

harpcolumn

practical news, for practical harpists

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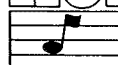
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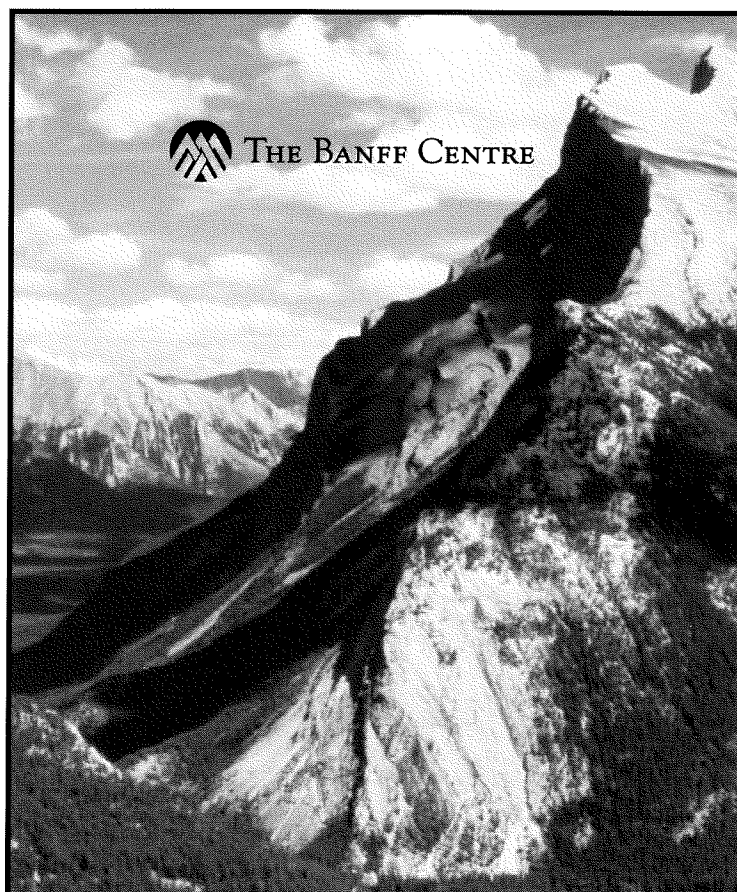
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"I started a fitness program with weight training several years ago because I wanted to increase my strength," says *Harp Column* assistant editor Jan Jennings. "I was amazed at the difference it

made in my stamina at the harp! No

more lower backaches or tension headaches in my neck, even after eight hours of playing. My harp felt lighter and easier to move because I was stronger. Exercise provides a natural 'high,' which also elevates my moods." Jennings, who authored the *Harpist's Complete Wedding Guidebook*, says, "I wanted to share this secret and encourage all harpists to get fit!"



"I come from a family of many tasks and talents," says contributing writer Susan Knapp Thomas, who wrote about harpists with dual careers in this month's article, *Don't Quit Your Day Job*. "All of us are

always running around doing not one thing, but several. This piqued my interest in harpists who work in addition to playing the harp. There are a lot of motivated, talented, and interesting musicians out there, and I had a lot of fun learning about the harpists I interviewed for this article."

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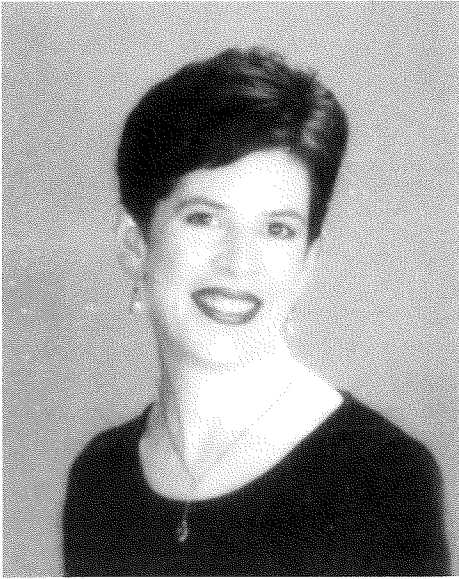
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on my mind

keeping the plates in the air

Being a harpist means juggling practice with work, hobbies, and family life.

—by Kimberly Rowe



This is the time of year when we are supposed to work through our mid-winter, post-holiday slump.

You know what I mean—get out that stack of music we said we'd get to "in January." Get our flabby triceps (and other areas) to the gym like we said we'd have plenty of time for "this winter." But let's face it: now that winter is here, wouldn't you rather just lie around feeling as blah and gray as the weather outside? Well, me too, but after reading about the multi-taskers and go-getters described in our feature articles this month, I couldn't help but feel a little inspired to get off the couch and get to work.

Kathleen Wilson, Principal Harpist with the Charleston Symphony, is an inspiration to anyone who's ever heard themselves saying, "If I only had more time." An avid long-distance swimmer, Wilson successfully completed her goal of swimming the English Channel on August 25; it took her three years of training and 13 hours, 10 minutes in the 64-degree water to make her dream come true. Not bad for a mother of two with a full-time harp job.

How many of you out there have "day jobs?" Probably everyone, if you count the hours of paperwork and pavement

pounding required just to maintain a career as a working harpist. And what about those of you who *don't* play the harp for a living? You will probably appreciate what Susan Knapp Thomas has to say in her article Don't Quit Your Day Job. Thomas and others have discovered that it is possible to work and play, and they wouldn't have it any other way.

Back to the subject of getting into the gym I mentioned earlier. (You didn't really think I'd let you off the hook that

easily, did you?)

Aside from the many other reasons you might need to get yourself into the old sweat shop (working off all those en-route-to-the-gig trips to McDonalds, for one), this year, you can add playing the harp to your list. Jan Jennings has collected a whole bunch of exercises that will improve

your upper-body strength for greater endurance and control at the harp, not to mention make it easier to get the harp in and out of the car. Oh, and one more benefit for women: You'll look great performing in a strapless gown.

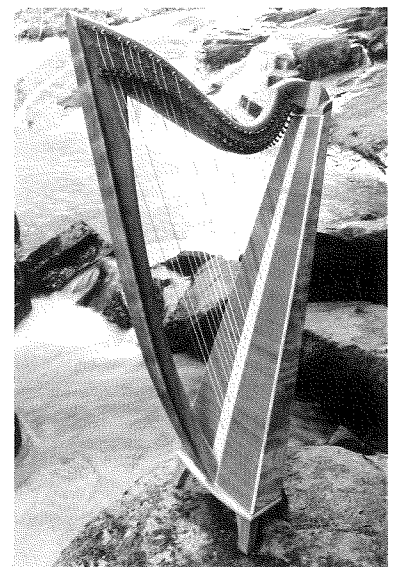
It's never easy to do many things at once, as these multi-taskers will (a little too happily) tell you. But at heart, we're all multi-taskers with jobs, families, and lives outside of playing the harp. Still,

the harp keeps us centered and focused, and as Wilson says in her interview this month, we somehow manage to "keep all of the plates in the air." When you get right down to it, isn't that what it's all about? ■

Kimberly Rowe lives in Philadelphia where she edits Harp Column, teaches, and performs throughout the mid-Atlantic region. E-mail her at krowe@harpcolumn.com with your thoughts about this issue of Harp Column.

It's never easy to do many things at once. At heart, we're all multi-taskers with jobs, families, and lives outside of playing the harp; we somehow manage to keep all of the plates in the air.

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news

harpnews

JELLISON TEACHES IN RICHMOND

Anastasia Jellison has joined the Richmond Public Schools as harp instructor, a position she shares with Ricki Denton. Jellison replaces Lynelle Ediger, featured in a 1997 *Harp Column* interview, who led the Richmond Public Schools Harp Ensemble to much acclaim with tours to London, England, and throughout the U.S.

Jellison says she was attracted to the job because she "had spent so much time on the performance aspect of being a harpist and wanted an experience that would help challenge [her] as a musician." When asked about her goals for the program, Jellison says she is primarily interested in "giving the students a strong foundation. It's an outlet to teach them a whole lot of other things like discipline and respect. I take that very seriously."

Jellison studied with Alice Chalifoux at the Cleveland Institute of Music, where she received a Bachelor of Music

degree in 1996, and with Paula Page at Rice University, where she received a Master of Music degree in 1999.

SALZEDO ON THE AIR

A new two-CD recording of performances by Carlos Salzedo between the years of 1934 and 1949 is available through the **Salzedo Centennial Fund of the American Harp Society**. Ray Pool, who produced the collection, says, "In addition to performing, [Salzedo] is interviewed by various announcers about his compositions... Those of us who never met him are given the opportunity to have a better idea of the dynamic range of his personality through the sound of his voice in addition to his playing.

The CD is available through most harp music and accessories distributors.

AUDITION NEWS

The Phoenix Symphony held a harp audition on November 5, 2001. No win-

ner was selected, but two finalists have been invited to perform with the orchestra this season. **Lynn Gorman**, currently with the Marine Band, and **Yumiko Endo**, currently with New World Symphony, will each get a shot at the job.

MARK YOUR CALENDAR

Looking for something harp-related to do this spring or summer? These events should fit the bill:

World Harp Congress—the triennial event will be held July 21–28 in Geneva, Switzerland. See www.worldharpcongress.org for more information.

Canadian Amateur Musicians Celtic Harp Workshop—the new event for Celtic harpists will be held June 23–30 in Quebec, Canada. See www.cammac.ca for more information.

American Harp Society National Conference—the biennial event will be held June 19–22 in St. Paul, Minn. See www.harpociety.org for more information.

A Harp Festival—will be held April 12–14 at The Banff Centre in Canada. See www.harpangel.com for more information.

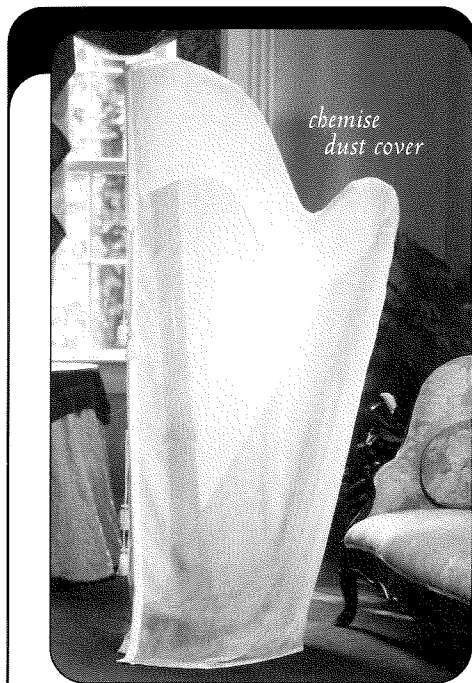
Harp Fiesta—will be held April 4–6 in San Antonio, Texas. Call 936-321-6735 for more information.

Lyon & Healy's Chicago Teachers Conference—the annual event for teachers will be held March 22–24 in Chicago, Ill. Call 800-621-3881 for more information.

Beginning in the Middle—the annual event for adult harp students will be held March 7–10 in Williamsburg, Va. See www.beginninginthemiddle.com for more information. ■

What's News With You?

Do you have news the whole harp world should know? Send your press release to the Harp Column, Attn: News, 2101 Brandywine St., Suite 200B, 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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Interval-Harp

set to go



Becky Nissen, winner of the 1999 Lyon & Healy International Pop and Jazz Competition, freelances in Myrtle Beach, S.C. Nissen's "ideal set" would include standards, as well as her own improvisations.

What would you play for a "set" of background music if you could play whatever you wanted? Our new segment Set to Go will ask that question of harpists whose opinions count! For our first installment, we talked with Becky Nissen, a freelance harpist from South Carolina. Nissen, who was featured in a 1999 interview with *Harp Column*, plays with the Long Bay Symphony, in Myrtle Beach, S.C. and won first prize in the 1999 Lyon & Healy International Pop and Jazz Competition.

Becky's ideal set would include:

Our Love Is Here To Stay

Georgia On My Mind

Tenderly

It Had To Be You

Someone To Watch Over Me

Under The Boardwalk

Jesu, Joy Of Man's Desiring (her own jazz version)

Don't Get Around Much Anymore

Here's That Rainy Day

How Deep Is The Ocean

Can't Help Lovin' Dat Man

Stars Fell On Alabama

Blue Moon

A Ghost Of A Chance

As Time Goes By

Rosa's Song

Becky would also throw in some of her own improvisations in jazz, romantic, and classical styles. ■

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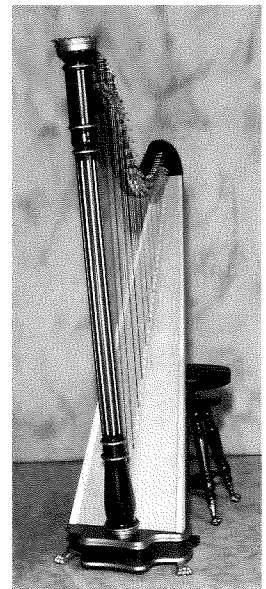
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working with young talents

What is a teacher's responsibility in training a gifted young harp student?

—by Stephanie Curcio

6 january/february 2002 harp column

Over the years I have been blessed with the opportunity to develop the talents of some highly gifted children, some as young as 5 years old. It is a daunting task that requires constant sensitivity to the age-appropriate needs of each student and the ability to find or create materials to fill those needs. One of the greatest feats lies in finding the proper rate of progression that allows a child to be happy, challenged, and motivated, yet provides a solid foundation for building harp concepts and technique. The greatest trap at every stage of the game is “too much too soon!”

The early stages of learning are a balancing act. No matter how bright or talented, children are still children. They have limited attention spans. Maturation differs from one to another. A concept that might seem appropriate now may simply be unattainable until some future date. So you change direction, never forgetting to return to the skipped concept lest there develop a hole in the sequence of knowledge you are building.

More difficult is the development of technique. To build it requires kind but unrelenting reminding, yet it cannot be the total focus of learning! Children must also be allowed to play for the music, for the joy of the sound, and to express their own creativity. Technique develops gradually, but it must be carefully and consistently monitored.

Once a child has reasonable command of reading, rhythm, technique, and execution, the most wonderful part of their musical journey begins—finding expression. This is a particularly interest-

ing challenge because young students have a narrow range of experiences to draw upon. First, they must be encouraged to experiment and hear themselves and others until they can discern musical differences and find a “place” in which they are comfortable. I will never forget one 9-year-old who dissolved into tears after trying to play a romantic, flowing piece with expression. She knew what she wanted to hear, but what came out was nothing like it, and her little heart was broken. Repetition, control, time, and loving support resulted in one of my most beautiful players.

Teachers and parents must work as a team to provide enough challenges to motivate, without being drawn into a whirlpool of events that will eventually drown the child.

Next, the teacher must help the child find ways to access an emotion or experience that will make a piece of music “speak.” The more advanced the music, the harder it is. The means to achieve it are often found in the most unexpected places. One day I was trying to describe Impressionism to an 11-year-old. Words could not impart to her the peaceful beauty of a misty morning in the forest.

Suddenly, we looked out the window and there were two deer grazing on my lawn. We watched them quietly, smiling. The deer were doing nothing notable, but we were pleased just to see them. She understood, and the music came alive.

A good way to develop expression is to create a scene that fits the music. For example, Grandjany's *Bon Petit Roi d'Yvetot* might be a mischievous child wreaking havoc on a palace. Salzedo's *Chanson dans la Nuit* might be gypsies dancing in the moonlight. Successfully executed, the music can sometimes evoke the player's imagery in the mind of the listener. One of my students was playing a modern piece in which there was a part she hated. In trying to find a concept for her, I asked if she had a cat. Yes, she did, and she hated it. I suggested that she imagine the cat prowling on my rafters as she played the piece, and it worked. A few days later she played it for a masterclass, and when I asked the audience to tell us if the music evoked any pictures in their minds, two people singled out that very section. They said it reminded them of a nasty cat! My student nearly fell off her bench!

The rewards of working with young talent are beyond description. But the responsibility is so much greater than just teaching music. Teachers and parents must work as a team to provide enough challenges to motivate, without being drawn into a whirlpool of events that will eventually drown the child. Other activities must be encouraged. Too often young talents become so mired in music that they miss out on many of the life experiences that ultimately create a

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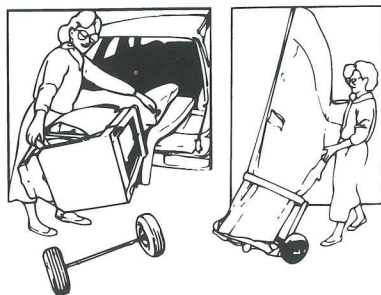
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great artist. A child must be taught how to deal with success and failure. An overblown ego or a crushing defeat are not good stepping stones to becoming a healthy adult. Above all, we must avoid asking for too much too soon. Life is long. It is not necessary to achieve every possible goal before one reaches the age of maturity. Space to grow, a wide range of experiences, education, and choice will result in a gift more fully realized. ■

Stephanie Curcio teaches harp at the University of New Hampshire, Phillips Exeter Academy, and Phillips Andover Academy; she has developed the Student Harpist tutorial series and has published over four dozen solo and ensemble arrangements through her company Stephanie Curcio Publications.

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, tell us! If we print your submission (800 words or less), we'll pay you \$75.

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—Mindy Cutcher



No, this is not another mind-over-matter article. Instead of telling you how to calm your palpitating heart during a recital, I want to suggest ways to reduce the tension in your upper body. Most of us, whether we are seasoned professionals or on page four of Betty Paret's *First Harp Book*, can re-evaluate our technique to ensure we are playing stress free, and more importantly, injury free. Life is full of stress: bad traffic on the way to a performance, demanding conductors, lack of practice time, too many gigs or too few. Don't let the performing part of life, the part most of us really enjoy, create even more tension.

Let's start with an obvious body part: your shoulders. Any masseuse will tell you that stress harbors itself in the neck and shoulder region, no matter what you do for a living. A lot of beginning harpists make the mistake of letting the harp rest on their upper arm instead of their shoulder. Similarly, if the harpist is sitting too low, the harp will be leaning too far back instead of balancing weightlessly. Most harpists are already aware of the bench-height factor and how it affects muscle strain and back ache. But even experienced harpists can forget about how the harp sits on their shoulders and raise them unnecessarily while playing.

Have you ever zlistened to relaxation tapes that instruct you to over-tighten muscles, and then relax them? That same principle can be applied to harp playing, especially to your shoulders. Play a hand-over-hand arpeggio, turning around in the first octave. Exaggerate

your shoulder movement, bringing your shoulders ridiculously high as your notes get higher. Now do it again without any shoulder movement at all. Many of us move our shoulders up unintentionally, instead of concentrating on moving only our arms and elbows up. Other harpists want to make beautiful raises, but lift their shoulders when only the forearm should be moving.

Any masseuse will tell you that stress harbors itself in the neck and shoulder region.

Raising is a good thing: it helps tone, accuracy, technique, and musical interpretation. Raising can also act as a release after you execute a series of difficult notes. Performing quick passages, such as the third movement of Mozart's *Concerto for Flute and Harp*, can tie your hands in knots if there is no effortless raise to act as a release. I call this an "ahh" moment. Throw your arms back and think about the tension flying away. Notice your raising technique in your next practice session, and even say "ahh" while you raise (even though others with-in earshot will think you're nuts!).

When you're playing all the time, bad habits are bound to develop and technique suffers. Re-check your hand position. Are your wrists in too far or not far enough? I know a harpist whose teacher insisted on a 90-degree angle and forced

the student's wrists to comply. It goes without saying that my friend developed hand problems. And the farther away your wrists are from the strings, the less your fingers can properly curve.

Simply keeping fingers curved not only helps tone and facility, it puts less stress on your joints. You cannot play relaxed without a solid technique. If your fingers are cramping, start analyzing the problem instead of holding yourself back. Are you squeezing the notes of a chord together before it's time to actually pull? Many harpists make the mistake of "hanging on" to the strings instead of letting the arm and back muscles do their job. And remember that "place" does not mean "grab," so lightly position your hand.

Where is your pinky? Is it moving in unison with the fourth finger? Look to see if it's a "Siamese twin" of the fourth finger (too tight) or off by itself all of the time. When playing left hand octaves and large chords, don't straighten or separate the pinky too much. Cure a wayward pinky, and you'll see immediate improvement in your technique. Most importantly, keep non-playing fingers loose; for example, when you are playing a single note with the second finger, the other three fingers should be able to wiggle. If you cannot wiggle them, your hand position is too stiff.

Now that you've analyzed your posture, hand, and arm technique, analyze how you practice and warm-up. Think of yourself as a decathlon athlete. Harpists have a variety of events, such as leaping chords (pole vault), fast arpeggios (100 meter dash), and fast footwork (hurdles)

in their pieces. Your warm-up should reflect the task ahead, just like the athlete is focusing on the events ahead. Create a warm-up for every type of playing.

You can't play fast, let alone relaxed, without being sufficiently warmed-up. Even after minutes of a brilliantly executed exercise, you can't jump into your piece at full volume and at the recommended tempo. Sometimes a morning practice session means playing everything at half-tempo and half-volume. Later in the day, that same piece will feel much more relaxed and easy. Notice when your hands begin to "cramp up." This can usually be attributed to over-practicing a particular pattern. Vary your practice sessions with different types of pieces.

Any tension in your practice atmosphere will be quadrupled in a concert situation. Watch your hands and body for signs of stress, and learn how to reduce them *before* that big recital. ■

Mindy Cutcher lives in Philadelphia, Pa., where she is Principal Harpist with the Pennsylvania Ballet, teaches, and freelances throughout the area. E-mail her at mcutcher@juno.com.

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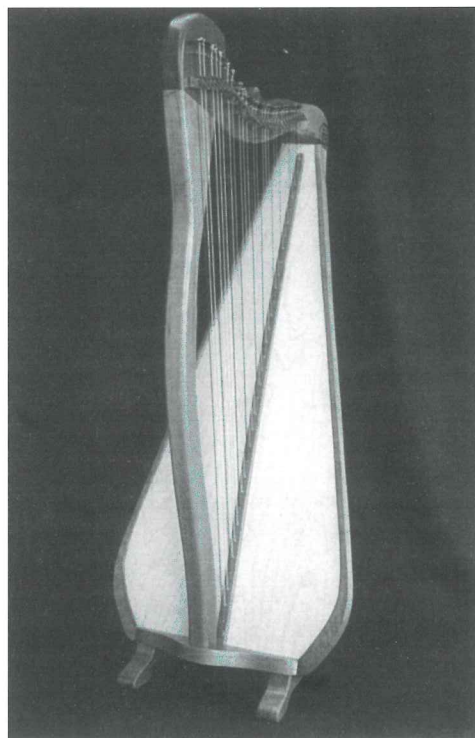
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Question:

My harp was knocked over. It appears to be fine, but what should I look for?

In the unfortunate event of a harp falling over, I would check three things immediately: first, see if the neck is cracked, then check the tuning, and then notify your insurance company. (You did have insurance, didn't you?)

The most common type of structural problem that results from a fall is for the neck to crack. This usually occurs around the first octave tuning pins or the kneeblock joint where the neck turns to rest on top of the body. The only good repair for a cracked neck is replacement.

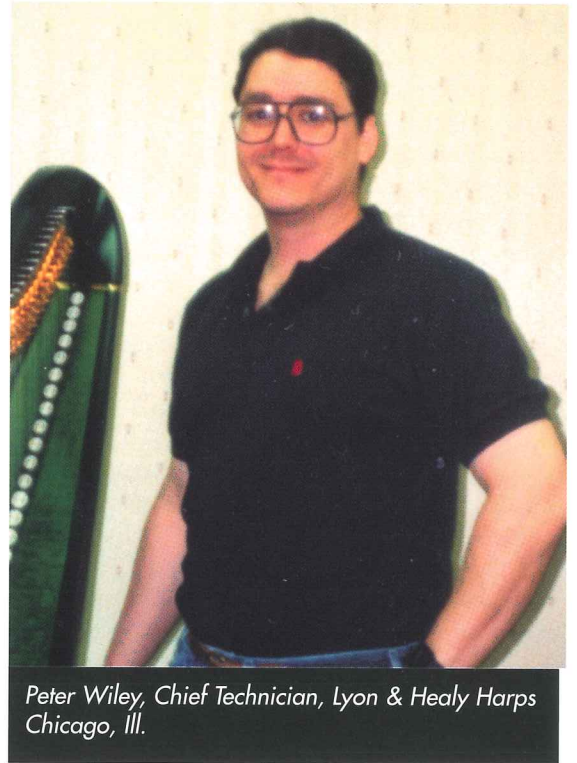
Harpists know the vagaries of their instruments' tuning. See if the tuning is off an unusual amount. If it is abnormal, there may be damage to the structure of the harp that is not easily visible. The entire triangle shape of the instrument may have shifted. This movement would

have centered on the body base frame. Analyzing this is a difficult prospect that is best done by an experienced technician since some movement near where the body, base, and column meet is part of normal aging. You may have to send the harp back to the factory to have an evaluation of its condition.

Some things are rarely damaged from a harp falling over. The soundboard is usually only damaged if the neck sheers completely and the action plunges downward into the soundboard. Actions (or mechanisms) on harps usually only require repair because of many years of usage. "Clicks" are almost exclusively caused from pedaling. If you think that an action noise was caused by the fall, ask yourself honestly,

"Did I check my harp this closely beforehand?"

If you have your instrument serviced regularly, your technician will be able to best analyze your harp's health. I always let harpists that I work with know if their harp is developing a condition that will need to be addressed down the road.



Peter Wiley, Chief Technician, Lyon & Healy Harps Chicago, Ill.



*Ed Galchick
Joliet, Ill.*

It is important to remain calm and take an analytical approach. Harps with pre-existing structural problems are more susceptible to major damage after a fall. A harp that falls a short distance into a wall or carpet is less likely to sustain major damage than one that falls a great distance onto concrete.

After an accident has occurred (assuming the harp is playable), calmly examine the instrument for any new dents, nicks, cracks, separations, and glue joint failure. Harps that fall on

the kneeblock, column, or base can experience structural damage to the bottom body frame, which I believe to be the most important structural component of the instrument. Damage here affects overall structural integrity significantly. You may detect this by checking for gaps where your base meets your baseboard and body. Jagged cracks on the neck and glue joint failures are also potentially serious.

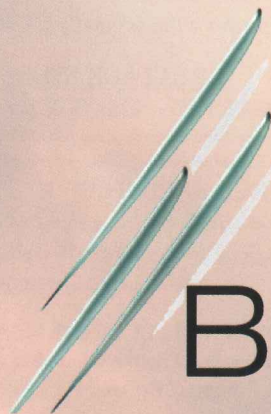
After examination, document how the accident occurred and any new damage that resulted. An excellent way to tell if your harp sustained major damage is to check the tuning. If the pitch has changed significantly, this indicates a major shock to the instrument. Any changes in playability

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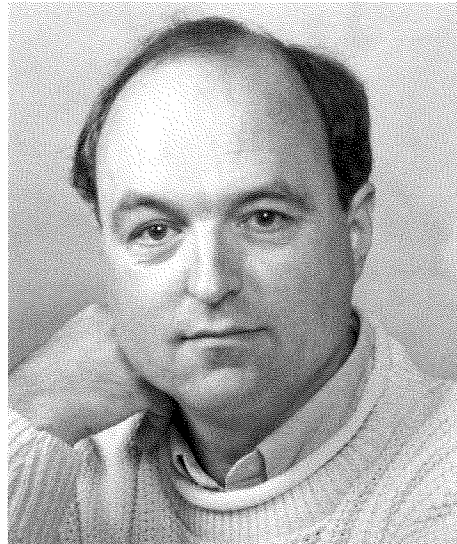
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can be good indicators as well.

If you have any doubts whatsoever, contact your insurance company immediately and have the harp inspected by an expert as soon as possible. If this is not possible, you may send photographs of the suspected problem areas to a knowledgeable person.

Although it is too late for a harp that has already fallen, take some precautionary measures for the future. First, get a comprehensive harp insurance policy that provides coverage for current replacement value. Secondly, if the harp is moved frequently, use an adequately padded transport cover and a harp dolly with which you are comfortable. Devise a safe moving plan in which the harp is never left unattended (particularly outside on a windy day).

It is important for harpists to understand the structural condition of their instruments so that in the event of an accident, damages can be detected more easily. Observation and consultation with your harp technician during service appointments can be of great help.



Carl Swanson
East Boston, Mass.


First of all, with or without obvious damage, you should send a letter to your insurance company explaining what happened, so that if damage appears later, you have something to refer back to. The letter should state exactly what happened, when, where, and as well as possible, how it happened.

Next, you should look the instrument over, inside and out, top and bottom, for new cracks. The most likely places for damage from falling over involve the kneeblock and treble end of the neck, the top of the column (look for a split in the top of the column), or a shift or crack in the base frame; this last one is rarely from accidental damage, but if the instrument was dropped while carrying it, this could result.

The wood inside a new crack will be very light colored over its entire length, as opposed to older cracks that are much darker. Older cracks that have been there a very long time tend to be unevenly darker as well. Also, in the days and weeks that follow the accident, tune the instrument regularly, and be aware if it is dropping in pitch. If you have to crank it up to pitch each day, that could be a sign of trouble.

Try to have a qualified technician look the instrument over as soon as possible. There is a very good chance that no damage was done. I'm always amazed at how much abuse harps can take and still hold together. But you should be on the lookout nevertheless. ■

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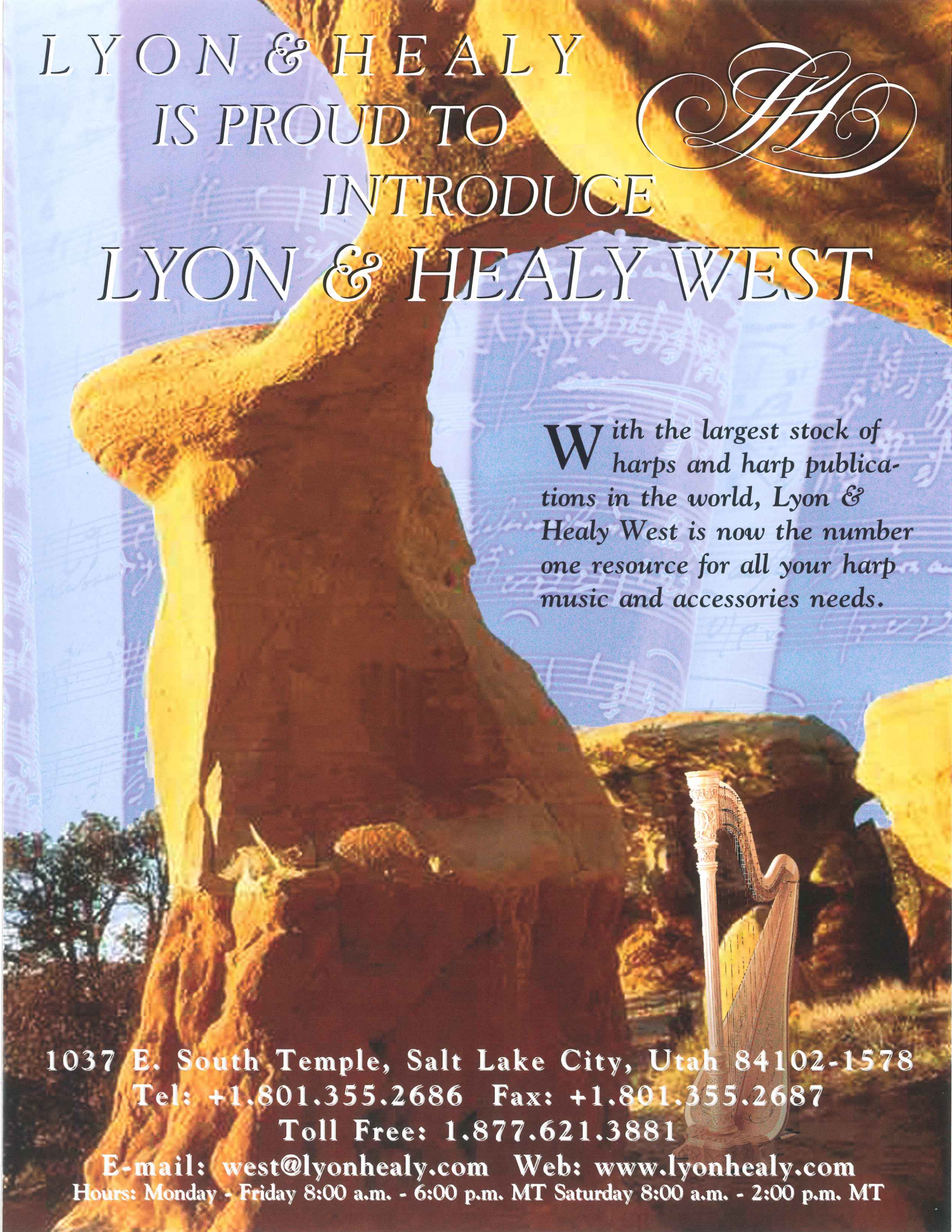
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What is considered proper etiquette when working with an agent or wedding planner?

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channeling

Kathleen
Wilson

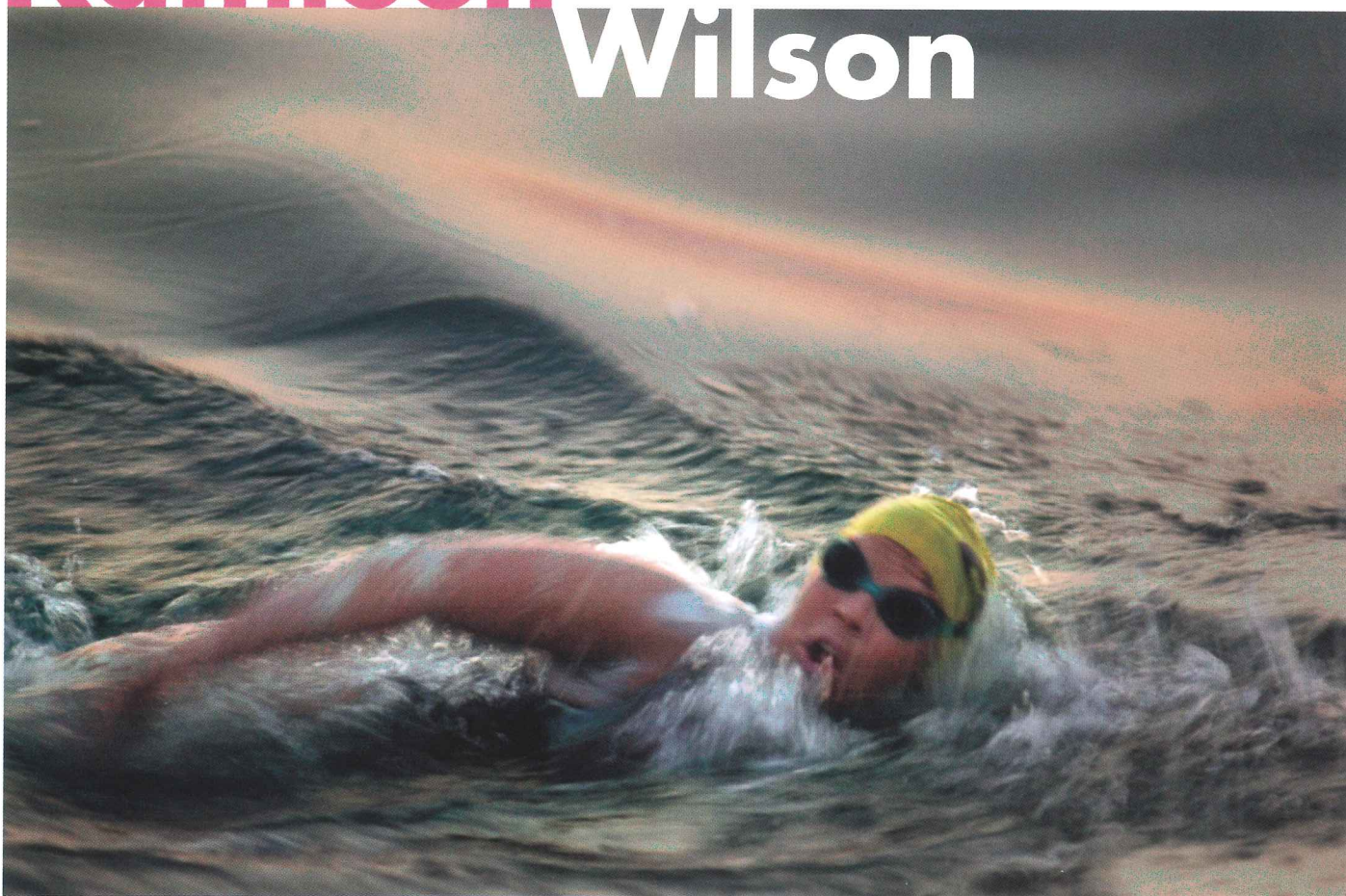


Photo: Alan Hawes/The Post and Courier

—by Kimberly Rowe

her energy

On August 25, 2001, Kathleen Wilson became the first South Carolinian to swim across the English Channel; as far as we know, she is also the first harpist to complete this daunting feat. With two kids, a husband, and a full-time Principal Harp job, how did she do it?



Photo: Alan Hawes/The Post and Courier

Kathleen Wilson, who serves as Principal Harpist with the Charleston Symphony, manages to squeeze more activity into her daily routine than most of us do in a week. In addition to swimming, playing the harp, and raising a family, she has also become a highly-sought-after public speaker, was chosen to light the Olympic torch as it passed through Charleston, S.C., and was recently awarded South Carolina's highest honor, the Order of the Palmetto.

We asked Wilson to tell us about her dual career and how her athletic pursuit relates to her

life as a harpist. She finds some parallel between the two, but has also discovered that "one side doesn't necessarily understand the other." Here's what she has to say:

Harp Column: I'm going to start with the most obvious question, which I'm sure everybody is dying to know the answer to: You have a full time Principal Harp job with the Charleston Symphony, you freelance and teach, you have a husband and two children, and yet you still find time to train and compete as a long-distance swimmer. How in the world do you do that?

Kathleen Wilson: Lots of sacrifices. Like going to bed early every night to make sure I get adequate sleep. Obviously I'm out late sometimes with the orchestra or with a private engagement,

but it means not getting sucked into TV programs or movies, and it means making the time to swim every morning. Probably the biggest advantage of my job is that musicians are not known for getting up early. We never start rehearsing before 10:00 a.m. If I'm at the pool by 6:30 or 7:00, that gives me gobs of time to train and still get to work on time.

HC: Do you still take a lot of freelance work?

KW: Oh yes!

HC: I can't imagine doing every single harp job that comes along, *and* having a family, *and*, pursuing this other goal.

KW: It gets tough, and sometimes we live out of the dryer for a week. I'm very, very fortunate that my mother-in-law lives just a couple miles from us, so she helps out a lot with the kids. That's been a major plus. But somehow I'm able to keep all of the plates in the air and make all of this work.

HC: Tell us about the English Channel swim.

KW: It was the culmination of many years of open-water swimming and swimming progressively longer swims in colder and colder water. After swimming [around] Manhattan in 1999, I thought to myself that with some more cold water adaptation, and boosting my training regime, I would have a realistic shot at the English Channel. So that's how the swim came about.

The channel itself is 22 miles wide at its narrowest point, but swimmers can't swim in a straight line because of tides and currents. So we wind up swimming these very wacky looking patterns, usually in the shape of an S, and that's the only way to get across. In reality, my swim was more like 32 miles. It's known for being the toughest open-water swim in the world because of those tides and cur-

rents, because of water temperature, and because of uncontrollable factors like shipping traffic, jellyfish, oil slicks, and things like that.

HC: When



Above: Wilson takes a rest from training with her children Rob and Christine. Left: Charleston TV crews interview Wilson as she leaves for England to attempt her swim.



convince myself I liked cold water, and cold water was not going to hurt me, and I could function very well in it. A lot of subconscious thinking. I learned to think very positively and get rid of negative thoughts and negative people. If you said nasty things to me about my swim I just didn't talk to you any more!

HC: You were actually given a window of opportunity during which time you could attempt the swim.

KW: Right. Swimmers try to make their attempt during what are called neep tides, or half

moon tides, when the water flow up and down the channel is a little less. We try to avoid spring tides, which are new moons and full moons, because the water flow is much more intense.

HC: Who determines your window of opportunity?

KW: The pilot. When I started making my inquiries, I knew exactly who I wanted to swim with—this gentleman named Mike Oram. Mike is regarded to

you're out on the water, you have a boat with you that's in charge of making sure you don't run into anything?

KW: Exactly. Every swimmer who participates in a sanctioned swim—and these swims have got to be set up long in advance—has a guide boat with a captain, and the captains are usually very experienced guys who know the waters very well. The boat sets the course, and the swimmer follows the boat.

HC: Is swimming the English Channel considered dangerous?

KW: Yes, there is a danger element. This is not something like bungee jumping that's more of a thrill-seeking thing. [The swim] is very meticulously planned, and the swimmers have all trained very hard and know exactly what they're getting into.

HC: How did you adjust your body to the cold water?

KW: Lots of mind games. I had to

"[Having time to train] means not getting sucked into TV programs or movies, and it means making the time to swim every morning."



Wilson is greeted with bouquets of flowers upon her return to Charleston.

be the best channel pilot in the world. Probably about a year in advance, he looks over the summer months and finds the optimum swim windows, and he posts those on a website. I deliberately chose the end of August because I was trying to take advantage of the warmest water temperatures, especially coming from the Southern U.S.

HC: How do you get someone like this agree to pilot you?

KW: I contacted him and told him when I would like to swim, and he said that he already had some bookings for that tide window, and I could be the number three swimmer with him—I would go third after the first and second swimmer—or I could swim with his son Lance and be the number two swimmer. I didn't want to risk being so far down in the queue with Mike, so I said, "OK, well Lance is a great pilot too, so I'll be number two with Lance." His fee comes to about \$2000 U.S. dollars, and I had to put down about \$700 as a deposit.

HC: Were you surprised to complete the swim? Obviously you believed in yourself or you wouldn't have plunked down that \$700 and spent all that time in the water, but were you surprised when you actually did it?

KW: No—I had gotten myself into such a state that I had better not *not* complete the swim. It was going to happen, no matter what I had to do. I would have to be unconscious to allow anyone

to pull me out of the water.

HC: Tell us what your training routine was like for this.

KW: Well, I would be up at 5:30 every morning, and because my husband has to be at work early, I had to deal with the kids. So I'd get the kids taken care of, and I'd head to the pool and usually get into the water by 6:45 or 7:00, which is pretty late for a swimmer, but I didn't

have a choice. With the help of my coach, we meticulously planned out the different elements of this swim that I had to work on. It's not a question of just getting in and swimming lots of laps every day. It's really very scientific training—it's exactly what the U.S. Olympic team would do, but on a level much more geared to long distance. So I'd work on different elements: some days were speed days, some days were endurance days. It was a cumulative effect, because you don't go out and swim eight hours every day. And I tried to keep it to one workout a day, because I had a job and a family to take care of, and I didn't want to be going to the pool and swimming doubles.

HC: Are you that disciplined when it comes to practicing the harp?

KW: No—not as much (laughs). I can be, when the chips are down, but I finally reached the stage in the orchestra where I'm playing a lot of the repertoire for the second or third time, and some of the pops rep for the fifteenth time! So I can look at a piece of music now and know exactly where the trouble spots are going to be, and I know where I have to work and how I have to prepare. Just being in an orchestra and playing on a professional level for all of these years, I learn things so much faster than I ever did while in school or in the early years when I was here.

HC: Do you feel like the training and

discipline of learning to be a harpist carried over into helping you reach your goal of swimming the channel?

KW: I think the only element that really carried over between both is the solitude. Because of course when we practice we're by ourselves, and with swimming, I'm the only person in South Carolina history to really get into this sport. I swim by myself, and I'm very much on my own.

HC: How does the physical nature of long-distance swimming manifest itself in your harp playing? Does it make you a stronger player, or do you become fatigued more easily?

KW: These past couple of years training for the channel, quite honestly, I've been tired for two years. I was always

"I finally reached the stage in the orchestra where I'm playing a lot of the repertoire for the second or third time...I can look at a piece of music and know exactly where the trouble spots are going to be."

tired, especially after those brutal workouts: I'd get in and swim 10,000 meters, and that's the equivalent of running a marathon. And then I'd have to go play a double service in the orchestra. Sometimes the physical fatigue was absolutely overwhelming, but with the discipline and the drive—both as a musician and as a swimmer—I was able to buckle down and do what I needed to do, and then come home and collapse.

HC: In pursuing both of these things, does one take away from the other?

KW: They balance each other really well. It's like a mother having two children and being asked to choose which one is her favorite. Most mothers could never make such a choice. They both have elements that I really like, and they both have elements that aren't quite as much fun. Swimming in Charleston Har-

Facts about Wilson's English Channel swim:

Date: August 25, 2001

Duration: 13 hours, 10 minutes

Water temperature: 64 degrees

Distance between Dover, England, and Calais, France: 21.8 miles (the actual swim was much longer, due to currents)

Training routine leading up to swim: five 10,000-meter (6.2 mile) swims per week

Number of swimmers that registered with the Channel Swimming and Piloting Federation to attempt solo swims in 2001: 21

Number of swimmers to successfully complete swims: 14 (seven women)

Number of fatalities in 2001: one

Number of women to complete the swim in past 126 years: @ 180

bor in February is just not fun, but it's necessary. And playing a piece of music that I absolutely despise, like *Symphony Fantastique*, is not fun, but it has to be done if that's what's being programmed.

HC: Which thing gives you more satisfaction—completing a swim like this or performing some really great piece of music?

KW: Concerning the English Channel itself, nothing will ever give me that kind of satisfaction again, except maybe the birth of a child. That really is the high point in my life. It's much more satisfying than getting out and playing a concerto. I think it's because so few have done it. I'm the forty-second American woman in 126 years to do this.

HC: Does having that kind of focus make you a better harpist? I can just imagine being handed some really hard piece of music and thinking, "Well, I just swam the English Channel, this is nothing." Does it make you feel like you can do anything or play anything?

KW: It's starting to have that effect. It's been a life-altering experience in many ways, and I think that's one of them. I've proven to myself that I can take something that's really supposed to be impossible—and I was told many times, "No, you can't swim the English Channel, you're too small, you're too skinny, you're too this, you're too

that,"—and I just looked at everybody and said, "Good, stand back and watch me." It's given me kind of a new lease on life. I've figured out that yes, I can take a plan, and I can apply those same sort of characteristics that got me across the Channel and turn around and use them in the musical world.

What I've found—and I know I'm on my soapbox a little bit—but we have such a quick fix, sound bite, get-rich-

"Nothing will ever give me that kind of satisfaction again."

quick kind of society, that a lot of people have forgotten the nuts and bolts of just hard work. And the fact that big things don't come easily and they don't come quickly. It was very good to have this enormous goal and learn how to make it manageable. It doesn't just apply to swimming—it certainly applies to the harp world too. If you want to *really* learn how to play the instrument, and go out there and by all rights call yourself a professional, it's more than taking 15 lessons. A lot of people have forgotten that or just don't want to acknowledge it.

HC: Do you still compete in short-dis-

tance swimming events?

KW: I get into a meet once in a while and do something relatively short, like 1,000 yards. But I'm not so much into pool meets. I really like the ocean. I really like being out there with the critters.

HC: Have you ever bumped into anything?

KW: I had a phenomenal experience last March. The only real requirement for the English Channel swim is a six-hour swim in 60 degree water, which is just frigid. I got in and started swimming in one of the rivers in Charleston, and in about an hour and a half I was surrounded by dolphins. One of the dolphins came over and bumped me, and it scared the daylight out of me and I squealed! But I had this dolphin escort for hours, and I was unbelievably cold. I truly was freezing to death. By the time I got out of that water, I was not sure how much longer I could stay on the surface, because I was sinking. The Channel conditions weren't that bad. What made it just a little lighter was having that pod of dolphins swim down the river with me. I could hear them talking and I could hear all the clicking and squeaking.

I'm so drawn to the water. I'm truly drawn to the water, and it's been that way since I was a little kid.

HC: How fortunate that you landed your job in South Carolina, right out of school, in a place where you can pursue this activity.

KW: Well, that was one big draw to the Charleston job. It was a warm climate with a beach and an ocean. That was major plus for me. At that time I didn't realize how big of a plus it would be all these years later. I know this is never going to be a Chicago Symphony kind of job, paying me a hundred grand a year, but for me, I've just consciously made the decision that I'm not job shopping.

HC: You've never thought about taking other auditions?

KW: I'm not really out there on the audition circuit because I really like what Charleston has to offer me. I've built a very nice career for myself here.

HC: What was the reaction to your Channel swim with the members of your orchestra? Did they have any conception of what you were trying to do, and what was their reaction when you actually did it?

KW: They knew, but musicians are pretty low key. So nobody really bothered me about it too much, and I didn't discuss it too much in the orchestra. I don't want to appear to be self-serving, going into rehearsal saying, "Oh man, do you know how much I swam today?" Musicians don't understand sports by and large, and athletes don't particularly understand music. They don't understand that musicians are athletes from the elbows down.

HC: From reading the articles in *The Post and Courier*, it sounds like the community really got behind you for the swim. Does it bother you that you got this much attention for the athletic portion of your life, whereas maybe you don't get as much public acknowledgment for the musical portion?

KW: It does bother me a bit. With the Charleston Symphony in the poor financial shape it's in right now, I think it's a stellar opportunity to get out into the public and talk about musicians, and talk about the training and qualifications they have. [In Charleston] we're looking at a whole orchestra of musicians with the equivalent of Ivy League law degrees. Somebody who went to Juilliard, or Curtis, or Cleveland, or Eastman—they are every bit the equivalent of an Ivy League school. But so much is attached to salary—it's kind of a subconscious thing that the public tends to do. You must be educated and you must be successful if you're making a lot of money. They don't understand that we are equally trained, and very successful—for heaven sakes we all won auditions to get into the orchestra—but we're not making big bucks and we don't have that level of prestige.

Part of it is—I think Salzedo said it—music is a vocation and an avocation, and there is no line. It's really hard to get people to understand the difference between somebody that played flute in

"I've figured out that I can take a plan, and I can apply those same sort of characteristics that got me across the Channel and turn around and use them in the musical world."

the high school band and somebody who's sitting Principal Flute in the New York Philharmonic. They both play the flute and "isn't that a pretty instrument?" With the harp, it's just incredibly demoralizing because the public hears with their eyes.

HC: What's your next step with swimming and with the harp? Was the Channel the ultimate feat and now there's not really anything left for you to do, or is swimming still going to be a big part of your life?

KW: It's still going to be a very big part. There are other swims that I'll do. I'd like to go back and swim around Manhattan again. I'd like to do the Catalina Island swim, which is Catalina Island into Los Angeles. To do that swim—Manhattan, Catalina, and the English Channel—would put me in a group of maybe 25 in the world who have done all three swims. Swimming has been such a part of my life for so many years, I couldn't stop, or just make room

for me in the asylum!

HC: Are you reaching a physical point where you have to slow down?

KW: I have to take better care of myself. And I'll have to back off, but then crank it up as I prepare [for a swim]. So I have to swim smarter as I get older. But I supplement with weights and with a lot of rotator cuff exercises to stave off injury and help preserve myself. But I'll be swimming until my last days on this earth.

As for the harp—no pun intended—I've been treading water these past couple of years. There's just no way I was in a position to give a recital or anything like that—not with the English Channel looming. But now maybe I can work on some meatier repertoire and just get back to the business of being a musician.

HC: Is there a particular piece that you've said "someday I'm going to play this," and maybe now you can address that. Do you have anything in mind?

KW: Well, I have a couple of things brewing and I'm not sure. I'm keeping my options open. And waiting to get a date for the next Manhattan Island swim. ■

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fitness for harpists

Is one of your New Year's resolutions to get back in shape after the holidays? Whether you ate too many holiday goodies, or you were too busy playing the harp to eat properly, it's a good time to focus on getting fit.

—by Jan Jennings

Everyone knows exercise is important, but have you considered how exercise can help increase your endurance playing the harp?

Jazz harpist Deborah Henson-Conant observes, "About ten years ago I became aware that I got tired three-quarters of the way through a night of performing. I would have to really struggle to keep my energy up. I decided that I needed to learn to do something even more strenuous than playing for four hours straight. I started running long distances. It worked. I can't remember the last time I felt tired at the

end of a performance. On the contrary, I'm usually completely energized by the time I leave the stage."

Think about what you demand of your body as a harpist. You probably sit on a backless bench for long periods of time with a heavy instrument balanced between your knees and resting on your shoulder. You hold your arms up. You lift the harp in and out of your car and push it around on a dolly. You depend on your back, arms, neck, and abdominal muscles to do your job.

"Everything about the harp is very physical—from the sustained sitting upright, to holding the arms properly, to the strength required in the fingers for controlling dynamics as well as just playing the notes," says harpist Stan Guy.

So where do you start, and what specifically can you do to strengthen and protect the muscles you use?

Marianne Greco, a health, fitness, and dance professor at Valencia Community College in Orlando, Fla., recommends that you begin with a complete physical exam from your doctor. "Some

STRETCH YOURSELF!

Marianne Greco, a health and fitness expert with a Masters Degree in Health Education, recommends stretching during breaks at performances. Here are a few easy stretches you can do in the rest room or backstage, even while wearing formal attire. (Left, harpist and drummer Nici Haerter demonstrates; she is also pictured in the strengthening exercises on the following pages.)

FOR NECK, ARMS, AND SHOULDERS:

1. Do shoulder shrugs (bring shoulders up toward the ears and then release)
2. Roll your shoulders in big circles. Do them forward and then reverse and go backwards with your arms hanging at your sides.
3. Clasp your hands behind your back and stretch, reaching downward.
4. Bring your elbows up next to your ears and reach your hands behind your back, reaching down toward the middle of your back with your fingers.
5. Bend your head to one side with your ear toward your shoulder. Pull your head gently down toward your shoulder with your hand while extending the opposite arm down and away from you (see photo). Repeat on the other side.

FOR BACK AND SIDES:

1. Twist gently side to side.
2. Stand with your back against a wall and pull your knee toward your chest.
3. Lean against a wall and bring your elbow to the opposite lifted knee.

FOR WRISTS:

1. Circle your wrists first in one direction, and then rotate in the opposite direction.
2. Place your hands on a chair or counter, palms down, fingers toward you.

One final suggestion: add more padding to your harp bench to relieve stress on your tailbone!

people have high blood pressure or are diabetic and don't know it, so a physical exam from a doctor is important. I also recommend that you have your diet analyzed." Jeannie Leavitt, a physical therapist for Florida Hospital, agrees: "Consulting a physician can help you make sure you don't have any other health issues that may put you at risk for injury."

SO MANY CHOICES

After you've received clearance from your doctor, you have several options for starting a fitness program. You can hire a personal trainer, join a health club or gym, enroll in a fitness class at a university, work out at home with exercise videos, or develop your own program. Your choice will be influenced by how much you want to spend, your fitness goals, and your personal preferences.

Some people hire a personal trainer, because the trainer provides the discipline or motivation to work out. New York harpist Ray Pool comments, "[My

trainer] showed me how to get the most out of my reps on the various machines that were appropriate for my goals. [Working with him] also gave me motivation and a sense of responsibility."

Others like the social interaction offered by a health club or gym. Greco recommends that you do a little research to be sure the instructor is qualified. "Most of the people working in health clubs and fitness facilities are certified by an industry organization such as the American Aerobics Association, but they

Think about what you demand of your body as a harpist... You depend on your back, arms, neck, and abdominal muscles to do your job.

don't necessarily have degrees in subjects like exercise physiology, anatomy, or nutrition."

There are dozens of exercise videos on the market, but some can actually do more harm than good. Read about the qualifications of the instructor on the video. Is the instructor a fitness expert or a supermodel? "I like the exercise videos by Denise Austin, because she has a background in exercise physiology," says Marianne Greco. "Videos are convenient because you can fit them into your own personal schedule," notes Bette Vidrine, a harpist from Lafayette, La. "I can do them early in the morning at home, and I don't have to go anywhere."

Therapist Jeannie Leavitt suggests taking yoga classes, because yoga training helps build stamina for activities in which you stay in the same position for long periods of time. An additional benefit of yoga for harpist Teruyo Koshimiya was a noticed improvement in her carpal tunnel condition.



crunches



Building your abs with abdominal crunches will help you maintain good posture, especially while sitting at the harp.



Oblique crunches will work your side abdominal, also called "oblique," muscles.

STARTING OUT

Before beginning any workout, it is important to warm up and stretch. You should stretch again at the conclusion of your workout to cool down. Stretching will help relieve muscle spasms, increase your range of motion, and is very important to flexibility. "Stretch every day, three times a day," says Greco. She recommends stretching in the morning in the shower, as your muscles will be warmed by the water. Do only static or holding stretches—never do bouncing stretches. Stretching is also a good way to relieve fatigue during breaks at a performance.

some guidance in your workouts. But if you want to work out at home on your own, how will you know if you are doing the appropriate exercises? To prevent injury and to get results, you must be sure you are doing the exercises correctly. Consult a professional for more help, and listen to your body. The exercises suggested here are not the only ones that will benefit harpists. There are many variations and alternative exercises you can do to build strength and stamina for playing the harp.

ABDOMINALS AND LOWER BACK

Your abdominal muscles ("abs") help

GETTING FOCUSED

Once you've chosen the program that fits your lifestyle, you may prefer to focus on the specific areas that will help you as a harpist. "I usually suggest a total body workout," says Greco, "but there are specific areas harpists should concentrate on. To build strength and endurance for playing the harp, I would focus on the neck, shoulders, arms, back, and abdominal muscles." Jeannie Leavitt recommends doing rowing exercises that work the upper back and stabilize the neck.

If you work with a trainer, video, or at some type of fitness facility, you'll have

support your back. Your back, in turn, supports your stomach. Therefore, abs help maintain good posture, especially while sitting at the harp. Building strong abs can eliminate lower back pain. Contrary to popular belief, sit-ups are not the best way to work your abs, as this exercise can cause stress to your lower back. Abdominal crunches are preferred.

With crunches, your back should always remain flat on the floor. Bend your knees, and keep your feet flat on the floor (see 1). Your shoulders should always remain off the floor to maintain tension in the abdominal muscles. Tuck your chin to your chest and cross your arms across your chest. Some people prefer to support their head with their hands, but Greco cautions against this, as pulling on your neck can cause undue strain. Be sure not to hold your breath, and exhale as you rise and inhale on the way back down. Pretend someone is punching you in the stomach as you lift to help maintain the tension in the muscle and work the area properly. The slower you do crunches, the better the results.

There are many safe variations to doing crunches. You can reach your elbow to the opposite raised knee (see 2). This also helps to work the side (oblique) muscles. You can also pulse forward while maintaining the tension in the muscle. Do 12–15 repetitions ("reps") and then rest for a minute. This equals one set. Then do another set, followed by a rest, and yet another set. If you do three sets, you are actually doing about 45 repetitions of a particular exercise.

Greco says you can safely do abdominal crunches every day, unlike weight training. When you add resistance to an exercise, such as holding free weights, then you need to give your body a rest. Do weight training every other day.

To work the lower back, lie on the floor with your knees bent and feet flat on the floor. Tilt your pelvis upward, lifting your buttocks off the floor while squeezing them as tightly as possible. Hold this position for several counts. Return to the starting position and relax for a moment before repeating the exercise.

One of best back exercises according to Jeannie Leavitt is getting into "doggie"

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bicep curls

3



Working your bicep muscles will give you more strength for lifting; you will notice a difference in your ability to lift and move your harp as you develop your biceps.

position with your hands and knees on floor. Raise one arm forward at about shoulder height, and raise and extend the opposite leg straight back in a slow motion without arching the back. As you get stronger, you can add ankle weights. Maintain the extended position for about 7–10 seconds. Do 10 reps to help strengthen abdominals while supporting the back.

ARMS AND UPPER BODY

To maximize the results of the exercises for the upper body, use some type of resistance. This means holding some type of weight. Leavitt says, “I think weight training is great, especially for harpists, because you need strong muscles throughout your trunk and extremities to support you.”

The weight you choose will depend on your fitness level and the results you hope to achieve. You can start out by simply holding a can of soup in each hand and add more weight as your fitness level improves. Women should not

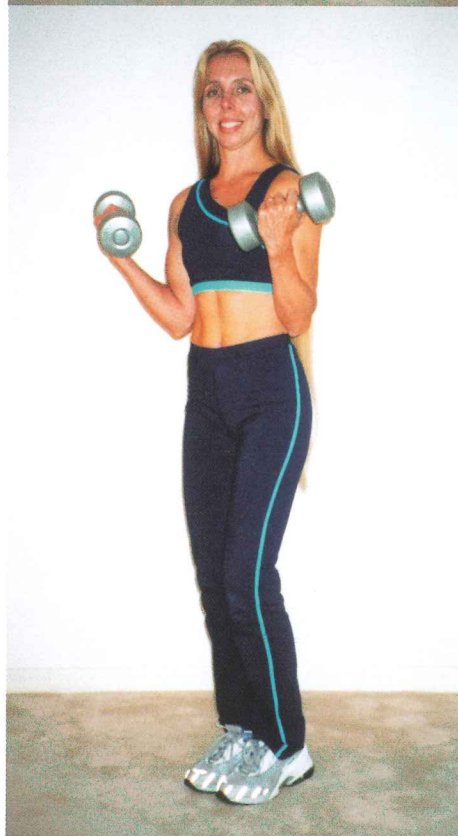
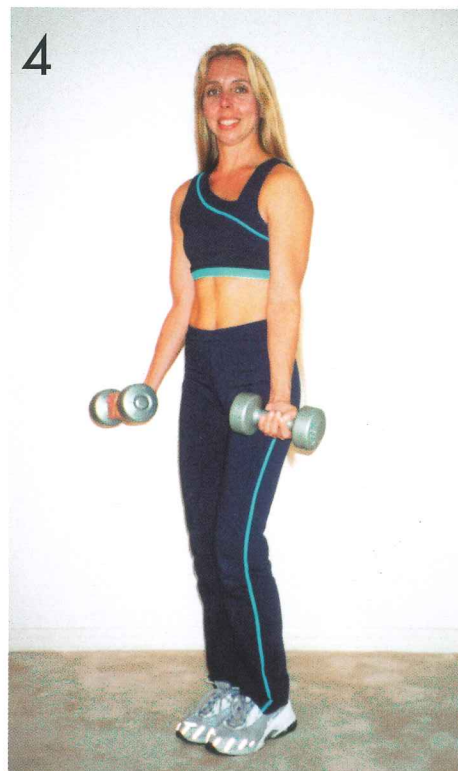
be concerned about building bulky muscles; they may gain some size in muscles, but using light weights will not produce a body-builder physique.

Working your bicep muscles will give you more strength for lifting. You will probably notice a difference in your ability to lift and move your harp as you develop your biceps. Do bicep curls to work the upper arm. You can do bicep curls either from a sitting (see 3) or standing position (see 4). When doing bicep curls from a standing position, be sure your knees are slightly bent to protect your back. You can alternate arms or lift them both at the same time. Don't rock your body to help lift the weights. Make the biceps do the work.

It is equally important to work your triceps, which are the muscles along the back of your upper arm. Working the triceps will help keep your upper arms from looking flabby, so you'll look good in those sleeveless formal gowns!

To do tricep extensions, or “kick-backs,” lean over and place one arm on

4



Bicep curls can be done from a seated or standing position.

a bench while bending the other arm and holding a dumbbell close to your body (see 5). Extend your arm down and back until it is fully extended behind you (see 6). Hold the extended position for a moment and then return to the starting position. After completing a set, repeat the exercise on the other arm.

The deltoid muscles are the front shoulder muscles that do the work of rotating and raising your arms. To strengthen them, do side lateral raises. Start with your elbows slightly bent, and hold dumbbells in each hand in front of you (see 7). Lean forward slightly with your knees slightly bent. Raise your arms outward to shoulder height (see 8). Do not lock your elbows. Use two counts to raise and four counts to lower. Using different counts for raising and lowering requires you to work against gravity, making the exercise more effective.

For more shoulder and upper back work, try upright rows. Hold dumbbells in your hands with your palms facing you. Your arms should be straight, touching lightly on your thighs. Keep your feet a comfortable distance apart.

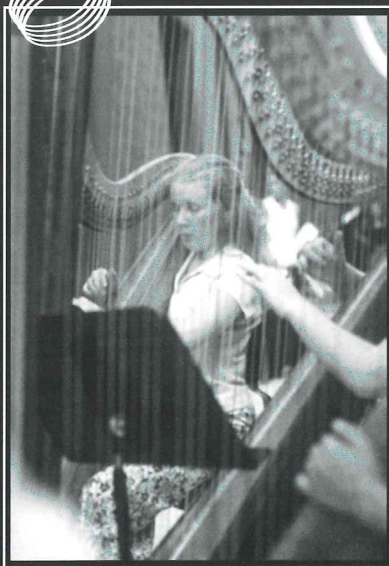
tricep extensions



Working your tricep muscles will keep the back of your upper arms from getting flabby.

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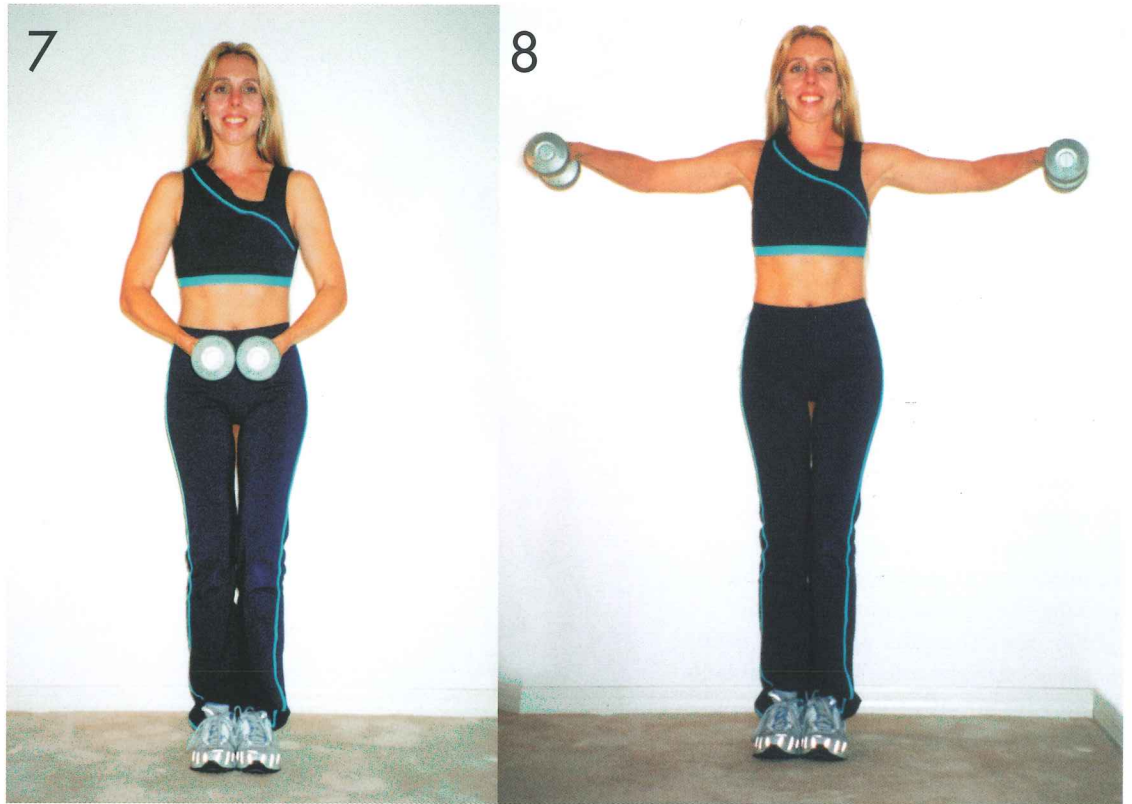
Raise your hands toward your chin with your elbows outward. Again, use two counts to raise and four counts to lower.

The latissimus dorsi muscles ("lats") of the middle back help with shoulder and arm extension. The trapezius muscles ("traps") work the back of the shoulder. Bent-over rows will work these areas. Lean over and place your left arm and left knee on a bench. Keep your right foot on the floor. Hold a weight in your right hand and extend your arm straight down (see 9). Pull your arm up with your elbow as high as possible (see 10). Hold for a moment, then control the weight as you slowly return to the starting position. After completing your set, switch sides and repeat the exercise for the left arm.

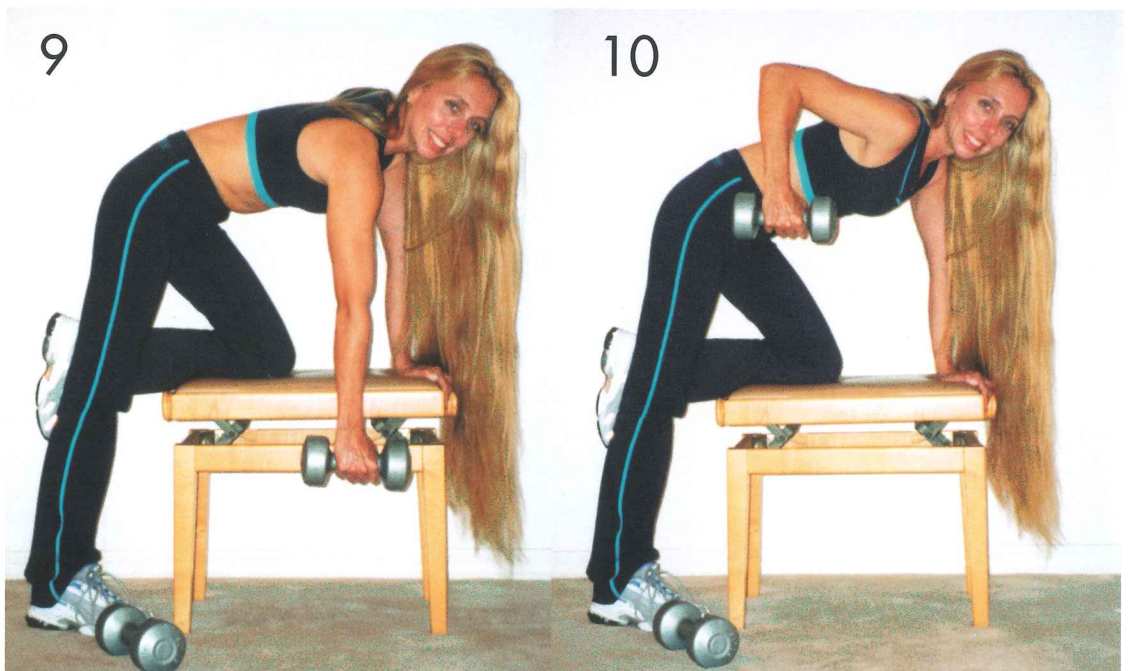
REAP THE BENEFITS

The advantages of a fitness program are enormous. Consider just a few of the benefits of exercise: it helps you to sleep better, relieves depression and anxiety, increases stamina and energy, makes you more alert, counteracts the aging process, and reduces the risk of a multitude of maladies. Will it make you a better harpist? If you are better rested, more focused, stronger, healthier, and more energized, how can it *not* positively influence your harp playing? Make a commitment to a regular exercise program and evaluate your progress in three months. You'll love the results! ■

lateral raises



bent-over rows



Lateral raises and bent-over rows will help strengthen your shoulder muscles, which do the work of raising and rotating your arms.

what are harpists doing to stay fit?



"Running is my number one strategy for stress reduction, energy building, and exercise. I used to go to yoga three mornings a week. I also recom-

mend sit-ups. I do about 50 a day. Having strength in my stomach helps with everything else, including running."

*Deborah Henson-Conant
Cambridge, Mass.*

"I work out six days a week: three cardio days, two Pilates days, and one day of concentrated strength training (weights)."

*Cynthia Rice-Kuni
Seattle, Wash.*



"I work out almost every day, and I'll be 60 in February. I've been at it about six months now, and lost about 12 pounds. Free weights do a great deal

to strengthen your grip. The increased stamina and strength are definite assets. I can do anything longer and with less fatigue including playing and carrying the harp. There are also the residual benefits of better, more restful sleep and increased self-confidence (which may be

a by-product of people complimenting the way I look.)"

*Stan Guy
Dallas, Texas*



"Exercise has become crucial to my being able to play and move instruments. I developed neck problems, severe headaches, and heavy fatigue

in my hands and arms that made it a real effort to play. A chiropractor finally got to the root of my problems. In addition to therapy, he prescribed a workout program using weights and machines along with a swimming regimen. Along with proper diet, this has virtually eliminated my problems."

*Barbara Kirchoff
Dallas, Texas*

"The best exercise that I found was kickboxing. It is great for harpists because it requires balance, and it works the whole body. It especially works the upper body"

*Laura Dishong
Moorestown, N.J.*



"I practice a yoga regimen on a daily basis, with some specific extra exercises to control the after-effects of an old back injury. Yoga has strengthened my lower back and thus I am able to sit at the harp longer. I do several hand exercises



in the yoga routine which improve hand flexibility. I think the biggest help from yoga has been the maintaining of flexibility, and I'm a senior citizen.

The breathing and meditative aspects are also invaluable."

*Sheilia Scott
Tucson, Ariz.*

"I've been doing Tai chi for a few years and often teach the exercises when I give harp workshops to relieve stiff muscles. In addition to the great exercises, we learn about breathing deeply and being "rooted." There are other benefits too such as memory and sequencing that are useful. I'm really sold on it for harpists! It definitely builds strength and takes care of sore harp muscles."

*Nancy Hurrell
Boston, Mass.*



"I do a combination of running, cardio, and resistance training. The benefits are enormous! I work my abs to build strength in my back to prevent pain

while sitting in a chair for four-hour gigs. Training helps build focus and discipline, and along with a healthy diet, does wonders for stage presence and appearance."

*Nici Haerter
Sorrento, Fla.*

"I've always spent a lot of time exercising to stay very healthy and fit. My schedule includes walking 25-45 minutes most mornings, a one-hour Pilates class twice a week, a class of low impact aerobics plus



my walks about 10 months ago and added Pilates and Weight Watchers

free weights and abdominal exercises twice a week, and doing 30 minutes of weight machines and stretching once a week. I increased the frequency of

(emphasizing portion control)."

*Ellie Holsopple
Falls Church, Va.*

"I work out regularly with my cross country ski machine, walk, and also do ballet-based stretching. I avoid foods that make my muscles stiff—for me it is caffeine."

*Rhonda Matthews
Vancouver BC, Canada*



"I have been on the cross country and winter track teams at school. I work with Yoga and Pilates videos at home as cross training in the off

months. Not only does it keep my body in shape, but running long distance has given me a better focus, which I have learned to use in music and in school as well. I sleep better at night and get sick less often when I am in an organized and regular exercise program."

*Gillian Grassie
Unionville, Pa.*

"I have been a runner for about 18 years to keep in shape, and I have participated in several 10K races each year. Four years ago I started running marathons (26.2



miles). Running makes me feel strong and fit. I can carry my Celtic harp up a long flight of stairs and not feel winded. When I need a break from practicing, I find that a good run clears my mind.

*Laurie Rasmussen
Florence, Italy* ■

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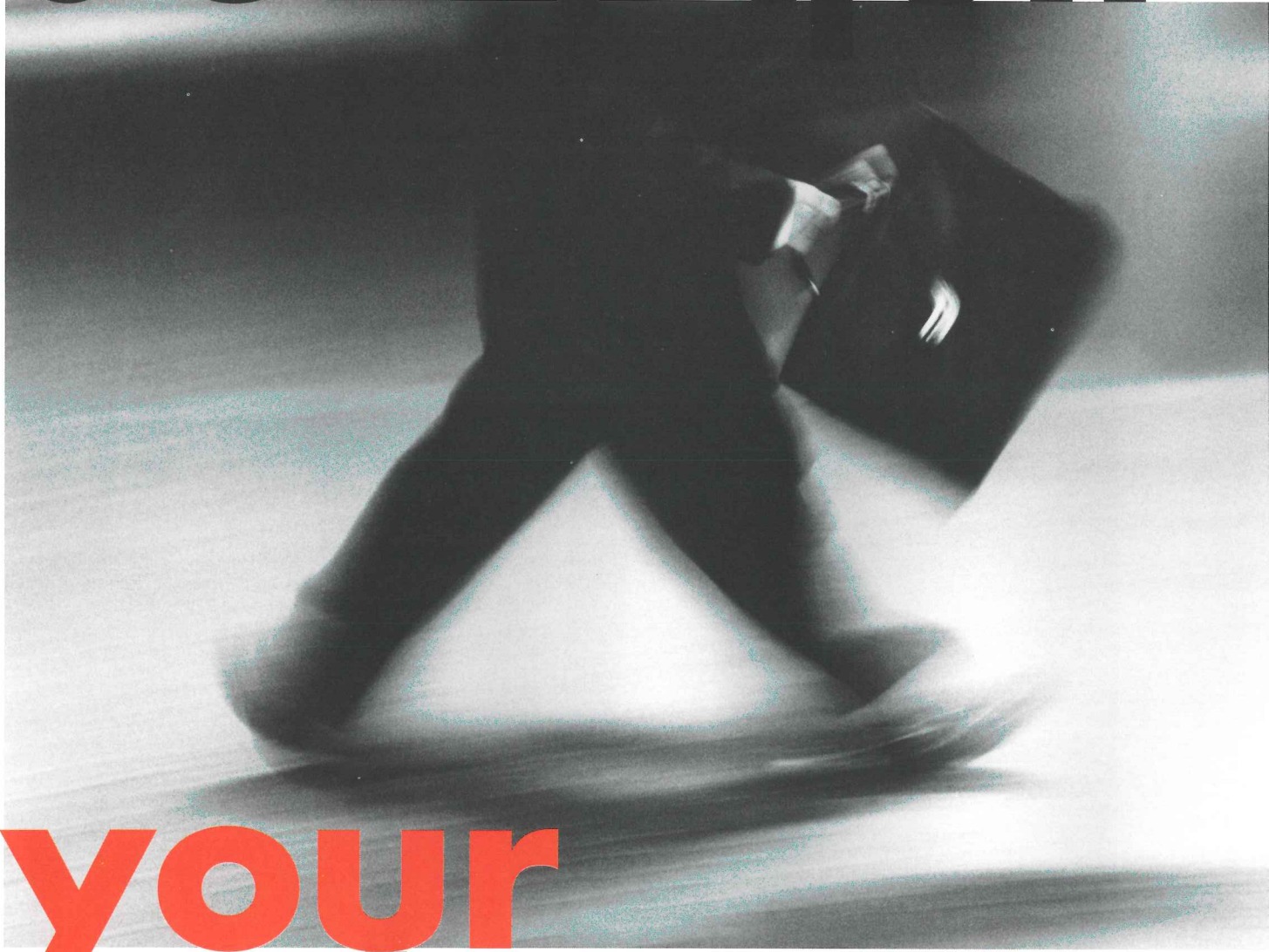
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don't quit



your

day job

—by Susan Knapp Thomas

Freelance harping can be a lucrative business, but today more and more harpists are working outside the music field—by choice, and by necessity. They find that the harp provides a focus and a release that helps them in their “day jobs,” and vice versa. But maintaining a dual career is not easy. We look at how and why some of them choose to do it.

I have always admired Ronald Reagan. Not because I'm a Republican or a movie buff, but because I look at him and think, “Wow! Now there's a guy with a life.” First he was a well-known movie actor, then Governor of California, and then President. The guy brought a whole new meaning to the term “career change.”

It seems that these days it's the norm to have more than one career. Those in the nine-to-five world no longer log 15, 20, or 30 years climbing the corporate ladder at the same company. Women return to the work force after bearing children. Adults go back to school to learn other skills. People in the throes of mid-life crisis' abruptly change jobs. Even retirees don't want to stay at home—they, too, pursue jobs in the work force, desiring to stay productive and needed. Each of us has the potential to have not one career in our lifetime, but two or even three. And the future predicts that the trend will continue in this way.

Harpists, apparently, are no different. Waning are the days when one *only* taught and performed for a living, running busily from wedding to rehearsal to student, becoming a pro at eating sushi in the car while steering with a knee, and taking every gig imaginable to pay the mortgage or the rent. More and more, gigs and students are paying our way toward the next career move, be it law school or night courses. Female harpists are recognizing the emerging power of women in the workforce and want a piece of the action. There are a lot of harpists out

there busily practicing away, then picking up briefcases and laptops and jetting off to their jobs. And we're not talking the night shift at 7 Eleven or flipping burgers at Wendy's—these harpists have demanding careers that they are entirely passionate about.

Why do we choose to work and play? Many of us reach a burn-out phase somewhere in our 30s where we begin to think, “Am I really going to be doing this when I'm 70?” We begin to operate more cerebrally and less physically as our bodies slow down and our brains rev up. Let's face it, playing and moving the harp is very physically demanding—sometimes more than we realize or think about. When we're not playing, we're moving or tuning. When we're not doing either of those things, we're walking back to the car to get the music stand, the stand light bag, the strings, and the music. Or moving the car. Or moving the dolly to where it ought to be. Our arms, elbows, and hands start to break down. Our families become more demanding of our time. We become tired of running around, never feeling that our pay is quite equivalent to the mileage we put on our legs, arms, and cars.

There are a lot of harpists out there busily practicing away, then picking up briefcases and laptops and jetting off to their jobs—and we're not talking the night shift at 7 Eleven or flipping burgers at Wendy's.

Midori Feldman, a criminal defense and family attorney from San Luis Obispo, Calif., started playing the harp after graduating from college as an English Literature major. After 10 years of freelancing, she felt burned out, and although she loved the advantage a music career gave her of being her own boss, she felt the need to use her mind



MIDORI FELDMAN

Years at harp: 21

What she does: plays for charity groups, friends, and church programs

Years at current day job: 3

What she does: sole practitioner in family law and criminal law

How her life is enriched by two careers: "When I play the harp, I can escape the responsibility with which I've been entrusted by so many people"

in a greater capacity. "It takes a special person to be a professional musician all of one's life," she says. "That lifestyle was too much." She didn't want her life as a musician to take away the passion for music she had always nurtured.

Working a different kind of job can offset the feelings of burn-out that creep up on us as we age. When you are working in the business world, there is less need to take every single gig you're offered.

Feldman realized what is true for other dual-career harpists: Once you start making a job out of something you love, it becomes just that—a job. The joyous time you once spent making music your therapy is replaced by a practice session spent rushed, throwing in markings or re-working a passage that didn't go quite right in rehearsal. Or maybe you have been handed a piece you absolutely despise, but you *have* to learn it. You procrastinate, throwing it to

the back of the music stand until you can't avoid it any longer. Then there is the feeling of obligation: "I must play the *Brahms Requiem* again, even though I hate sitting through those five longer-than-life movements that last at least an hour and a half, but I *have* to do it because I need to pay for the kid's camp this summer and the gig pays well."

Working a different kind of job can offset the feelings of burn-out that creep up on us as we age. When you are working in the business world, there is less need to take every single gig you're offered. If you need to take a weekend off here and there, you can. You can return to your gigs the next weekend refreshed and ready to go. You can take a vacation once in a while and gain a whole new perspective on life. When important family events arise, you can take a day off without the constant fear of losing your clout with a particular contractor. The most amazing feeling when you're working a "day job," is arriving at one place and leaving that one place seven or eight hours later. Constantly jumping in and out of the car, driving from place to place, fighting traffic, and running frantically down the highway hoping you'll make the next wedding on time can leave you frazzled and stressed-out, not to mention physically tired. Consider also the fact that when you drive from a rehearsal, to a lesson, and then to a wedding, you've

changed roles three times. You may not realize it, but this, too, can be tiring.

Some harpists don't feel effective enough just being a musician. In this age of community awareness, they feel the need to make a difference, to reach out and help people change their lives, and to make changes from which the world will benefit someday. Many feel the need to touch humanity in a bigger way than providing music at cocktail parties and weddings. Feldman points out that performing music, although stressful, isn't the high risk, life-changing situation she experiences in the courtroom: "A trial can make a huge difference in a person's life when you're talking about a child's future or whether or not someone goes to jail." Feldman now concentrates mostly on her law career and plays, on average, about once a month. "I can't help but take a few more things around Christmas time," she admits. You can hear in her voice her fondness for music, which has had other benefits she didn't predict: "Musicians know how to handle large doses of stress and a lot of

Once you start making a job out of something you love, it becomes just that—a job.

adrenaline," says Feldman, who feels that her experiences as a musician gave her some special powers in the courtroom. She has a high-win rate as a lawyer, and attributes this to being used to performing in front of an audience.

Other harpists feel as if they do make a difference being a harpist. They enjoy the act of giving therapy and joy to others through music, and feel that is enough. There are harpists who can't imagine never playing the harp, and who experience serious withdrawal symptoms without a day behind the instrument. Many harpists gain social enjoyment from playing with others and in groups such as pit orchestras or chamber ensembles.

Jennifer Hoult, a full-time harpist of many talents, has traded jobs in the

working world for harp gigs and vice versa. An avid and passionate multi-tasker, her career has run the gamut from jobs as an intelligence software engineer on Wall Street, to working as a full-time harpist, to studying for her law degree, which she hopes to obtain in 2003. Not one for ones, Hoult graduated from Barnard College with a double major in Computer Science and Comparative Religion *and* holds a Bachelor of Music from Manhattan School of Music. In addition to working as a full-time harpist, Jennifer has been an activist fighting sexual violence and child abuse, and is now doing volunteer crisis counseling for victims of the World Trade Center bombing on September 11. "I have always done many things at once, and always pursued what I love to do," she says. Her happiness is often buoyed by her energy, which fuels her to do more. She says of her harp playing, "This was the full-time means of my support for about a decade." Now, her activist role has so captivated her that she has chosen law as a vehicle in which to fully pursue it. Her commitment to the harp continues, however: "Now I only choose performances I enjoy, working with colleagues who inspire me."

Colleen Dion, a harpist from New York, worked after her graduation for purely practical reasons. "I worked full-time in some position since graduating from college until my daughter was born," says Dion. "I worked 8:30 a.m. to 5:00 p.m. Monday through Friday, and harp stuff was in the evenings. It did crimp my practice time, however." Her employment included jobs as membership secretary for a local YMCA, music editor for *Sheet Music* and *Keyboard Classics Magazines*, and senior contract administrator for Praxair, an industrial gasses company in Danbury, Conn., a position she feels was most rewarding. Now Dion balances her work and harp playing time with raising a daughter. "I only do well-paying weekend jobs. I refuse to work [gigs] during the week, because [my daughter's] school schedule takes priority."

Diane Orson, a freelance violinist and mother of two, has a part-time job working as a journalist for National Public Radio. Her hours are flexible, enabling her to work at home so that she can take



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gigs around her job, practice when she wants, and greet her kids at the bus when they arrive home from school. "Working has enhanced my life," she responds when asked about how her job affected her musical career. "I have learned so much about the world." Orson broadcasts Sunday mornings on NPR and spends the rest of her working time writing reports. Gigs are fit in around the weekly schedule of her family and NPR job. Broadcasting on NPR keeps her music knowledge current, and allows her to interchange her musical skills with her job skills.

As an ordained Lutheran minister, Reverend Leah Schade has lots of opportunities to balance her pastoral work with harp playing. While doing a chaplain residency at a Philadelphia hospital, Leah would play for her patients. Focusing her playing on mothers with high-risk pregnancies, Leah found that people would open up to her, sharing deeply hidden secrets. "I had some very powerful, meaningful experiences that year," she says. Because she serves with another pastor, Leah sometimes has the choice of whether to play a wedding ceremony or oversee marrying the couple.



JENNIFER HOULT

Years at harp: 33

What she does: performs approximately 100 professional gigs a year, including symphonic, Broadway, chamber, and solo concerts

Years at law school: 1.5

What she does: in second year at NYU Law School; working on a book on reconceptualization of sex crimes statutes, and a paper on American legal responses to sexual violence

How her life is enriched by two careers: "I do things that I love and that are important to me"

While she is willing to play for her church on Christmas Eve, she is careful not to let people assume that because she is a pastor, she will play all church functions gratis: "I do have to be careful about protecting my boundaries as a musician," says Schade "But I've been

very firm in maintaining my fee schedule." Leah is busy on Sunday mornings, but is able to take two or three gigs a month, mostly on Fridays and Saturdays.

For some harpists with families, working a day job is an absolute necessity; they simply do not have the luxury of being able to pursue a solely musical career. They need health insurance, paid vacation, and other benefits that most companies offer, including daycare for working mothers. While the American Federation of Musicians is working hard to provide such benefits to union musicians, not all freelancers can take advantage of these emerging opportunities. In addition, life can sometimes take turns that prevent us from being able to play and perform. Having additional skills can be advantageous should a harpist break an arm, develop tendonitis, or encounter other unexpected roadblocks.

Sharon Rondeau, a talented harpist from Vernon, Conn., had one such experience. After attending music school for two years, Sharon left, disillusioned and skeptical about her ability to make a career solely playing music. She was also concerned that she should have other skills should events in her life arise that would disable her from playing the harp. She eventually graduated from a liberal arts college with a degree in History and Social Sciences. Rondeau liked to help people, and worked in Social Services

FINDING THE BALANCE

With motivation and patience, two careers are certainly feasible, keeping a few things in mind:

LEAH SCHADE stresses having a high level of communication with your employer: "My colleagues at the church know that the harp is an important part of my life. As long as I notify them that I will not be available, we're able to work around it." While she has had to sacrifice Sunday afternoon weddings and brunches, she has found that many harp opportunities have presented themselves to her as a result of her job. "As your colleagues or customers learn that you are a professional harpist, you may get more calls as a result."

"Never be discouraged after a long and difficult day at work, when all you wish you had done was practice the *Faure Requiem*," advises **SHARON RONDEAU**. "Sit down and put in a good, uninterrupted 20 minutes."

"If you need to work for financial reasons, find the job that you are most skilled for that pays the most money. Work the least amount of time you can get away with and meet the bills, then plug away at the harp," are the sage words of **COLLEEN DION**.

Especially inspiring are **JENNIFER HOULT'S** words about balance: "At the end of your life, you may not regret having played one less concert, but you may deeply regret relationships you sacrificed to work. Careers feed your mind, but people feed your soul. Try to find what gives you happiness, develop the skills you need, and do it!"



SHARON RONDEAU

Years at harp: 24

What she does: receptions, weddings, orchestral work with regional groups

Years in business world: 15

What she did: taught typing, word processing, and resume skills to low-income program participants

How her life is enriched by two careers: "My life was very, very full while working full-time in the world of insurance and playing gigs evenings and weekends; I would be sitting and taking dictation while I was thinking about whether or not I would make it to the wedding on time after work!"

teaching typing skills to emerging computer neophytes in the late 1980's. Ironically, she realized she had read the Tarot cards correctly when she gave birth to a neurologically impaired child, whose care became her full time job for a while. "I couldn't have played the harp if I'd wanted to at that time," she emphasizes. Although she had become fascinated with computers and loved the creativity her job had afforded her, Rondeau's full-time job at the Hartford Steam Boiler became important for the health benefits it would give her child.

A mother of two, a wife, and a full-time employee with strapping financial

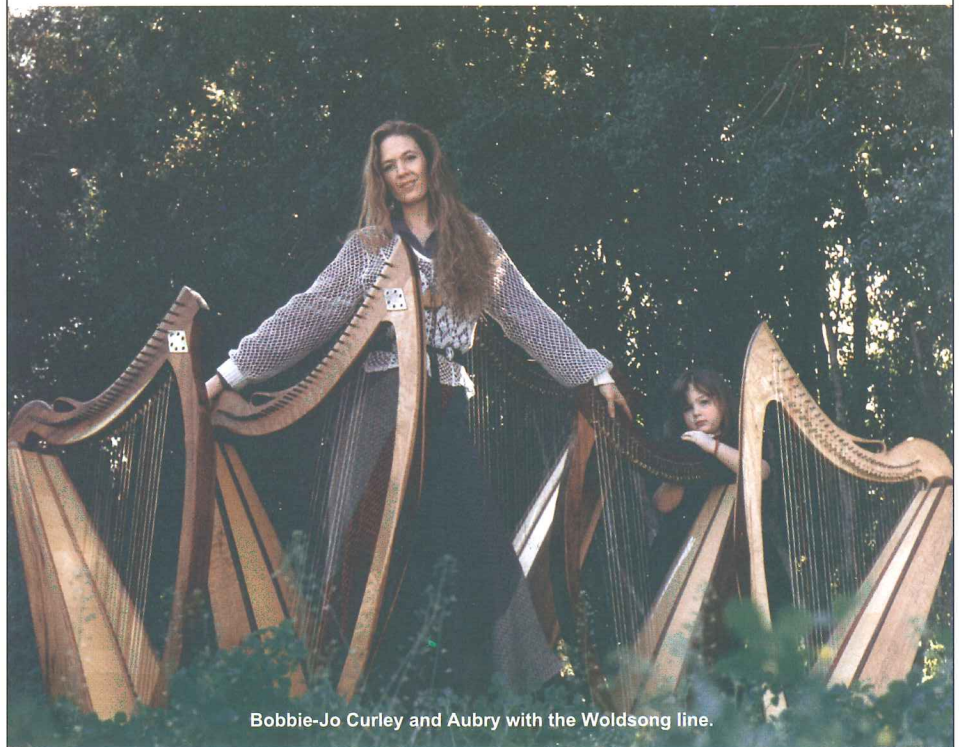
needs, she had no choice but to work and tend to her child the best she could; music had completely left her life. In 1991, her father gently asked her if she would consider playing the harp again. Her son was now 13 and beginning to fend for himself. She said yes, and soon, Rondeau added harp work to her long list of personal duties. She spent the next ten years developing her career as a harpist, while continuing to work full-time. Now, after an auto accident, she has been compelled to quit her day job. "Because of the injury to my neck and

back, I can no longer sit at a computer terminal." Happily, she does not regret this. She is proud to have paid her daughter's college tuition and is thrilled to be playing the harp full-time.

The tools of learning a person accumulates in the business world are invaluable. They are basic functions of knowledge that we can take back to our music stands and use in performance as well as in our business careers. It can be the same in reverse: "Music exercises your mind—it keeps the brain nimble," says Feldman, who temporarily escapes from

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sticky law cases by practicing. "Playing music relaxes me. It helps me find the answers to tough law questions by drawing me away, and then bringing me back refreshed."

In my own case, I logged 18-hour weeks at Welcome Aboard Vacation Center, a small, family run travel agency, for 12 years. Working on Mondays, Wednesdays, and Fridays gave me Tuesdays to teach, and since I worked six hours a day, it also gave me my mornings to practice and nights and weekends to play

gigs. My boss was wonderfully flexible if I needed to switch days or hours because of gigs, and she, a music lover herself, would query me about weddings or jobs I had done the weekend before. "What color were the dresses?" she would ask. "What did they do with the flowers?" My boss was generous and loyal and bestowed upon me as many benefits as a small business owner could muster.

The wonderful thing about working as a travel agent was that musicians would call me to book their travel plans,

and travel clients would book me to play harp jobs. There was always an opportunity to network in both directions. It was a win-win situation where I brought more business into the travel agency and also got more gigs. Travel clients also saw me playing in the symphony, and they would ask questions about what it was like to play for a certain conductor or musician. That made it easier to collect an audience for upcoming recitals and concerts. Working in the travel industry also enabled me to learn about contracts, and I picked up a great deal of information in travel brochures that I use in my harp contracts for weddings.

My job in travel eventually led me to a managerial position as Director of Admissions at the Hartford Conservatory. Here again was a part-time job where being a musician was a distinct advantage. The job entailed recruiting music, dance, theater, and production students into the two-year Diploma program, interviewing and auditioning them, and keeping records on admissions. Meanwhile, I could conveniently walk across the parking lot to teach my students and practice. Because I had flexible hours, I could leave for a gig and come back to work. Having an administrative job in the arts can help cement one's mission as a musician: you are keeping live music alive and in the presence of the public. This type of work can bring a great deal of meaning to playing an instrument and working another job.

My pull between life as a harpist and as a business woman has always been static—wishing I could spend more time pursuing both avenues, and regretting that I haven't spent enough doing each. Perusing the latest edition of the *Harp Column* and seeing the winner of a recent orchestral audition, I sigh with shame that I didn't spend more time on the audition circuit. Such is the plight of anyone who wants to work and play the harp. It often seems like an easier path for wind and string players, who do not have to spend so much time practicing, tuning, and moving their instruments. The life of a playing and teaching harpist is busy enough, but that of a *working*, playing, and teaching harpist surely is insane. I know I speak for many of us who have chosen to juggle our talents and wear many hats: A dual career can

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A new Baroque collection from Ellis Schuman, an edited classic from Carl Swanson, plus opera favorites arranged by Ernie and Becky Brock.

—by Jan Jennings



Do you like to play Baroque music? If so, you'll want to add *Three Encores from the Late Baroque for Harp* to your repertoire. This is a lovely collection arranged and edited by Ellis Schuman for Lyon & Healy Publications.

In the foreword, Schuman gives us the origin of the first selection, *Allegro*, by C.P.E. Bach. It was included in a collection of keyboard sonatas composed sometime between 1760 and 1787. This abridged and edited version for the harp is a buoyant piece that requires clear articulation. Excellent fingering is included as well as all pedal changes.

Fingerings are especially helpful in the ornaments found in the next piece, *Air*, by Johann Ludwig Krebs. This piece offers a charming contrast to the other selections in the group.

Gavotte, by William Boyce, completes the baroque set. Taken from *Symphony No. 4*, Schuman's interpretation for harp is a joyful dance that lifts the spirit.

This assortment is an excellent resource for wedding music or concert programs. The description of the music and composers on the first page provides enough information to use in recital program notes. The typesetting is easy to read and there are no page turns. The music is not too challenging for intermediate to advanced players.

Let's hope for an encore from Ellis Schuman!

For advanced players who love French music, Lyra Music Company (International Music, NY) has recently published

the first edited version of Gabriel Faure's beautiful *Une chatelaine en sa Tour*. Editing was done by Carl Swanson.

In the foreword, Mr. Swanson points out that this composition, though one of the great pieces in the literature for harp, has never really found its place in the standard repertoire. The original version is almost unplayable, says Swanson, due in large part to the chromaticism and the resulting log jam of hair-trigger pedals throughout the piece. The original version has no pedal markings or fingerings, and it is often unclear how the material is to be divided between the hands; anyone attempting to learn it would have to invest a great deal of time editing it into playable form.

In this new edition, Swanson has rewritten some notes enharmonically in order to better organize the pedaling and has included all of the pedal changes in large type. He also altered the way some passages are notated to clarify which hand plays which notes. Suggested fingerings were added where helpful, and pedal charts are strategically placed where they are most useful. Swanson notes that all markings are Faure's own. The typesetting is very easy to read.

An interesting inclusion is the poem by Paul Verlaine from which the title for this piece was taken. It is printed in French and translated into English by Swanson on the final page.

This is still a difficult piece. In fact, it has been selected as required repertoire for the first stage of the 2004 USA International Harp Competition. Swanson

cautions that advanced technique is necessary to master the piece. His new edition is not simplified, but it should make it accessible to many more harpists. If you have postponed learning this lovely piece, now is the time to give it a try.

Fans of flute and lever harp arrangements by Ernie and Becky Brock will be pleased to know about their new book, *Opera Favorites*. Published by Arrière-Cour Productions, this collection contains nine popular arias.

First, from *Die Fledermaus* is Johann Strauss' *My Dear Marquis*. This contains a flute cadenza that gives the flutist a chance to shine. *Barcarolle*, from *Tales of Hoffman*, by Offenbach is next. The conclusion requires the flutist to sustain the last note for five measures while the harp plays a somewhat tedious ending. This is nevertheless a nice arrangement of an enduring piece.

My Heart at Thy Sweet Voice, from *Samson and Delilah*, by Saint-Saëns, is a more challenging arrangement because of the frequent jumps between the treble and bass clefs.

Berceuse, from *Jocelyn*, by Benjamin Godard, features the harp playing solo at the beginning. There is another nice harp solo in *Un Bel Di*, from *Madame Butterfly*, by Puccini. There are frequent, quick lever changes in this arrangement. *O Mio Babbino Caro*, from another Puccini opera, *Gianni Schicci*, is very pretty. It contains a long harp solo that requires some solid technique for left hand arpeggios.

No opera collection would be com-

plete without *Musetta's Waltz*, from Puccini's *La Bohème*, or *Intermezzo*, from *Cavalleria Rusticana*, by Mascagni, and these are both useful arrangements.

The final selection is *Entr'acte*, from Bizet's *Carmen*. This features a lovely flute obbligato under the harp melody at measure thirteen.

Diamond-shaped notes are used for lever change notation and the typesetting is very readable. The arrangements are best suited for players at the intermediate to advanced level. A violin or other melody instrument could be substituted for flute, and pedal harpists should be able to adapt these arrangements with minor adjustments.

The Brocks chose some beautiful, melodic arias that are well-known and loved for this collection, and have arranged them in their very appealing style. Get this wonderful treasury of opera themes for your next duo performance! ■

Jan Jennings teaches and performs in Orlando, Fla.; she is Treasurer of the American Harp Society, Assistant Editor of Harp Column, and author of The Harpist's Complete Wedding Guidebook.

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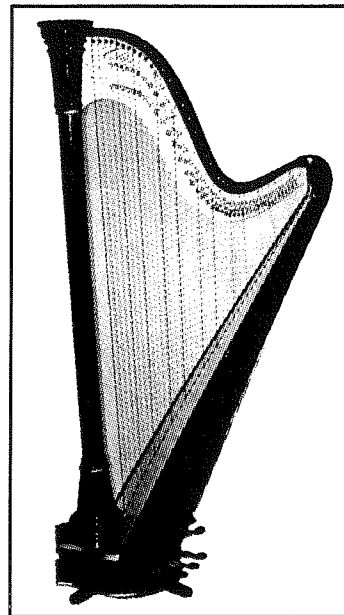
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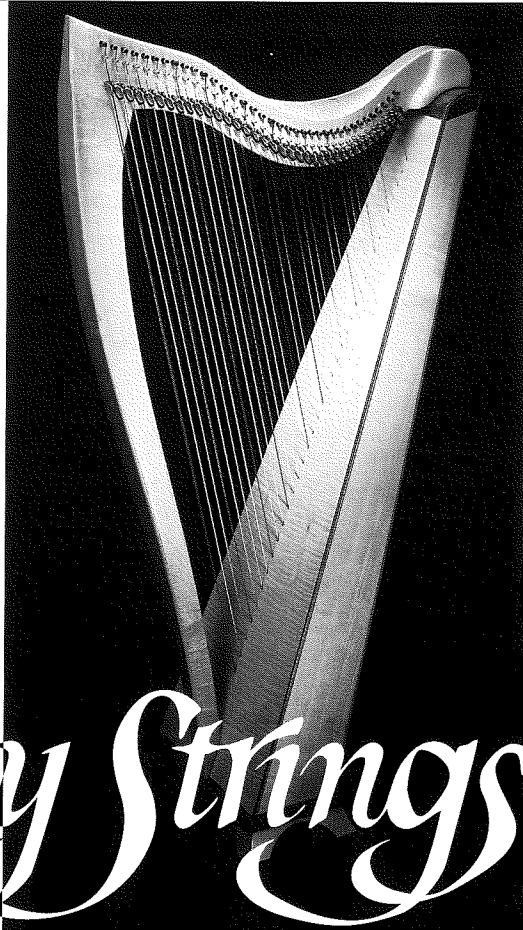
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How it works:

Send, e-mail, or fax us your typewritten story, with your name and phone number clearly appearing on your entry, by April 1, 2002. All stories we receive will have a chance of winning the "Grand Prize" and the "Best Story in General" prizes; "Best Wedding Story" and "Best Harp Moving Story" prizes will be awarded at the discretion of the judges.

Rules:

1. Stories must not exceed 600 words in length.
2. Stories must be typewritten.
3. Entries must be received (not postmarked) by April 1, 2002.
5. Each entry must clearly contain your name, address, phone number, and e-mail address (if available).
4. You may enter more than once, but each entry must be on a separate piece of paper.
6. Stories must be true, although they will be judged on humor and creativity of writing.
7. Stories will not be returned; all stories become the property of *Harp Column* and may be published as part of this contest or in any other capacity now or in the future.
8. Stories that have previously appeared in *Harp Column* are ineligible for this contest.
9. Stories that have previously been submitted to *Harp Column* but have not appeared in print may be re-submitted, following all of the above rules, as part of this contest.
10. The decision of the judges and Harp Column staff is final.
11. Prize donors, their employees and relatives, and employees of *Harp Column* are not permitted to enter.

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humor

STRANGE BUT TRUE HARP STORIES

The "big day" was scheduled for the first day of buck season. I joked with the bride at our pre-wedding consultation, telling her that I hoped her fiancée would be on time for the wedding. She informed me that her intended wasn't a hunter, but she was. In fact, she hadn't missed an opening day since she was 13. "Oh, well, then, I guess I'd better bring some extra music with me for the prelude, in case you bag a big one and have to drag it out of the woods," I said.

The wedding day dawned foggy and snowy—the type of weather only buck hunters could love. I arrived at the church, tuned, practiced with the soloist, and told him to keep watch for the signal to begin the processional. As I reached my last piece of prelude music, I looked at the soloist who signaled me to keep playing prelude music. I brought out my emergency supply, and began to

play, looking for the signal to begin the processional. As I reached my very last piece of emergency music, I finally received the signal to begin—*whew!*

In the receiving line, I congratulated the bride and groom and then congratulated the bride on bagging her buck. She told me that she didn't get one that morning and was indeed on time for her service. When I inquired as to the late start, she said that her grandmother had gone to the ladies' room (which was directly below the sanctuary) during the prelude. After about twenty minutes, grandma hadn't returned so they went looking for her. As she opened the bathroom door, there sat grandma, totally relaxed, and blissfully enjoying her own personal harp concert.

—Mary Schroyer
Camden, N.Y.

As I was wearily wobbling home in my harp-carrying station wagon after a long day of two weddings and treks in all directions, I was pulled over by the Orange County police for weaving on the highway.

They ignored my explanation and the harp; they handcuffed me—a church choir director and local harpist—and hauled me off to the Orange County jail!

Once there, they gave me a breathalyzer test, decided I was sober, and drove me back to my car in San Clemente. They apologized profusely, and I arrived home at 3:30 a.m.

My anxious son answered the door with a "where the heck have you been?" I replied, "The Orange County jail!" ■

—Barbara Crooks
La Canada, Calif.

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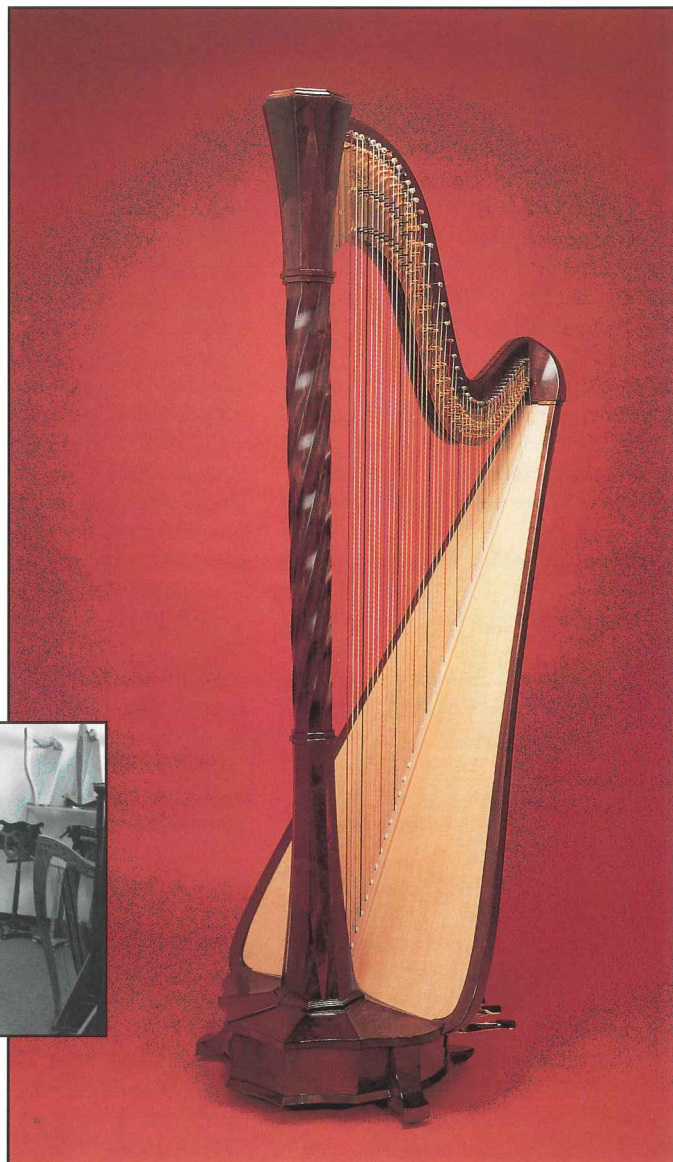
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Lyon & Healy Style 100, semi-grand. Call 860-675-0227 or e-mail peterreis@harps-international.com. CT.

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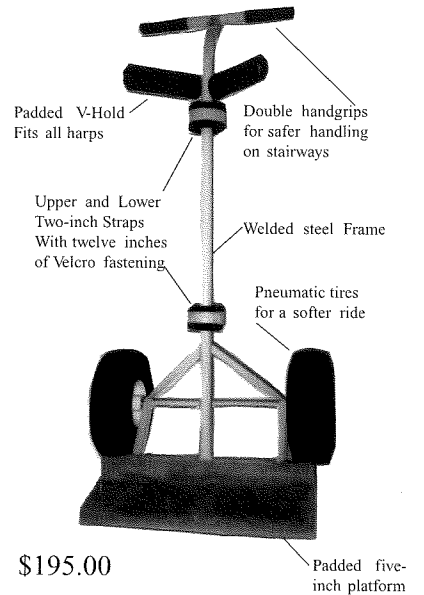
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