

CF: Well he's two years younger, but you know, that's not a serious problem. [Laughs.] But like I said, he doesn't really hang around the home, or with his dad, so I'm going to have to attempt to meet him somewhere. I hope so, anyway—I'm keeping my fingers crossed!

HC: Undoubtedly! I want you to talk a little bit about the prize you won in January 2000 for the Young Concert Artists (YCA) international competition. What did you do to compete for that prize.

CF: Well that was a funny one. I thought of entering it after I had won the Lily Laskine [competition] in





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Facts on Catrin Finch

Age: 20

Background: Born in Aberystwyth, Wales, Catrin Finch grew up in the village of Llanon and is the youngest of three children. Her father is English and works for an agricultural agency; her mother is German and is a college librarian and piano teacher.

Education: Catrin Finch began playing the Celtic harp when she was six, and shortly thereafter she began studies with Welsh harpist Elinor Bennett. She left Wales at 16 to study at the Purcell School in London. Now she is in her third year of a four-year Bachelor of Music Performance program at the Royal Academy of Music in London, where she studies with Skaila Kanga.

Awards: First Prize, 1999 Lily Laskine International Harp Competition, France

First Prize Winner, 2000 Young Concert Artists International Auditions

2000 Princeton University Concerts Prize

2000 Orchestra New England Soloist Prize

May 2000, Appointed Royal Harpist to HRH The Prince of Wales

France in September. I sent a tape in because those people who didn't live in America could send a tape as their first round. I sent a tape pretty much straight off to the competition, really, and I kind of forgot about it. But then I got a phone call at the beginning of December saying, "you're through to the next round of the YCA competition. Can you be in New York on the first week of January?" So it was a little bit of

a panic over Christmas. But we went out. [For YCA] you submit a repertoire list, and then it's an audition process. There was a jury of about ten or fifteen I think; there were quite a lot of them. And then through an audition they will ask you bits from your repertoire list. They'll just throw it to you once you're on the stage, which is quite daunting actually. So I went out for the semifinal round, and got through that, and then got through to the final, where I was one of the five winners. So it was quite an amazing experience, because it was my first time in New York as well. Luckily my father came with me so I had a bit of a helping hand there.

HC: How extensive was your list of repertoire?

CF: I think it consisted of about twelve pieces; ten, twelve pieces. It was fun though, I enjoyed it actually. It was good fun. But it was an amazing experience because you actually walked on stage not knowing what piece you were going to be playing. That was the scary bit because normally when you're doing a concert, you know your program and you know whether you're playing this or playing that. But the point of this was that you didn't know, because they could just shatter any one of the lists that you'd given them, so it was quite amazing.

HC: And how does YCA help your career now?

CF: They will provide a platform for me in America and help me get my career on the go as it were. They provide concerts for me in America especially; but they act as managers for all my concerts all around the world now. The main things I do for them are Washington, Boston, and New York recitals. April the fourteenth is my Boston debut, at the Gardner Museum, and then on April seventeenth is my New York debut at the 92nd Street Y. I also have trips planned in California and Sri Lanka in January and February.

HC: YCA is for young professionals who haven't had prior management, correct?

CF: That's right. It's just another helping hand, which is providing a platform for me, and just helping me get my name out there you know. Every little bit counts, and so far they've been

fantastic. They're a great help. And this career guidance, just having someone there who you can ask advice from, and say, you know, "should I do this concert, should I do that one?"

HC: And the other big competition that you won was the Lily Laskine in 1999. Tell us about that.

CF: Well that was, again, an amazing experience for me because it was my first international competition that I'd ever done. And I just went out, really, for the experience of it, because it was in France, so it wasn't really that far. So my mum came out with me and we just thought I'd give it a go, you know, and see what the international competition scene was all about, because I had never experienced it before. And it so happens that I was successful there; but you just-you never know. It gave me an insight into what all the other young harpists were doing around the world. I met a lot of lovely people, so it was just a great experience.

HC: Until that time did you know you were *that* good?

CF: Well, I think I've always known ever since I started that the harp was my thing, and I've always wanted to play the harp. But no, to be honest, I didn't quite know the extent of it. I didn't know what the standard was like out in the real world, because I'd obviously just been playing around in Britain here. It was really interesting to see what the standard was like in my generation. It gave me a big insight into the harp world. It was great.

HC: Well, congratulations to you. It's very exciting. You have a career already established that most harpists could only dream of having.

CF: Well, thank you. It's on the up, which is good, and like I said, one thing leads to another so you just kind of have to keep your options open, I think, and just take what comes your way.

HC: What was your prize for the Lily Laskine competition?

CF: For the Lily I won a harp. I chose myself a nice black Salvi Aurora, which is great. I'm completely dependent on two harps now, and I can't understand how I could have ever survived without two before. It's really helpful to have another harp around. [Part of my prize

was] a CD recording for me which was my debut CD.

HC: Has that already come out? **CF:** Yes, I recorded it back in January

2000, (based) on my Wigmore Hall debut here in London, which was another concert they provided.

HC: Do you know if your CD is available in the United States?

CF: Yeah it is. It's available from Lyon & Healy. It was my first CD so I had a great time recording it, and it was just a fantastic opportunity really.

HC: Do you prefer to play in a solo capacity, or with other people, or does it matter?

CF: To be honest, on an enjoyment factor I prefer to play with other people because it's just very lonely being up there by yourself. At the moment I'm doing a lot of solo work. I'm happy doing that, but I think I'd like to do more group work eventually, hopefully more chamber music and things. I'd like to do a bit of everything. I'm keen to experiment in all kinds of music.

HC: Do you have any specific professional goals that you'd like to try to accomplish in the next few years?

CF: To be honest, no. I've learned just within the last two years that you can't really plan, because I had loads of plans when I was little of what I wanted to do, and it has not turned out that way at all. I think the best thing for me to do is to keep my options open and see what comes along—see what I get offered and see what happens. And like I say, I'm happy to do any sort of music. I played a lot of jazz on the harp which I enjoyed a lot as well; I like contemporary music, I like Baroque music, I like playing in an orchestra, and I like playing on my own so I'm just entirely open to any suggestions at the moment.

HC: How do you juggle your life as a student at the Royal Academy of Music and as a successful young professional?

CF: Yeah, well it's difficult actually, but the Academy is very understanding, and my teacher, Skaila Kanga is a fantastic lady. What I'm doing is for my career, and is why I'm there to be honest, so they're completely understanding and behind me with everything. They say that I should take all my

opportunities—so I do. It's just a matter of I have to keep up with academic stuff, and that is just effort on my part, that's entirely based on my work; and I think as long as that happens and I just keep up then that's fine. I think it's not necessary for me to have to be there all the time in order to do that, really.

HC: What year are you in school? CF: I'm halfway through my third year now, and it's a four-year course.

HC: But you're going to finish?

CF: I'm hoping to, yeah. I'd like to, but it's getting difficult, to be honest. But, you know, I'm not going to plan. I'd like to finish it, so until I have a reason to leave I shall certainly try and fulfill my degree, because I think that's quite important. And also, I think it's important just have a normal life here—student things—which I also enjoy. I've got a lot of friends now at the Academy, so I think I wouldn't be very happy if I were to leave, because it's a grounding in your life. And so I'm hoping to hang on in there and sort of do the normal stuff.

HC: So what do you do for fun?

CF: For fun I live here in London with three other people; there's four of us in a flat in northwest London. I love shopping—it's my favorite hobby in life, but unfortunately you need money for that. [Laughs.] And I just love London. I love the city life. It's so different to my childhood, because I was born and brought up in a little village in west Wales where there was a little village shop and that was about it. So London was just such a culture shock! I do normal things: I like going to parties, and I like socializing a lot. I do normal things, I suppose. I do everything a normal twenty-year-old student in London would do, to be honest, whenever I can.

HC: You definitely should do normal things, keep yourself grounded. It sounds like you have a lot of exciting possibilities ahead of you. It will be fun to see where your career leads you.

CF: Yeah, I think that's the best way to put it. I think that if you plan, it gets a bit boring, so I'm into not knowing what's going to happen next. There's a long time yet; there's a lifetime ahead of me, so we'll wait and see. ■

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campers

It may be snowing outside, but it's not too early to pick out a summer music camp; here are some of our favorites.

-by Flippy White

very year thousands of young musicians pack up their bags and take off for music camps around the globe, ready to begin their summer of learning and practicing.

Summer music programs can provide a world of good for young harpists who often don't have opportunities to play with other harpists or in ensembles. At any good music camp, harpists can hone all sorts of skills and also meet new friends and fellow musicians. The daily emphasis on music is a major encouragement for campers to practice and work on technique; you can make an incredible amount of progress in a short time since you don't have the distractions of school work, home chores, or a job. You also have an opportunity to assess your own strengths and weaknesses when you

hear other harpists your own age perform. You may not be sure if you want to major in harp at college, or if you want to pursue pop, jazz, or classical playing; summer programs are a great place to hear all kinds of music and decide what really interests you.

It's important to pick the right camp for your personality. Some camps may emphasize solo playing, whereas you may want to work intensively on orchestral playing. A camp might have a more relaxed atmosphere when you want a more competitive one, or vice versa. Some, such as Interlochen, are very large and structured, while others are small and informal. Some offer only music, while others offer a range of arts, crafts, and recreational activities. Many are located in scenic areas you may want to visit with your family or friends.

We've gathered a list of summer camps with harp programs ranging from the intensive to the relaxed, specializing in classical music to the world of Celtic harp. While most of the programs are for middle- and high-school age students, a few welcome adults (including beginners) and families.

Please note: this information is as accurate as we could make it when we went to press. Some programs had not finalized details as of our press date, and we encourage you to contact them directly for more specific details.

ARROWBEAR

P.O. Box 4008

Arrowbear Lake, CA 92383

Phone: 877-867-4511

Webpage: www.arrowbear.com E-mail: arrowbearmusic@yahoo.com Harp Instructor: Mary Dropkin

Dates: Symphonic program (entering 12th grade to adults), June 23–30; Intermediate program (entering grades 6-8); July 1–7; Advanced 1 program (entering grades 9–11), July 8–21; Elementary program (entering grades 4–6), July 22–28; Advanced II program, August 5–18; Intermediate II program, August 19–25.

Total Fees: One week, approx. \$300; two weeks, approx. \$600. See website for more details.

Age Range: Grade 4–adult
Activities: Band, orchestra, ensemble,
concert for families.

Classes: Daily classes in theory and music appreciation.

Comments: For 60 years Arrowbear has offered programs in a rustic setting in the San Bernadino mountains. The staff encourages cooperation, the development of friendships, and a non-competitive atmosphere. Harp instructor Mary Dropkin says, "The level of music naturally varies depending on the age groups, but each of the sessions tries to challenge the abilities of all the students involved."

ASPEN MUSIC SCHOOL 2 Music School Road Aspen, CO 81611 Phone: 970-925-3254

Website: www.aspenmusicfestival.com

Harp Instructor: Nancy AllenDates: June 21–August 20. Full and half sessions are offered.

Fees: Full session, \$2,200 tuition, \$2,650

room and board; half session, \$1,725 tuition, \$1,675 room and board. Additional fees include application processing, practice rooms, etc.

Age Range: While there is no official age range, students who are accepted to this extremely competitive program are on an advanced level (college level of playing and above).

Activities: Five orchestras with rotating harp assignments, chamber music ensembles, harp ensemble, private lessons, sectionals on orchestral repertoire.

Application Deadline: February 16, 2001. Comments: Aspen is an advanced, college-to-professional level summer music school open to students by audition. Students must be accepted by the private teacher. Auditions are by tape.

This is an internationally renowned classical music festival and school founded in 1949. The catalogue with complete information is on the website.

AUGUSTA HERITAGE CENTER: IRISH WEEK

Address: Davis and Elkins College 100 Campus Drive Elkins, WV 26241

Phone: 800-624-31*57*, or 304-637-1209

Website: www.augustaheritage.com E-mail: augusta@augustaheritage.com

Harp Instructor: Carol Thompson

Dates: Irish week is held during the summer-long arts and crafts festival which



Above, harpists make their way to rehearsal at the Shenandoah Music Camp; below, Kathleen Bride has fun while surrounded by participants at Eastman's Practical Harpist seminar; Sarajane Williams (of Silva Vocat) is at the harp.



usually runs from early July until late August.

Fees: Tuition in 2000 was \$345–355; housing in college dorms was \$265–275.

Double rooms with meals; off-campus housing is also available. Reduced rates for children accompanying parents.

Age Range: All ages.

Activities: This festival offers dozens of courses. During Irish week morning classes in harp are offered, with afternoon activities such as dance, session-playing, and Irish arts and crafts; children's programs are also offered.

Classes: Wide selection of music and arts and crafts classes. One week is dedicated to Irish culture, during which various aspects of playing Irish harp is taught.

Comments: The mission of the folk art center is the preservation and transmission of folk culture and folks arts and crafts. The center does not provide a supervised residential situation for unaccompanied youngsters. The whole family or a child and parent can have a rich experience at festivals such as this, although most attendees are adults.

BLUE LAKE FINE ARTS CAMP Phone: 800-221-3796 Address: Twin Lakes, MI 49457 Website: www.bluelake.org

Harp Instructor: Avis Heger, Director of Harp Program; Gretchen Johnson and Helene Silvie, instructors.

Dates: One- and two-week sessions are scheduled throughout the summer (exact dates not available as of press date).

Fees: \$730; Scholarships available. **Age Range:** Fifth grade through high school.

Activities: Fine arts camp offering music, dance, drama, visual arts, opportunities for elective arts interests. Orchestra, band, ensemble piano, choir, pedal and lever harp, jazz, and concerto competition; special harp ensemble week for more advanced students.

Classes: Daily lesson, theory, music history, concert for families.

Comments: Pedal and non-pedal harps

provided in a lovely studio set in the Michigan woods. Swimming, sports, and other camp activities are offered. Concerts are held in a lakeside concert pavilion. Campers can take other arts classes in dance, visual arts, theatre, and other instruments; uniforms are required.

BREVARD MUSIC CENTER Address: P. O. Box 312 Brevard, NC 28712 Phone: 828-884-2975

Website: www.brevardmusic.org E-mail: brevardmusic@citcom.net

Harp Instructor: Susan Bennett Brady **Dates:** June 20–August 5.

Total Fees: In 2000 total cost was \$3,225. Scholarship and employment opportunities are available.

Age Range: 14 and older.

Activities: Private lessons, music theory, ensemble, masterclasses, admission to concerts.

Comments: Students are responsible for their own schedules, including practice. A typical week is quite full and includes classes, lessons, two daily rehearsals, two weekly ensembles, attendance at sectionals and concerts. Housing is in cabins. Brevard is located off the Blue Ridge Parkway in the North Carolina mountains. The festival attracts a large audience and schedules numerous well-known artists.

Cairde na cruite festival for The Irish Harp

Address: 50 wyvern, Killiney, County

Dublin, Ireland

Phone: 353-1-676-8007

Harp Instructors: Maire ne Chathasaigh, Aine Ni Dhuill, Grainne Yeats, Aiblihn McCrann, Helen Davies, Tracy Fleming, and other stars of the Irish harp world.

Dates: One week, often in July.

Total Fees: Not available at press date,
but quite modest by U.S. standards.
Includes tuition, housing, food, concerts, sessions, choral singing of traditional melodies, and other activities.

Age Range: All ages. Parents often accompany younger children and enjoy other classes and activities offered at the same time. Older unaccompanied youth are housed together, but should be able to supervise themselves and be comfortable in a foreign country.

Comments: This is an opportunity to study Irish harp music in a beautiful Georgian Mansion about 45 minutes north of Dublin by rail. The festival is held at the Irish Countrywoman's Society facility, which is also home to a horticultural college. A beach and the quiet country town of Termonfeckin, County Louth, are within walking distance and afford opportunities for sightseeing, relaxation, and similar hobbies. The day is filled with classes, ensembles, sessions, and concerts. Housing is on-site, with adults and younger students each having their own quarters. An unparalleled opportunity to meet and study with some of the world's most famous Irish harpists.

EASTMAN SCHOOL OF MUSIC SUMMER INSTITUTES: THE PRACTICAL HARPIST

Phone: 716-274-1606

Address: 26 Gibbs St., Rochester, NY

14606

E-mail: brde@mail.rochester.edu

Harp Instructor: Kathleen Bride **Dates:** June 25–29.

Fees: To be announced.

Age Range: High school, college, and young professionals.

Activities: Private lessons, performance preparation, memorization, practice skills, sight-reading, speaking to audiences. Guest clinician this year is Ray Pool.

Comments: Student Katie Buckley says, "So much goes on in this week [it] really makes you more comfortable with the instrument in every aspect. It was also a glimpse into the life at Eastman. The harpists got to live in the dorms, eat the food, stay up late, and wake up early. I love the program and plan to go back. Although mostly high school students attend, it really is for any age and for anyone who wants to know more about the harp."

EASTERN MUSIC FESTIVAL Address: Box 22026 Greensboro, NC 27420 Phone: 336-333-7450

Website:

www.easternmusicfestival.com E-mail: easternmusicfestival@ worldnet.att.net

Harp Instructor: Anna Kate Mackle **Dates:** June 24–July 28, 2001.

Total Fees: \$3399 plus application fee, student fees, and private lessons fee.

Age Range: 14-20.

Activities: Private lessons, orchestra, ensembles, chamber music, concerts, recitals, and a concerto competition.

Classes: Music Theory, Business of Music, Arts & Society, Alexander Technique.

Application Deadline: March 1.

Comments: Eastern Music Festival is located on the grounds of Guilford College, a historic Quaker school. There are three openings for harpists. The 200 student participants play with professional musicians to over 50,000 music-lovers each season.

GAELIC COLLEGE OF CELTIC ARTS AND CRAFTS

P.O. Box 9, Baddeck, Nova Scotia, Canada BOE 1BO

E-mail: gaeliccoll@atcon.com Web address: www.gaeliccollege.edu Phone: 902-295-3411

Harp Instructor: Maureen McKay
Dates: Not available as of press time.
Total Fees: In 2000, total fees for tuition,
room, and board ranged from \$405 to
\$480 for dormitory accommodations;
singles and doubles available for an
additional cost.

Age Range: Summer sessions for children, teens, and adults.

Activities and classes: Celtic harp, with electives in bagpiping, weaving, Gaelic language, Highland dancing, Celidhs, and other Celtic cultural and craft opportunities.

Comments: While we were unable to locate more specific information on this camp at the time we went to press, a number of people wrote to the Harplist (harplist@egroups.com) to

say they had attended and enjoyed this program. Sarah Watman wrote to say the setting is one of "misty mornings, tall lush hills, clean air and dark seas much like Scotland." Several hours a day are spent on the harp, with many performing opportunities. The atmosphere is described as relaxed and supportive. Separate dorms are available for adults and those who prefer a quieter setting.

INTERLOCHEN ARTS CAMP Address: Admissions Office P. O. Box 199 Interlochen, MI 49643-0199 Phone: 231-276 7472 Web site: www.interlochen.org E-mail: admissions@ Interlochen.k12.mi.us

Harp Instructor: Lynne Aspnes

Dates: The eight-week session is June 16-August 13; two four-week sessions are also offered, one beginning June 16 and one beginning July 15.

Fees: Eight-week session is \$4490. Fourweek session is \$2850. Financial aid and scholarships are available to eligible participants.

Age Range: 8–18. High school, intermediate and junior divisions.

Classes: Comprehensive array includes orchestra, chamber music, composition, early music, jazz, string quartet, keyboard, computers, and beginning instrument, as well as theater, visual arts, creative writing, and dance classes. Many sports and other recreational opportunities are available.

Application Deadline: February 15. Comments: Over 2100 young people gather each year at this well-known summer arts program founded in 1928. Dozens of performance ensembles. World-famous concert artists such as Yo-Yo Ma and Itzhak Perlman perform each year with the World Youth Symphony Orchestra, the premier orchestral ensemble. Two hours daily rehearsal required. Private harp lessons available. Admission to the high school music program requires an audition. Well-supervised. Campers wear uniforms. The camp is located in the woods of Northern Michigan and

features a lakeside setting.

OHIO SCOTTISH ARTS SCHOOL

Phone: 440-835-41*57*

Address: 30460 Adams Lane Westlake, OH 44145

E-mail: doty@neuco.com

Website: www.ohioscottishgames.com

Harp Instructor: Sue Richards

Dates: June 23-29

Fee: \$350 in 2000; small increase anticipated.

Age Range: Open.

Activities and Classes: Highland dancing, drumming, bagpiping, fiddling, harping.

Comments: This event is held in conjunction with the Ohio Scottish Games Weekend which this year is June 23. It is held on the campus of Oberlin College. Everyone we have spoken to who has attended has really enjoyed this week and come away with a host of new friends of all ages. One student said, "It's friendly and the staff are terrific. There's a really fun talent show where you can be as silly as you like. I don't think I've laughed so much in years!" Counselors supervise younger students. Debbie Doty, Director, says, "No audition is required. Just basic skills on the instrument or basic Highland dancing skills."

ROCKY MOUNTAIN STRING CONSERVATORY

Steamboat Springs, CO Address: 5149 Decatur Street,

Omaha, NE 68104 Phone: (402)556-2411 Email: rmscdirector@cs.com

Harp instructors: Ellen Ritscher, Olive Bernard

Dates: July 1-July 29, 2001

Fee: 4 week session: \$2,375; 2 week session: \$1,475; includes tuition, room and board, registration fee.

Age range: 12-22 years old

Activities: Private Lessons, Harp Technique Class, Harmony on the Harp, Harp Ensemble, Music Theory. In addition, students may choose to take

a variety of interdisciplinary classes including Tae Kwon Do, Voice class, Photography, and Speaking of Music.

Comments: Artistic Director Ernest
Richardson says, "The mission of
RMSC nurtures a richer life by encouraging the serious study of music, providing exhilarating outdoor experiences in the mountains, and developing mentoring relationships, training our students to pursue excellence, balance and character."

SAINT OLAF SUMMER MUSIC CAMP Address: Office of Continuing Education

St. Olaf College 1520 St. Olaf Ave. Northfield, MN 55057-1098 Phone: (507) 646 - 3066

Harp Instructor: Elinor Niemisto **Age range:** Grades 10–12.

Dates: Mid-June.

Summer Harp Studies

at



Blue Lake Fine Arts Camp

On the shores of Little Blue Lake in Michigan's Manistee National Forest

- Intensive two-week sessions include harp ensemble, private lessons, and classes in theory, harp history, and performance skills. Harps are provided.
- Cost per session: \$870 (includes all lessons and fees)
- Students accepted on a first come, first served basis. Intermediate or higher skill level is recommended. (Call with questions about repertoire level.)

Instructor: Ruth Myers

Harp Instructor, Eastern Michigan University

Session I (Junior High): June 26-July 8 Session II (Senior High): July 10-July 22

Instructor: Helene Silvie

Recording Artist & Teacher, Paris

Session III (Senior High): July 24-Aug. 5 Session IV (Junior High): Aug. 7-Aug 19

Gretchen Johnson Brumwell, Harp Department Director
For application information, contact:
Blue Lake Fine Arts Camp, Twin Lake MI 49457 1-800-221-3796
www.bluelake.org

Ensemble Skills Camp for Harpists

June 9-16, 2001

Instructor: Gretchen Johnson Brumwell

Principal Harpist, Cedar Rapids Symphony

Focus on developing orchestral and chamber music skills through large ensemble, duets/trios, classes, private lessons, and coachings.

Cost: \$580 Application deadline: April 15 (see address above)

Students are asked to submit a tape with application so that appropriate music can be mailed to each student before camp.

Fee: \$360.

Comments: Saint Olaf is a comprehensive camp, providing participation in one to three ensembles, band, choir, or orchestra. Basic camp fee includes two classes from a variety of offerings. Harp classes are offered at the beginning to intermediate levels. Two private lessons are included; additional lessons optional.

SALZEDO SUMMER HARP COLONY

Camden, Maine

Information: 35428 Appalachian Trail Rd., Round Hill, VA 20141

Harp Instructor: Alice ChalifouxDates: Memorial through Labor Day; four sessions.

Total Fees: \$75 per lesson; two lessons each week. Rooms available in community at modest cost; meals additional.

Age Range: Teen through adult. **Application Deadline:** None, but early application is advised as the program fills up quickly.

Comments: Offers intensive private study of the Salzedo harp technique in his former home on the Maine coast. Students live in local homes and are responsible for their own meals. Classes and ensembles are not offered so that students can spend their time in independent practice and study. The Salzedo school is frequented by many of Alice Chalifoux's former students who are now professional harpists, but she will take students at any level who are willing to work hard.

SEWANEE SUMMER MUSIC CENTER

Address: 735 University Avenue Sewanee, TN 37383-1000

Phone: 913-598-1225

Web address:

www.sewanee.edu/ssmc E-mail: klehman@sewa<u>nee.edu</u>

Harp Instructor: Marian Shaffer

Dates: Five weeks late June through early August

Total Fees: Private lessons, room, and board: \$2,500.

boarα. φ2,500.

Age Range: Minimum age 12. **Activities:** Orchestra, chamber music,

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harp ensemble, master classes, private lessons, concerto competition; activities are flexible according to the playing level of each student.

Classes: Elementary music theory through counterpoint, music history, and more.

Application Deadline: May 1. Early application advised.

Comments: Each student performs at least twice a week, once in an orchestral concert and once with a chamber group. Students also perform harp ensemble concerts. Students and parents describe this as a program that encourages serious study in a friendly, non-competitive environment. Acceptance is based on the strength of the total application, although an audition tape is required.

SUSAN ALLEN SUMMER HARP. COURSE

Website: www.summerharpcourse.com

Harp Instructor: Susan Allen

Dates: August 5–19 (option of one or two weeks)

Total Fees: One week, \$650; two weeks, \$950. Includes tuition, housing, and meals

Age Range: Last summer students were aged 8 to 43.

Activities: Pedal and non-pedal harp.
Solo recitals, master classes by guest classical and jazz artists. Dale Barco will give a class on harp maintenance.
Lots of recreational activities as well, including nearby beaches.

Comments: Ms. Allen writes, "The difference between this course and other music camps is that this is totally about the harp. We work on chamber music, orchestra, solo, and all kinds of music for the harp. Many camps do not focus in this fashion."

SHENANDOAH PERFORMING ARTS CAMP

Phone: 540-545-7210

Address: Shenandoah University 1460 University Drive

Winchester, VA 22601

Web: www.su.edu/conservatory

Harp Instructor: Elizabeth Blakeslee **Dates:** July 1–15.

Total Fees: To be announced

Age Range: Middle school through first-year of college.

Activities: Daily recitals, faculty and guest artist concerts, ensembles, chamber rehearsals, music theory, Dalcroze Eurhythmics, optional private lessons, daily recitals, dances, sports, cookouts, etc.

Comments: Our friend, Domenique Tanzini from Raleigh, North Carolina, enjoyed this camp because of its friendly, relaxed atmosphere. The location is 70 miles west of Washington, D.C.

SWANNANOA GATHERING Address: Warren Wilson College P. O. Box 9000 Asheville, N. C. 28815-9000 Phone: (828) 298 - 3434 E-mail: gathering@warren-wilson.edu

Harp instructor: Billy Jackson

Dates: July–August. Celtic week to be announced. Catalog available in February.

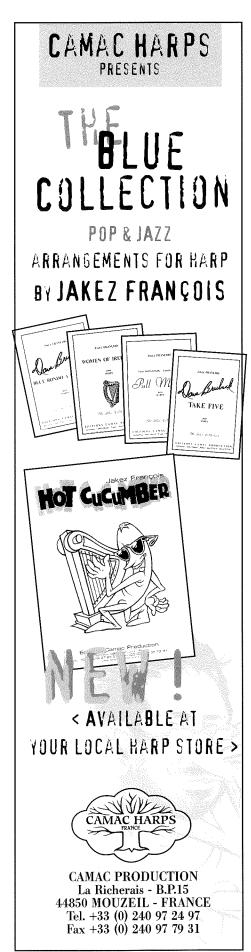
Fees: Tuition in 2000 was \$320. Room and board on campus was \$240; off-campus housing available.

Age Range: All ages. Children or younger teens must be accompanied by an adult; families are welcome. Variety of activities, including programs for younger children at a nominal cost.

Activities: Celtic week activities in the past have included group harp lessons, step and Ceili dancing, Scottish folk song, sessions, and lessons on other instruments.

Classes: Students may register for up to four classes daily.

Comments: We learned about this program from an Australian while travelling in Ireland, so you have an idea of the range of participants! This is a busy and fun-filled program on the grounds of Warren Wilson college in the mountains of North Carolina. Numerous recreational opportunities are available in the area. Most of those attending are adults, but they are warm and friendly toward the younger students. The setting is attractive, with air-conditioned concert halls.



stupid song lyrics
"It's a small world
after all..."

fiparn, Liorg

grocery list diet coke cookies milk cereal eggs bread

To Do:
laundry
wash dog

Simple steps you can anything successfully.
-by Dr. Carrol McLaughlin

t my tuning key!"

take to memorize

HAT WONDERFUL, MYSTERIOUS
PLACE—THE BRAIN. The fact is, all
of us can and do remember things.
We can remember how we felt when
someone important to us complimented us. Or, perhaps stronger, told
us something we didn't want to hear.
We can remember a million pieces of

sometimes useless information, like the lyrics to an obnoxious song, or the images of a ridiculous commercial we saw on television months ago. We constantly remember where we parked our car, what we need to ask our teacher or colleague, what we have to pick up at the store, what we need to do but have been putting off (especially if we feel badly about our procrastination), and a myriad of other items.

The challenge is to remember things at the appropriate time. Recalling someone's name *after* you have tripped up on the introduction is not ideal. Remembering your tuning key half way to the gig is also not perfect timing. Most of us have experienced the mental blank on stage where we cannot recall the next note or phrase of music, even though we played the same phrase perfectly a short while before in the practice

room. We all share a strong desire to never experience that again!

What we want to establish is a foolproof way to recall the information we need when we need it. The secret is not in the remembering, it is in the actual way we store the information in the first place. The way we learn something has a great deal to do with our success in remembering it at any time, in any situation.

TINY STEPS

One of the most important secrets in learning or mastering anything is to divide it into very small pieces of information. If you were asked to memorize this whole page of writing and recite it back verbatim, it would be ludicrous to read straight through the whole page and expect to remember anything. Instead, you would take one sentence or section of a sentence—perhaps one thought—and repeat that small piece of information until you knew it. Then you

would move on and memorize another small section.

This kind of sequence is logical. And yet despite the simplicity and proven successful nature of memorizing small pieces of information at a time, when we get to a harp piece the tendency for most people is to play through long sections—even whole pages—many times, waiting for the information to "stick". Instead of achieving our goal, all this repetition does is tire our muscles and our minds and dramatically increase the chances of injury to the hands and the arms.

There is a far more successful way to learn music. First, make a pedal diagram, or note your lever settings, at the start of every four or eight bar phrase. This "repair point" serves as a memory anchor for your learning and memorization of a new piece. The concept of repair points has been passed down by many great harpists. One of the first of our pedagogues to use this tool was Hen-

riette Renie of France; other players who have inspired hundreds of harpists to use this extremely valuable technique include Susann McDonald and Jane Weidensaul.

The repair point should be put into your music from the very first time a passage is learned. Make sure to repeat each short passage a minimum of 10 times, even after you are able to play it with ease. Every time you repeat the section, try to improve it in some way: make it faster, more fluid, more musical, etc. After you have mastered the section, make another pedal diagram (repair point) at the start of the next phrase and continue the process. The important thing is that you learn to begin playing at the repair point with the same confidence you have when starting at the beginning of the piece.

SUCCESS ANTICIPATION

After you master the first phrase and can play it at tempo with beautiful musicali-

strengthening all your channels

F YOU FEEL YOUR SKILLS in one mode of learning (visual, aural, or kinesthetic) are very strong, but you aren't comfortable relying on another system, try some of the following exercises while practicing.

To strengthen your aural skills:

- Sing along with the melody line as you play, saying the names of the notes as you play them. This technique, known as *solfege*, is widely used in many music schools. The great thing is that whether you sing the names of the notes in French (as they teach at Juilliard), or in English, or Polish, or German, the result is the same. You become aware of how the notes sound and also hear your own voice telling you the names of the notes you need to play. Because of this added benefit, I urge you to try solfeging out loud. Many times on a concert stage I have heard my own voice tell me the name of the note I was searching for. What a great thing!
- When you have a difficult pedal passage, say the names of the pedals

out loud as you move them.

• If you are having trouble with rhythm, count the rhythm out loud. This is particularly important in teaching young children. If they hear their own voice counting out the beats as they play, they will never experience a rhythmic problem. It is the same as having a "click track" in a recording studio—they will play along with their own internal metronome.

To strengthen your visual skills:

- Raise your music stand up so that you need to look slightly up as you read the music. The visual part of the brain is accessed most easily when the eyes are looking up, so looking up at the music will help imprint the picture of the music on your brain while practicing.
- Away from the harp, study your music, again holding it up and to your left-hand side (at about 10:00 on an imaginary clock face.) Then lower the music and try and recall exactly what it looks like. Where are the repair points? How many lines of music are on each page?

• Before an important performance, write out from memory the pedal diagrams and beginning notes of important phrases (repair points) throughout the piece on a piece of manuscript paper. This makes you concentrate on how the page looks so you can reconstruct the music. It also allows you an additional visual image—that of your own handwriting. If you do the manuscript in different colored pens, the visual image is even stronger.

To strengthen your kinesthetic skills:

- For every phrase you play in the piece, imagine what emotions might be applied to that part. Is it sad? Playful? Joyful? Mournful?
- As you play a passage or piece, try to imagine a place in nature or a story that relates to the music. Try to express this in the music.
- Press your fingers into the strings and become very aware of how the strings *feel*. Sense how many strings are between each finger in a chord. Try to press out a beautiful melody line.

ty, you form an expectation inside yourself that you can probably learn the next phrase and even master the whole piece. This is called "success anticipation." Doing one thing well brings forth an expectation that the same thing will happen again. Unfortunately, there is a negative flip side to this concept. If you don't spend enough time on a given section to be able to play it comfortably and fluidly, and allow yourself to move on to the next section before you have achieved mastery, you build a personal expectation that you won't be able to master the next phrase and will not ever be able to play the piece the way you want to. Similarly, if you have tackled too big a section of the piece, you will experience this same depressing thought: that it is impossible, and (the really bad news) you might even think you aren't good enough to ever learn the piece. It's easy to see how thoughts like this could negatively impact a potentially wonderful performer!

Success anticipation also plays a part in preparing a harpist for performing on the concert stage. Try to think of tiny steps to take in preparing yourself for giving a recital. First, play each piece as often as possible from memory: play for your church, for a hospital, for a retirement community, for your family, and for fellow harpists. After you have performed a single piece many times, try performing two pieces in a row, working up to a full run-through of your whole recital. After each performance, write a list of all the problem spots. In practice, go directly to the places you have listed and work out each difficulty.

THE MEMORIZATION PROCESS

The repair points you use as anchor points when first learning a piece also serve as the framework for memorization. After you are able to play the piece at tempo, go back to every individual repair point and play each short section without looking at the music. Do each section a minimum of ten times. No cheating—if you make a mistake, it doesn't count! After achieving memorization on one area, go to the next repair point and memorize it starting at the repair point, not always going back to the beginning of the piece. After two areas have been securely memorized, glue the

sections together by playing the combined area ten times.

It is ideal to have approximately four to six repair points per page. I recommend that you mark the repair points

The Ten Time Rule

Having trouble giving a solid performance? Carrol McLaughlin offers this advice:

I have had the honor of touring the United States many times under the auspices of Columbia Artist Management. On a typical cross-country tour, I perform the same recital night after night in different cities. One season I gave 70 solo recitals in 13 states. On these many road trips I discovered that after I had played the same concert 10 times, the concert I was playing, and all the music in it, "shrank". It became easy, a joy, and a fun creative voyage that I had traveled before. All of the sudden I wasn't just trying to get the right notes, but I was truly an artist who could take my audience on a fascinating journey with each piece on the program an integral part of the whole picture I was presenting.

As I assist other harpists in preparing for recitals or competitions, I find the Ten Time Rule to be an imperative element in their success. I believe that until a harpist has performed a piece a minimum of ten times in front of an audience, complete excellence will not be achieved. Therefore, before any harpist at the University of Arizona, where I teach, can give a Bachelor, Master, or Doctoral recital, they must first give ten pre-recitals for various audiences. By the time the real recital happens, the harpist has such a high confidence level and so much success anticipation built into their performance that the audience is treated to an extra-special, fully developed artistic statement. This also means that the pieces must be completely memorized well in advance-one month ahead is ideal.



Harps & Classical Guitars

9 East 3rd Street Bethlehem, Pa. 18015

Authorized Dealer for:

- Dusty Strings
- Lyon & Healy
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with a color pen for visual impact, and concentrate on remembering a visual picture of where those repair points are in the music. If a harpist really knows a piece well enough for public performance, they should be able to recall any repair point on any page and start there successfully. They should know the position of the pedals as well as the notes, and be able to begin at any repair point on a second's notice just as securely as they would at the beginning of the piece. The added value of this tool is that if you should be unsure of a passage, or experience a problem with a passage, you have an instantaneous fix. You have a place that you can jump to without any hesitation to get you past the troublesome area. The security of knowing at all times that I have a "safety chute" to get out of any potential trouble is often enough of a psychological safety net that I don't experience any difficulties at all! It's a little like driving on an unknown freeway in a large city, such as Interstate 10 in Los Angeles. After a lot of freeways have crossed and there have been a myriad of confusing exits, seeing a sign that says "Highway 10" is a huge confidence builder and relieves confusion and stress because you know where you are. In performance, passing an area that you know is a repair point is the same as seeing the right freeway sign go by. It says, "everything is fine," confirms that you are on the right track, and allows you the security to express your creative best.

I SEE, I HEAR, I FEEL

Of course, during every practice session we want to learn as much as possible and solidify the information so we can access it when we need it. Different people have different ways to learn and store information. Some people are very visual in their approach, seeing the music in front of them in their mind's eye and visualizing the notes to reach for on the harp. Others hear the music in their head. They are led by the sounds they have memorized and are aurally very aware of what they are playing. The third general tendency in learning is to feel how the music goes. The sensing or feeling of each phrase guides the harpist to know what passage comes next and how they want to play it.

There is a science called Neuro Linguistic Programming which helps us understand which way we are storing and accessing information. Try an experiment for yourself: Imagine yourself on stage, playing a piece that you know very well. Try to be in the scene, experiencing the performance again from your memory. Do you see yourself on stage in your concert clothes, or see the music score in your mind as you imagine yourself performing? Or do you hear the beauty of the harp, and how each phrase and chord sounds? Another possibility is that you might feel all the sensations or emotions that accompany a performance—perhaps stage fright, exhilaration, or shallow breathing, or in some other way feel the experience of being on stage.

Visual, auditory, and kinesthetic (feeling) are the three most widely used modes that human beings use to process

information. Each person will tend to have one leading mode—a way of learning that is most natural or comfortable for them. There is no better or worse way to learn, but it is beneficial to understand which mode you rely on the most. One way to discover the ways in which your mind remembers information (or to figure out how someone else is thinking) is to listen carefully to the words used in conversation. A visual person will tend to say, "I can see clearly now how that passage should go." An aurally based person would use sound-based words, such as "I hear what you mean," or "Sounds like a good idea." A person who relies heavily on feelings, or the kinesthetic mode, might say, "I can't grasp what you are saying; I feel like I will never be able to play this piece." All of these systems can work very well individually to learn and memorize music, but I strongly encourage you to strength-

About the Author

Dr. Carrol McLaughlin is a graduate of the Juilliard School and the University of Arizona, where she is now Professor of Harp. She has performed extensively as a soloist throughout Asia, India, Europe, and North and South America. She has performed as the Opening Recitalist for the World Harp Congress in Copenhagen and the American Harp Society conference in Denver; other performances include the Lily Laskine Festival in Paris, the Vera Dulova Festival in Moscow, the Soka City Festival in Japan, and the World Harp Congress in Prague; McLaughlin continues to perform as a concerto soloist with orchestras around the world.



en all three areas (see sidebar, pg. 34). The result of building more tools to assist in the learning process is that you will learn and memorize pieces faster and with more accuracy—who could argue with that?

TRIPLE CHANNEL LEARNING

The best preparation for stage is to use all three learning modes while memorizing your material. This is called "triple channel learning." Imagine that you are driving a car and you need to get to the airport in your town. If there is only one route there, and for some reason that route is closed, you will not make it to your destination. Instead, suppose that you know several other roads that will get you to the airport. At the first sign of a holdup on the original road, you can simply go to plan B and take another route.

This is exactly what you have to be able to do on stage. Should something disrupt the flow of information from the accessing system you are using (visual, auditory, or kinesthetic), you have to have an alternative way of remembering the music. For example, if you were performing something using the kinesthetic mode, you might be hit with a huge amount of adrenaline as you discover your harp teacher sitting in the front row. This extra feeling might "flash flood" the information stored in your kinesthetic mode, and you might not be able to remember the music that you practiced so hard. How wonderful if you also had memorized the piece from the visual perspective, so that you could see in your mind exactly what the notes were that you had to play. Or you could concentrate on the sound of the harp and the beauty of the melody line, singing or solfeging to yourself, and therefore get through the difficult moment by using a different way of accessing the information that is in your

Though all modes of learning can be valuable, if you center your concentration on the visual aspects of your performance, particularly right before walking on stage, you stand much less chance of experiencing stage fright or "butterflies," since nervousness is a feeling and therefor stored in the kinesthetic mode. Looking up and seeing yourself walk on

stage full of confidence and enthusiasm is the most user-friendly approach to enjoying a successful concert!

I THINK I CAN, I THINK I CAN

There is a wonderful phrase which has been said by many different people: "No matter whether you think you can, or think you can't, you're right." How true! The messages we give ourselves are incredibly important and significantly affect our success. If we say, "I am afraid that I won't play well," there is a good

chance that will happen. If we say instead, "I worked really hard and I can see myself having a wonderful performance," that also has a good chance of coming true. It's a self-fulfilling prophecy: what you envision is often what you will attain. So see yourself achieving the highest levels of success possible, hear the warmth of the praise of your colleagues, and feel how terrific it is to celebrate your own excellence. With hard work, and using these tools, nothing is impossible!

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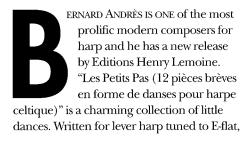
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music review

New from Bernard Andrès

Original compositions from two contemporary French composers; plus music from the '60s and '70s.

—by Jan Jennings



they are also adaptable to pedal harp. There are no lever changes within each piece, but a few pedal changes would be necessary.

This is moderately easy music that intermediate players should find sight-readable. The use of triplets and syncopated rhythms make this an excellent study of rhythm for students. Some selections would be useful as

early recital pieces, and students might delight in making up names for each dance, as they are merely numbered in this book. Each melody is different and one of them has a section that is reminiscent of a rag!

The type is easy to read and no page turns are necessary. If you want something upbeat and easy to play, you'll enjoy these dances.

There's also something for pedal harp from another modern French composer. "Hot Cucumber" is an original composition by jazz harpist Jakez François. Published by Editions Camac Production, this music is for the intermediate to advanced harpist.

This jazzy piece demands some complex pedaling, but there are a few instances where some pedal changes are unnecessary. For instance, measure 14 should have the same pedal markings as measure 46. You don't need the F-sharp. In measure 18, there is no need to return the G-flat to natural. The Eflat pedal marking in measure 60 is an error because the pedal has already been returned to the flat position.

The pedal markings appear in the middle of the staff which makes them easy to see while playing. There is inconsistency in the markings for which foot appears on top. This may bother those who always want to see the right foot over the left or vice versa.

"Hot Cucumber" has a swing feel, and François has divided it into four sections, A through D. Section C is intended to be a comp pattern to use when playing with other musicians. If you're not comfortable with comping (improvising), here's your chance to see how it's done.

You may want to don sunglasses while



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playing this piece, because you'll feel pretty cool while playing the bluesy riffs and pedal slides. If you need to add some jazz to your repertoire, "Hot Cucumber" sizzles!

Ready for more footwork? Suzanne Balderston provides some fancy pedaling in "If He Walked Into My Life." This beautiful ballad is the final and most difficult entreé in the self-published assortment, *My Favorites*.

Ms. Balderston didn't sacrifice the luscious harmony of this Jerry Herman tune from "Mame" by simplifying this arrangement. Instead, you'll have to do some frequent cross-pedaling. This is clearly marked with the changes housed in a box, except for measure 35 where it was omitted on the E-natural. There is also an error in measure 27 where the E pedal should be moved to natural. You may never get a request for this melody, but it sure is pretty!

Intermediate or advanced players should be able to sight read the rest of the selections. The typesetting is easy to read and page turns are manageable.

The book begins with "The Way We Were" by Marvin Hamlisch. This arrangement retains all the original harmonies and is readily playable. It is probably the more requested piece (ergo, most useful) from this volume.

Three Burt Bacharach oldies complete the collection. "Do You Know The Way To San Jose" and "What The World Needs Now Is Love" are also found in another Balderston publication, "My Levers Go Pop" (reviewed in the May 2000 issue). But don't be confused. This version is for pedal harp. These two arrangements are not difficult and have minimal pedal changes.

Because of some quick pedal changes, "Alfie" is a bit more challenging, but not too difficult.

My Favorites provides a nice package of popular music from the '60s and '70s.

Lap harp players have not been overlooked by Afghan Press. They have published *Three Baroque Pieces* arranged for lap harp by Mary Radspinner. An instrument ranging from fourth octave G through second octave C can accommodate this trio of pieces. The arrangements are written in the keys of G and C, but the harp does need levers on at least Cs and Fs.

There are only lever changes on the first selection, "Prelude in G" by J.C.F. Fischer, and diamond-shaped notation is used.

The arranger notes that the bass clef notes have been changed in "March in C" by Jeremiah Clarke, but that harmonies have not

been altered.

Another modification is acknowledged in "Gavotte-La Musette" by J.S. Bach. Ms. Radspinner started this dance on the downbeat rather than the upbeat to make it easier to count. This doesn't seem necessary, but it is easy to remedy.

Some fingering is suggested and there are no page turns. The type is easy to read.

While these nice arrangements are fairly simple, they are complex enough to be interesting. They could easily be played on a larger harp.

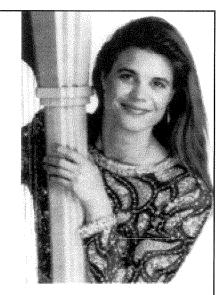
Jan Jennings performs and teaches in Orlando

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I said, "Well, guess what? I was that harpist!

Sydney Howell Weatherford, TX

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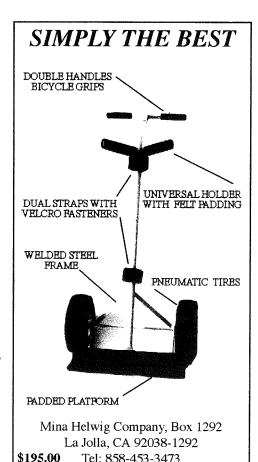
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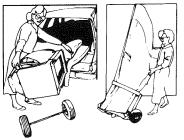
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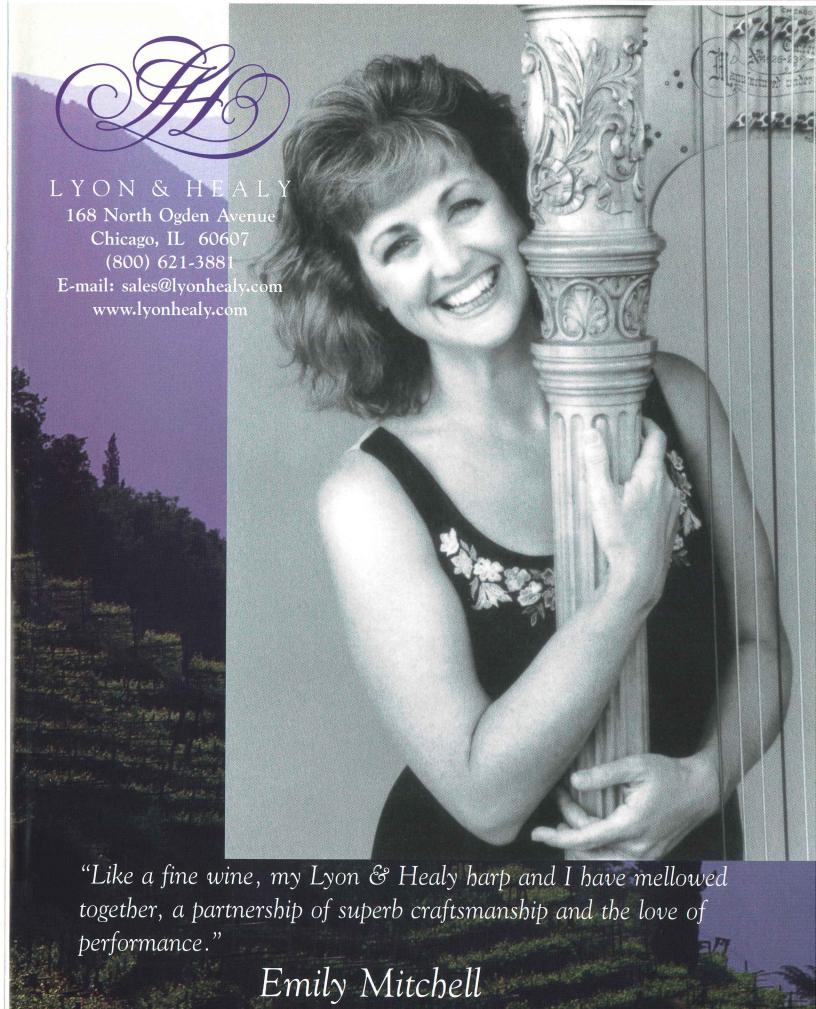
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