

**Carlos Salzedo's New Harpism:
Principles of Idiomatic Harp Composition,
Performance and Design**

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Abstract

Carlos Salzedo (1885-1961) fundamentally altered the teaching and playing of the harp in the twentieth century. A virtuoso performer, composer, conductor and teacher, he spent most of his life in the United States, having emigrated from France in 1909. However, his contribution to the harp was not limited to his performance activities, pedagogical work and compositions. This study combines traditional musicological research (entailing critical analysis, close reading and archival research) and performance-led research to reveal that behind his work there is an overarching ideological grounding.

The thesis is organised into five chapters, with the addition of an introduction and conclusion. Chapter 1 provides a biographical overview of Salzedo's life, as well as a brief commentary on the historical context of the double-action pedal harp. Chapter 2 presents a literature review and explains the methodological approach of the thesis. Chapter 3 examines the concepts written about by Salzedo in relation to his "new harpism" ideology, particularly the foundation principle of "essential resonance." Chapter 4 explores the influence of fellow French composers Edgard Varèse (1883-1965) and Dane Rudhyar (1895-1985). Chapter 5 considers Salzedo's "esthetic laws" of harp composition: this entails identifying the idiomatic principles that Salzedo began to use in 1917 and providing a performer-oriented analysis of how these esthetic laws manifest in selected compositions, including unpublished works. The investigation of the esthetic laws and essential resonance reveals compelling insights into Salzedo's body of work as a whole, unified by these concepts of new harpism.

Salzedo's status in the harp community is such that his method of playing continues to be prevalent to this day, and his compositions are highly popular worldwide. For harpists who follow his technique, this thesis offers an insight into the rationale behind their daily practices. Perhaps of greater significance, however, is the opportunity provided to composers, performers, conductors, musicologists, and harpists of any technical background, to understand the

detailed reasoning behind one of the most idiomatic approaches to harp composition, performance and design that has ever been achieved.

The thesis is complemented by a recorded performance component featuring Salzedo compositions, many of which are unpublished and have not been performed for over half a century. These two aspects of analysis and performance interact to produce a thorough understanding of his multi-faceted oeuvre.

Declaration

This is to certify that this dissertation comprises only my original work towards the PhD. Due acknowledgement has been made in the text to all other material used. The dissertation is less than 60,000 words in length, exclusive of tables, maps, bibliographies and appendices. In addition to the dissertation, the project also includes a recorded music component that is 100 minutes in length.

Signed,

A handwritten signature in black ink is positioned above a solid black rectangular redaction box. The signature consists of several loops and a long vertical stroke.

Melina van Leeuwen

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List of Abbreviations

CSCI	Carlos Salzedo Collection, MSS 26. Curtis Institute of Music Archives. Philadelphia, United States.
DOBYU	Dewey Owens collection on Carlos Salzedo, MSS 7763. L. Tom Perry Special Collections, Music Special Collections, Harold B. Lee Library. Brigham Young University. Provo, United States.
FOLAC	Fernand-Ouellette Fonds (1953-1989). The Library and Archives Canada. Ottawa, Canada.

Introduction

Carlos Salzedo (1885-1961) fundamentally altered the teaching and playing of the harp in the twentieth century. A virtuoso performer, composer, conductor and teacher, he spent most of his life in the United States, having emigrated from France in 1909. He is perhaps best known as the creator of a self-named method of advanced harp playing, one that continues to be prominent today. His influence in the field of harp design resulted in the 1928 Salzedo model, a professional pedal harp that is still being produced by Lyon & Healy Harps. Salzedo is considered to be one of the most important figures in the history of the modern concert grand harp, a virtuoso akin to Paganini or Chopin for the harp world.

Although he was well regarded by fellow composers in the new music scene of the United States in the first half of the twentieth century, Salzedo's compositions have since been neglected by the broader music community, and thus have generally only been of interest to harpists. His substantial oeuvre includes over fifty original works, as well as a large collection of transcriptions and some cadenzas. Investigation of his compositions in the academic literature has overwhelmingly concentrated on the technical demands of his writing, with the vast bulk of references focusing on his music from the perspective of pedagogy and technique.

Salzedo's contribution to the harp was not limited to his performance activities, pedagogical work and compositions. This study reveals that behind his work there is an overarching philosophical grounding, articulated in numerous essays published in the *Eolian Review*.¹ These essays have not been researched or interrogated for their value until now. It is apparent upon reading that a broader metaphysical philosophy underpins his conceptualisation of the harp from 1917 onwards. This year marks a stark change in Salzedo's compositional

¹ The *Eolian Review* (1921-1924), later renamed *Eolus* (1925-1932), was a contemporary music journal that Salzedo founded and edited. The journal gave a platform to numerous progressive thinkers and artists, many of whom Salzedo became involved with through his work with the International Composers' Guild, which he founded with Edgard Varèse in 1921.

approach, with the emergence of a new system of idiomatic harp composition and a radically different method of notation. In addition, his post-1917 compositional voice is expressive of what he termed a “modern idiom.”² This thesis will demonstrate that his new approach was a direct consequence of the philosophical framework he expounds in the *Eolian Review*—a framework informed by his concept of so-called “new harpism.”

The concepts of new harpism as outlined by Salzedo form a complex tangle of ideas, some of which he expressly articulated and others he only alluded to. Much of the language he used is imbued with a deliberate quality of vagueness and mysticism, which unfortunately results in a lack of clarity in the statements of his ideas. For instance, although he made reference to idiomatic principles of harp composition, which he termed the “esthetic laws,”³ he never specified what they might be, nor did he offer an account of how these laws are apparent in his own harp writing.⁴ This thesis unpacks the various concepts that surround new harpism and connects them to Salzedo’s entire body of work, demonstrating the application of new harpism in his approach across the three areas of harp performance, composition and design. One such instance is the identification of the aforementioned esthetic laws, presented in Chapter 5 through a combination of critical analysis and performance-led analysis of Salzedo’s compositional oeuvre.

Chapter 1 contributes to the biographical knowledge of Salzedo, deepening our understanding of his life by incorporating heretofore unexamined primary source material.⁵ The chapter highlights his involvement with “ultra-modern” composers in the United States during the early twentieth century and draws attention to his collaborations with Edgard Varèse (1883-1965) and Dane Rudhyar (1895-1985). Since the development of Salzedo’s approach to idiomatic writing for the harp is fundamentally connected to the mechanical developments

² “Program: Harp Ensemble, Large Festival Ensemble,” (n.p., n.d.), program notes for *Salzedo Sonata for Harp and Piano [in one movement]*, Carlos Salzedo Collection, MSS 26, Curtis Institute of Music Archives (hereinafter CSCI).

³ Throughout this dissertation I will be employing Salzedo’s spelling of “esthetic.” For further details, see page 6.

⁴ Salzedo’s use of the word “law” to describe his system of composition is a strong choice and reflects his conception of these ideas as categorical and dictated to him by the harp itself.

⁵ Archives visited included the Curtis Institute of Music Archives, the Brigham Young University International Harp Archives, the New York Public Library for the Performing Arts, and the Paul Sacher Foundation.

in the modern pedal harp, a brief history of his instrument is also provided in this chapter.⁶

Chapter 2 examines the state of the literature on Salzedo. Despite his fame, the amount of published books that take Salzedo as their main subject matter consists of two unofficial biographies. His name is featured in numerous scholarly harp dissertations including those examining modern pedal harp repertoire and pedagogy. He is also frequently mentioned in accounts of early twentieth-century modernism in the United States, and organisations such as the “International Composers’ Guild” (1921), with which he was affiliated.

Chapter 2 also explains the methodological approach taken. This consists of a combination of archival research, close readings of Salzedo’s written essays, and a comparative analysis of the existing Salzedo literature. In addition, my critical analysis of Salzedo’s writing was informed by a performance-led approach. The interaction between the theoretical study of new harpism and the actual illustration of new harpism in performance is shown to be mutually beneficial to both written and recorded components of the PhD portfolio, with each dependent on the other to achieve a comprehensive explanation of new harpism.

Chapter 3 identifies new harpism as an approach to harp composition, performance and design that is founded upon the key concept of “essential resonance”: Salzedo’s term for the unique resonant ability of the modern harp. The chapter also explores “old harpism,” Salzedo’s term for old-fashioned methodologies of harp composition, performance and design. The discussion of new and old harpism references organological concerns, framing the development of new harpism within the context of the historical development of the harp. The analysis in Chapter 3 focuses on Salzedo’s own writings, including both published and unpublished essays and speeches.

The analysis of new harpism is extended in Chapter 4 to include external ideas of influence. Salzedo’s friendship with Varèse and Rudhyar, previously touched on in Chapter 1, is now explored in-depth to ascertain the possible ways in which these two composers influenced Salzedo’s work. Notable essays of

⁶ Salzedo asserted that the resonant capability of the new twentieth-century American harps had an immense impact on his development as a composer and was the catalyst for his theory of “essential resonance”—a central concept of new harpism.

Rudhyar's, including those published by Salzedo in the *Eolian Review/Eolus*, are analysed as a means of gaining further insight into the influences behind new harpism. The conceptual influence of Varèse upon Salzedo's approach, and the ways in which Salzedo reciprocally influenced Varèse's harp writing, are also examined. Various links are made between the ideological approaches of all three composers, paving the way for an investigation into Salzedo's own approach to composition and performance, presented in Chapter 5.

Chapter 5 considers new harpism and essential resonance in action through a performer-oriented analysis of selected Salzedo compositions. This is achieved by addressing the esthetic laws that explain the intuitive and idiomatic nature of Salzedo's music from the perspective of a harp performer. These laws are informed by the concept of essential resonance, detailed in Chapter 3. As stated previously, Salzedo never formalised the meaning of the esthetic laws or offered an account of its application in his music. Chapter 5 employs the concept of the esthetic laws as a framework for original analysis, identifying six laws and demonstrating their use across multiple Salzedo works written after 1917. Each law is shown to have conceptual coherency and a positive impact on the process of reading and playing music for the performer. The development of new harpism is tracked by evidencing the distinct change in Salzedo's compositional approach from 1917 onwards, with the *Five Preludes for Harp Alone* (1917) identified as the first work to consciously engage with the esthetic laws.

The concluding chapter summarises the influences that led to Salzedo's new harpism approach, suggests the implications upon the research findings of this thesis, and highlights the relevance of his ideas to harp composition today.

This PhD project comprises two components: the thesis and a portfolio of recorded works. The knowledge gained through my written research was crucial to my interpretation of these compositions. This was particularly true for the unpublished works, many of which were difficult to decipher and required extensive score preparation in order to be made playable. Conversely, the exhaustive preparation of works for recording was essential to developing my

understanding of new harpism in performance. Salzedo designed new harpism from his perspective as a performer, therefore the concepts of his theory need to be experienced in performance in order to be fully appreciated. Accordingly, no account of new harpism would be complete without including a process of experiential learning. These two aspects of analysis and performance are designed to interact and produce a comprehensive account of Salzedo's idiomatic approach.

The recordings feature unpublished works by Salzedo that have never been professionally recorded, the scores of which were sourced from the Salzedo Collection at the Curtis Institute of Music Special Collections. These include *Three Poems by Sara Yarrow* for 6 harps, oboe, bassoon, horn and soprano (1919), *Brise Marine* for 6 harps, flute, oboe, 2 bassoons, horn and soprano (1919), *Four Preludes to the Afternoon of a Telephone* for 2 harps (1921), and *Trois Poèmes de Stéphane Mallarmé* for soprano, harp and piano (1925).

Published works featured in the recordings include *Ballade* (1910), *Sonata for harp and piano [in one movement]* (1922), *Pentacle Suite* for 2 harps (1928),⁷ and *Scintillation* (1936). *Ballade* is the only work in my portfolio that predates 1917 and Salzedo's conception of new harpism. The inclusion of this piece therefore provides a vital contrast to the rest of the works I have recorded, allowing the listener to appreciate the stark stylistic change in Salzedo's approach in 1917 and the emergence of new harpism. The recordings also include one work by a different composer: *Offrandes* (1921) by Varèse. The importance of *Offrandes* in uncovering the connection between Varèse and Salzedo is the subject of Chapter 4 of this thesis.

All the original scores at Curtis were handwritten—some had individual parts missing, others had illegible words in the vocal parts—and a significant amount of score preparation was needed before they could be realised. The harp duet, *Pentacle* (1928), posed unique problems due to the existence of multiple versions of the score. In comparing the original score at Curtis against the published Centennial Edition, I found that the latter had numerous inaccuracies.⁸

⁷ A published score does exist for *Pentacle* for 2 harps (1928), however this recording was made using the original score.

⁸ Carlos Salzedo, *Pentacle Suite for Two Harps*, ed. Dewey Owens, Salzedo Centennial ed. (Salzedo Centennial Fund, 1990).

To add further confusion, Curtis also had ozalids of two individual harp parts for *Pentacle* that were created and circulated by Dewey Owens in the United States in the mid 1980s. Curiously, although Owens' individual parts are largely in agreement with the original Salzedo score, he is also listed as the copyist for the aforementioned published score.

A note on American spelling

Salzedo used both spellings of "esthetic" and "aesthetic," but the majority of his earlier writings use "esthetic." For the purposes of this thesis I employ the American spelling of "esthetic" only for concepts coined by Salzedo, such as his "esthetic laws" and "instrumental esthetics." In all other circumstances, Australian English spelling is used.

Chapter One

Carlos Salzedo and the Harp of the Twentieth Century

This chapter provides a brief biographical overview of Salzedo, followed by an historical contextualization of his instrument, the double-action pedal harp. The biography offers a fresh perspective on his life that addresses his involvement with ultra-modern music circles in the United States during the early twentieth century and highlights the importance of his relationship with fellow composers Varèse and Rudhyar.¹ The second part of the chapter outlines organological developments that are intrinsically connected to the emergence of Salzedo's new harpism, with specific reference to the modern pedal harp innovations of American harp makers Lyon & Healy at the end of the nineteenth and into the twentieth centuries.²

The biographical content of this chapter draws heavily upon the content of two archives that collectively house the major part of primary source material attributed to Salzedo. The first is Salzedo's personally collated archive materials, located at the Curtis Institute of Music in the United States. The second is the research of Salzedo biographer Dewey Owens, at the Brigham Young University International Harp Archives (also in the United States).

¹ Salzedo aligned himself with "ultra-modernism" in his new music journal, *Eolian Review/Eolus*, describing ultra-modernism in 1924 as the "present trend of music." Alfred Kastner and Carlos Salzedo, "Eolus' Open Forum: Two Letters," *Eolus* 4, no. 1 (January 1925): 25. Both Elliott Antokoletz and Carol J. Oja clarify that the term "ultra-modern" was used by composers such as Henry Cowell to describe a tier of American and European progressive composers of the 1920s. See Elliott Antokoletz, *A History of Twentieth-Century Music in a Theoretic-Analytical Context* (Austin: University of Texas, 2014), 163 and Carol J. Oja, *Making Music Modern: New York in the 1920s* (New York: Oxford University Press, 2000), 193.

² Although the double-action mechanism was invented in the previous century, Salzedo considered the twentieth-century harp a new instrument due to improvements in resonance and tone. In this way, his inventions are most closely associated with the harp of the twentieth century. "The Harp a 'New' Instrument," *New York Times*, April 8, 1928, 8.

Carlos Salzedo: a biography

Carlos Salzedo (1885-1961) was born Léon-Charles Salzedo to a Basque mother, Anna Silva, and a French father, Isaac Gaston Salzedo.³ Isaac Gaston was an opera singer and Anna Silva was a pianist.⁴ At the time of his birth, the Salzedo family resided in Bayonne, Low Pyrenees, although he was born on a visit to Arcachon, France.⁵ Salzedo's own undated and unpublished press-kit biography states that his family returned to Bayonne two months after his birth.⁶

Salzedo attributed great importance to his Basque heritage, with connections stemming from his childhood home city of Bayonne, his mother, and his Basque governess.⁷ Regarding his compositional approach, Salzedo linked his frequent use of quintuple figures and time signatures with traditional Basque dance rhythms, such as the *zortziko*.⁸ Here, for example, is a passage taken from one of his unpublished press-kit documents:

It is a well-known fact that musicians of the Basque country, from either the French or the Spanish shore, have the peculiar facility of expressing themselves in quintuple rhythm and quintuple meters. This quintuple rhythm is characteristic of the compositions of both Ravel and Salzedo, and, unlike the famous "five" compositions of Tchaikowsky's [sic] Pathétique Symphony, the quintupleness of the

³ Marietta Bitter, *Pentacle: The Story of Carlos Salzedo and the Harp* (Washington: Salzedo Committee of the American Harp Society, 2011), 29-30.

⁴ Carlos Salzedo, "Biographical Notes: Carlos Salzedo," (n.d., ca. 1930), type-written manuscript, Dewey Owens collection on Carlos Salzedo, MSS 7763, L. Tom Perry Special Collections, Music Special Collections, Harold B. Lee Library, Brigham Young University (hereinafter DOBYU).

⁵ "NCAC [National Concert and Artists Corporation] PUBLICITY—SALZEDO: Salzedo and Ravel," (n.d., after 1922), type-written manuscript, DOBYU.

⁶ Ibid. Nicanor Zabaleta questions Salzedo's Basque credentials in an article for the *American Harp Journal* from 1979. He mistakes Arcachon for Salzedo's childhood home as well as his birthplace. In fact, Salzedo was born on a holiday and his family actually lived in Bayonne, which is indeed Basque country. Nicanor Zabaleta, "Notes on the Background of the Salzedo Family," *American Harp Journal* 7, no. 2 (Winter 1979): 14. Shelley Batt Archambo similarly assumes Salzedo's birthplace to have been the location of the family home at the time, and so incorrectly states that the Salzedos moved from Arcachon to Bayonne after Carlos was born. Shelley Batt Archambo, "Carlos Salzedo (1885-1961): The Harp in Transition" (PhD diss., University of Kansas, 1986), 36-37.

⁷ Salzedo's mother died when he was five years old. According to Dewey Owens, Salzedo paid to his old governess a monthly stipend in the later years of her life and covered the cost of her funeral. Dewey Owens, *From Aeolian to Thunder: Carlos Salzedo-a Biography* (Chicago: Lyon & Healy Harps, 1992), 6.

⁸ Salzedo, "NCAC [National Concert and Artists Corporation] PUBLICITY—SALZEDO: Salzedo and Ravel," 1.

music of Ravel and Salzedo is “genuine”, that is, it cannot be broken into two and three and three and two.⁹

This quote highlights the importance of the number five in connection with Salzedo’s Basque heritage, and also emphasizes his artistic sympathy with Ravel, whom he greatly admired.

Accounts of Salzedo’s childhood invariably portray him as a child prodigy.¹⁰ After learning piano and composition at home under his father’s instruction, he was accepted into the Paris Conservatoire, aged nine, as a solfège pupil, with piano studies following two years later.¹¹ At the age of twelve he began to learn the harp as a second instrument and after one year of private study was accepted into the Conservatoire harp department, under the tuition of the famous teacher Alphonse Hasselmans.¹² He graduated in 1901 at the age of sixteen, having won first prize in both piano and harp at the final competition examinations.¹³

During the first years after his graduation, Salzedo found himself much in demand as a harpist. He began giving regular concerts throughout France, Spain, Portugal and Switzerland, frequently performing on both piano and harp in the same concert, as well as working in classical and popular music orchestras in Paris.¹⁴ Whilst touring as a soloist, Salzedo began to experiment with his given names, “Léon-Charles.” In 1903 he announced himself in his printed recital programs as “Léon-Carlos” Salzedo.¹⁵ Shortly thereafter he dropped the “Léon” altogether. It has been suggested that “Carlos” better reflected the attachment

⁹ Ibid. The second movement waltz of Tchaikovsky’s Symphony No. 6 in B minor, op. 74, also known as the “Pathétique,” is written using a five-beat subdivision of 2 plus 3. For Salzedo this is not a “genuine” five. Numerous examples of Salzedo’s use of genuine quintuple figures and time signatures can be found in Chapters 4 and 5 of this thesis. Specific instances include Example 5.4a on page 95, Example 5.18 on page 116, and Example 5.21 on page 120.

¹⁰ Bitter, *Pentacle*, 30. Owens, *From Aeolian to Thunder*, 6. Theodore W. Libbey, “Carlos Salzedo: A Centennial Perspective,” *American Harp Journal* 10, no. 1 (Summer 1985): 3.

¹¹ “Carlos Salzedo: A Centennial Perspective,” 3.

¹² Salzedo, “Biographical Notes: Carlos Salzedo.” Apart from Salzedo, other notable students of Hasselmans included Henriette Renié, Lily Laskine, Marcel Grandjany, Pierre Jamet, and Marcel Tournier. Owens, *From Aeolian to Thunder*, 9.

¹³ Salzedo, “Biographical Notes: Carlos Salzedo.”

¹⁴ Libbey, “Carlos Salzedo: A Centennial Perspective,” 4.

¹⁵ Owens, *From Aeolian to Thunder*, 10.

that Salzedo had to his Basque heritage.¹⁶ In any case, Salzedo must have been contemplating changing his name for some time, as the name “Carlos” appears in his signature as early as 1897.¹⁷

In 1909, Salzedo sailed to New York to take up the position of first harp under Arturo Toscanini at the Metropolitan Opera. Giulio Gatti-Casazza, general manager at the New York Metropolitan Opera, had arranged the appointment after hearing Salzedo perform in a solo harp concert in Paris.¹⁸ During his initial two years at the Opera Salzedo managed to find time for composing, however, the consuming demands of the orchestra proved too restrictive and he decided to retire in 1913.¹⁹ He described wanting to focus on composition, solo playing, instrumental teaching, and his goal of teaching the harp to “speak the language of today.”²⁰

In one of his published biographical sketches, Salzedo stated that he chose to pursue the harp above the piano during his time at the Metropolitan Opera.²¹ He described two major reasons as prompting this choice: namely, the abundance of fine pianists and the great lack of good harpists.²² It is worth emphasizing that Salzedo was a highly gifted pianist who nonetheless continued to perform as a pianist, despite the demands of the harp. One most notable occasion was the American premiere of Stravinsky’s *Les Noces*, conducted by Leopold Stokowski, in which he played one of the four piano parts, alongside Germaine Tailleferre, Alfredo Casella and Georges Enesco.²³

World War I interrupted Salzedo’s musical activities in 1914 when, during a visit to France, he was conscripted into the French army as a cook. The

¹⁶ Kimberly Ann Houser, “Five Virtuoso Harpists as Composers: Their Contributions to the Technique and Literature of the Harp” (PhD diss., University of Arizona, 2004), 88.

¹⁷ Owens, *From Aeolian to Thunder*, 10.

¹⁸ Salzedo, “Biographical Notes: Carlos Salzedo.”

¹⁹ “Biographical Sketch/Hobbies/Camden Harp Colony,” (1954), type-written manuscript, DOBYU.

²⁰ Salzedo is quoted in Grace Weymer Follet, “Carlos Salzedo,” *Harp News* 3, no. 4 (1961): 3.

²¹ “Michigan All State Harp Festival: featuring Carlos Salzedo, World’s Greatest Harpist,” (Michigan: Rackham Building, April 24, 1948), pamphlet advertisement, DOBYU.

²² Salzedo went on to announce that, had he decided to abandon the harp instead of the piano, he would have become “one of the most important pianists of our day.” Ibid.

²³ The concert was held by the International Composers’ Guild, of which Salzedo was a founding member. W.J. Henderson, “Composers Guild Gives Concert: Stravinsky’s ‘Les Noces’ and Alfredo Casella’s Concerto for String Quartet Presented,” *New York Sun*, February 15, 1926, unpaginated newspaper clipping, CSCI. The ballet production of *Les Noces* premiered in the United States in New York, 1929. Lawrence Sullivan, “Les Noces: The American Premiere,” *Dance Research Journal* 14, no. 1/2 (1981-1982): 3.

trip had been planned as a short honeymoon for Salzedo and his newly-wed first wife Viola Gramm, an American pianist and singer who had spent a significant portion of her childhood in France.²⁴ The unexpected outbreak of war meant that Salzedo did not return to New York for some time. A bout of pneumonia led to the end of his military service in 1915, and after a period of convalescence he resumed his career in the United States in 1916.²⁵

Salzedo began spending his summers in Maine, where he socialized with a group of musicians that included Leopold Stokowski, Josef Hofmann, Fritz Kreisler, Olga Samaroff, Margarete Matzenauer, and Alma Gluck.²⁶ Vaslav Nijinsky and his wife Romola were also in Maine, and they formed a close connection with Salzedo.²⁷ Between them they brainstormed a plan to form a touring ensemble of four dancers and four harps, performing to music of Scriabin that Salzedo was to transcribe. Although the tour plans never came to fruition, Nijinsky proved instrumental in the development of the "Instrumental Esthetics," a theory of gesture within Salzedo's harp method.²⁸

According to Salzedo, the idea of a gestural aesthetic of harp playing was originally brought to his attention by a booking agent who insisted that he position himself and his harp in such a way that concert attendees could see his

²⁴ Libbey, "Carlos Salzedo: A Centennial Perspective," 5.

²⁵ There is general disagreement in the literature on Salzedo as to the year of his return to America, with Owens giving the date as 1916, Archambo as 1915, and Kimberly Ann Houser as 1917. Owens, *From Aeolian to Thunder*, 20. Archambo, "The Harp in Transition," 40. Houser, "Five Virtuoso Harpists as Composers," 8. In an autobiography published in the *Eolian Review*, Salzedo states that he joined the French army in August 1914 and was discharged after one year. Carlos Salzedo, "Notes on Contributors," *Eolian Review* 1, no. 2 (March 1922): 16. His unpublished "Biographical Notes," currently in the Dewey Owens collection on Carlos Salzedo, add that he resumed his career in New York in 1916. However, he contradicts this statement in another biography draft housed in the Curtis archive, giving the date as 1917. "Biographical Sketch," (n.d., ca. 1936), CSCI. In fact, he resumed performing and composing in New York by December 1916 at the latest, since we know that he gave the United States premiere of Ravel's *Introduction and Allegro* in New York on December 2, 1916, and that the finished location and date on the score for "Quietude" from the *Five Preludes for Harp Alone* is New York, December 1916. "Program: Second in a Series of Five Saturday Afternoon Concerts," (Opera House Academy of Music, December 2nd, 1916), program notes for *Ravel Introduction and Allegro*. "Quietude," in *Five Preludes for Harp Alone (First Series)* (New York: Carl Fischer, 1924), 13.

²⁶ Owens, *From Aeolian to Thunder*, 22.

²⁷ In Romola Nijinsky's biography of her husband she names five people who proved to be the truest friends of Nijinsky after he fell ill; one of the five is Carlos Salzedo. Romola Nijinsky, *Nijinsky* (London: Sphere Books, 1970), 344.

²⁸ Carlos Salzedo, "NCAC [National Concert and Artists Corporation] PUBLICITY—SALZEDO: Salzedo's Hands," (n.d., after 1922), type-written manuscript, DOBYU, 1-2. Note: the term "Instrumental Esthetics" is the subject of Salzedo's article: "A Study on Instrumental Esthetics," *Eolian Review* 2, no. 1 (December 1922): 3-7.

left hand, as it was so interesting to watch.²⁹ He related this story to Nijinsky, who persuaded him to seriously investigate the effect of his "telling hands."³⁰ Together they formulated a theory of gesture that Salzedo incorporated into his playing method. Nijinsky's involvement in developing Salzedo's approach to gesture is detailed in this passage from an unpublished press-kit document:

Salzedo arranged a conference with the famous dancer during which the latter encouraged him to work out and establish definite rules for manipulating hands at the harp. The result of this conference was Salzedo's well-known "Instrumental Esthetics."³¹

This gestural method greatly influenced his technique of playing and informed his compositional approach to writing for the harp.³²

Salzedo facilitated weekly concerts in Maine, the programs of which included both musical works and specially choreographed dances by Nijinsky.³³ It was in the surroundings of this rich artistic community that Salzedo's compositional output began to grow.³⁴ In the period 1912 to mid-1916 there is only one harp work that Salzedo is known to have composed: *Chanson Chagrine* (1913-14).³⁵

From the end of 1916 he began to compose prolifically, and his compositional style and system of notation underwent significant change.³⁶ His first published harp composition since 1911 was the *Five Preludes for Harp Alone* (originally titled *Pentarhythmie*). Completed in 1917, the *Preludes* were received

²⁹ "NCAC [National Concert and Artists Corporation] PUBLICITY—SALZEDO: Salzedo's Hands," 1-2.

³⁰ *Ibid.*, 1.

³¹ *Ibid.*, 1-2.

³² An explanation of the innovative use of gesture as a compositional device can be found in Chapter 5 of this thesis.

³³ Owens, *From Aeolian to Thunder*, 23.

³⁴ Maine was a popular summer holiday destination for many artists in the early twentieth century. Pianist Harold Bauer connects Salzedo to a community of musicians that stretched across the locations of Seal Harbor, Bar Harbor, Northeast Harbor, and Blue Hill. Harold Bauer, *Harold Bauer – His Book* (New York: W.W. Norton and Company, 1948), 220.

³⁵ *Chanson Chagrine* was edited by Dewey Owens and published posthumously in 1985. Salzedo did not list it amongst his notable compositions in any published or unpublished lists of compositions that I have found in his papers. Bitter gives the date of this composition as 1914. Bitter, *Pentacle*, 251. In the posthumous 1985 publication, edited by Dewey Owens, the composition date given is *ca.* 1913-1914. Carlos Salzedo, *Chanson Chagrine*, ed. Dewey Owens (New York: Lyra Music Company, 1985).

³⁶ Salzedo began composing the *Preludes* at the end of 1916. "Quietude," in *Five Preludes for Harp Alone (First Series)*.

as “fine essays in modernism.”³⁷ This work contrasted stylistically with his early compositions such as *Ballade* (1910) and *Variations sur un Thème dans le Style Ancien* (1911). Today considered staples of highly virtuosic harp repertoire, both pieces are, as their titles suggest, predominantly modelled on old musical forms—romantic and neo-classical respectively.³⁸ With the *Preludes* Salzedo described his attempt to “penetrate into the very flesh and soul of my instrument.”³⁹ This new approach was reflective of the “complete renovation of the harp as a medium of musical expression”⁴⁰ that Salzedo recounted beginning in 1917 and which he would come to call new harpism.

Over the next few years Salzedo’s compositional style continued to develop whilst he simultaneously maintained a demanding solo career, sustained his stringent teaching schedule, and pursued various ensemble interests. These included the Trio de Lutèce with flautist Georges Barrère and cellist Paul Kefer, and the Salzedo Harp Ensemble, consisting of seven harpists. In 1919 he completed *Modern Study of the Harp*, a method book “not addressed solely to harpists” but to “composers and conductors alike.”⁴¹ First published in 1921, *Modern Study* included the *Five Poetical Studies* and was prefaced by a discussion of his ideological approach to playing, as well as the detailing of various extended techniques used in the studies.⁴² In 1924 he founded the harp department at the newly established Curtis Institute of Music, a position that enabled him to promote his method of harp playing with great success.⁴³ With the help of his second wife Lucile Lawrence, a previous student of his and an accomplished harpist in her own right, Salzedo condensed his ideas about harp technique into *Method for the Harp*, published in 1927.⁴⁴ His empire of teaching further

³⁷ A. Walter Kramer, “Blazing a Musical Trail for the Harp,” *Musical America* (July 23, 1921):13.

³⁸ Salzedo’s program notes describe *Ballade* as in the tradition of Chopin and the *Variations* as conceived as “classical theme and variations of the 18th century.” Program notes for the *Variations* in “Program: Harp Ensemble, Large Festival Ensemble.” “The Civic Music Association Presents Carlos Salzedo, Composer, Harpist,” (New York, n.d., after 1936), program notes for *Salzedo Variations on a Theme in an Ancient Style*, DOBYU.

³⁹ Carlos Salzedo, “Evolution & Possibilities of the Harp,” (Type-written speech delivered at Aeolian Hall, Salzedo Harp Ensemble Concert, by Carlos Salzedo, 18 December 1917), CSCI, 3-4.

⁴⁰ “Biographical Sketch/Hobbies/Camden Harp Colony.”

⁴¹ *Modern Study of the Harp* (Milwaukee: G. Schirmer, 1948), 1.

⁴² Ibid.

⁴³ Archambo, “The Harp in Transition,” 41-42.

⁴⁴ Lucile Lawrence and Carlos Salzedo, *Method for the Harp* (Milwaukee: G. Schirmer, 1927).

expanded when he bought a house in Camden, Maine, and established the famous Salzedo Summer Harp Colony in 1931.⁴⁵

Aside from these pursuits Salzedo was also active in a number of initiatives that promoted both the harp and modern music within the United States.⁴⁶ In 1919 he was instrumental in forming the National Association of Harpists (NAH), of which he was president between 1920-1933 (when the organization dissolved).⁴⁷ The aims of the NAH included influencing the music education sector to have a harp department in every conservatoire throughout the country, promoting the use of excellent harp technique, both by players and composers, and facilitating the improvement of harp mechanics.⁴⁸ The NAH made one attempt to hold an international harp composition competition, in 1926, with the aim of promoting writing for the instrument by modern composers. However, no prize was awarded. Varèse, as chairman of the judging panel, declared the submissions were “very feeble musically,” and the competition was abandoned as a failure.⁴⁹

It was through the support of the NAH that Salzedo established his music journal, *Eolian Review*, later renamed *Eolus*. Published between 1921-1932, the journal was dedicated to the promotion of contemporary music and the “growth of the [harp] and of its literature.”⁵⁰ Salzedo organised each issue around a series of featured essays on a variety of topics, all written by composers, conductors, musicians, philosophers and other artists of his acquaintance. Toward the end of each journal there was a “Queries and Answers” segment, devoted to questions from the readership. These questions ranged from the mundane (“What can be done with false strings?”), to the more profound (“Is art a democracy?”).⁵¹

⁴⁵ Bitter, *Pentacle*, 121. After Salzedo’s death the Harp Colony continued to flourish under the direction of his chosen successor Alice Chalifoux (1908-2008), but no one succeeded her and the estate was sold in 2002.

⁴⁶ Salzedo became an American citizen in 1923. Salzedo, “Biographical Sketch/Hobbies/Camden Harp Colony.”

⁴⁷ The National Association of Harpists was the precursor to the American Harp Society, which was founded in 1962. Archambo, “The Harp in Transition,” 40.

⁴⁸ *National Association of Harpists: Constitution and by-Laws*, Amended Edition (New York 1927).

⁴⁹ Carlos Salzedo, “Our International Prize Composition Contest,” *Eolus* 7, no. 1 (January 1928): 3.

⁵⁰ Leopold Stokowski, “A Well-Wishing,” *Eolian Review* 1, no. 1 (December 1921): 3.

The subheading “A Review of the New Music” begins to appear on the front cover of journals from Vol. 2, no.3 (June, 1923) of *Eolian Review* onwards. This is varied to “A Contemporary Music Review” once the journal changes its name to *Eolus* in 1925, from Volume 4 onwards.

⁵¹ Carlos Salzedo, “Queries and Answers,” *Eolian Review* 1, no. 2 (March, 1922): 28.

Salzedo, as editor, answered these queries, some of which are about his method of composition, and he contributed numerous articles that provide invaluable insight into his progressive ideas about music and art, as discussed in chapters 3 and 4.

Salzedo's support of modern music came to the fore in his collaborations with Varèse, whom he met in 1918. Together they founded various organisations whose purpose was to promote new music, both local and international, in the United States. These included the "International Composers' Guild" (1921),⁵² and the "Pan-American Association of Composers" (1928).⁵³ Salzedo was extremely active in these institutions, particularly in the Guild, premiering his own compositions, conducting, and performing on both piano and harp. As well as fulfilling his self-described role as Varèse's "lieutenant" in these organisations,⁵⁴ Salzedo also promoted contemporary music through his journal, *Eolian Review/Eolus*. Defined by Salzedo as "the pioneer American magazine devoted to contemporary music,"⁵⁵ the *Eolian Review/Eolus* gave a platform to the views of the Guild and its members.⁵⁶ Varèse, in addition to contributing articles, was also connected to the *Eolian Review/Eolus* through his wife Louise Varèse, who was assistant editor to the journal under the pseudonym John Perdrix.⁵⁷

⁵² Names listed in Guild programs as advisory committee or technical board members included Eugene Goossens, Alfredo Casella, Béla Bartók, Henry Cowell, Ernest Bloch, Zoltán Kodály, Sergei Prokofiev, Leo Ornstein, Maurice Ravel, Dane Rudhyar, Carl Ruggles, Erik Satie, Manuel de Falla, Ottorino Respighi, Arthur Honegger, Darius Milhaud, and Germaine Tailleferre. Guild programs sourced from CSCI.

⁵³ Other organizations Salzedo was involved with included the "Franco-American Musical Society" and the American section of the "International Society for Contemporary Music." Archambo, "The Harp in Transition," 41.

⁵⁴ Letter from Salzedo to Fernand Ouellette, August 12, 1960. Fernand-Ouellette Fonds (1953-1989), the Library and Archives Canada (hereinafter FOLAC).

⁵⁵ Salzedo, "Biographical Notes: Carlos Salzedo."

⁵⁶ Oja describes *Eolian Review/Eolus* as the Guild's "unofficial journal." Oja, *Making Music Modern*, 219. Broyles further comments: "*Eolian Review*, which, although it had started as a magazine for harpists, became, after Salzedo's connection with the Guild, more and more a vehicle for the new music." Michael Broyles, *Mavericks and Other Traditions in American Music* (New Haven and London, Yale University Press, 2004), 133-134.

⁵⁷ Letter from Salzedo to Fernand Ouellette, August 12, 1960, FOLAC. John Perdrix is endearingly referred to as Varèse's "well-known secretary" in separate letters from Edgard and Louise Varèse to Salzedo. Letter from Varèse to Salzedo dated 1930. Letter from Louise Varèse to Salzedo dated October 8, 1932. Edgard Varèse Collection, Paul Sacher Foundation.

Varèse detailed his close friendship with Salzedo in a 1961 radio interview, in which he stated that Salzedo could have been “one of the great conductors” had he not chosen to focus his attention on the harp.⁵⁸ He continued:

Instead of being just a pianist... or a harpist, and just a virtuoso, he kept with music and he was interested in composition, he was interested in the creation, the output of the music which belong [sic] to our epoch.⁵⁹

Varèse further emphasized that he was not alone in this belief, revealing that in Salzedo’s role as conductor for rehearsals of various Guild projects he had earned the respect of such conductors as Fritz Reiner, Igor Stravinsky, and Otto Klemperer.⁶⁰

Varèse’s account is vital to understanding the importance of contemporary music in Salzedo’s life. Varèse paints a picture of Salzedo as having maverick tendencies, contextualizing their work in the Guild as drawing upon Salzedo’s “independent spirit,” a spirit that helped both of them to defy being “spat upon” by the press and public for their pioneering work in the Guild.⁶¹ For Salzedo’s part, he described Varèse as “my closest friend.” He continued, “...ever since our first meeting, we have always been in close contact... We always discuss every question by interminable telephone conversations.”⁶²

Rudhyar, another émigré from France, collaborated with Salzedo and Varèse in advisory roles for both the International Composers’ Guild and the Pan American Association of Composers. Rudhyar was active in the United States new music circles of the 1920s, a luminary to many so-called “ultra-modern” composers of the early twentieth century.⁶³ His multidisciplinary body of work encompasses visual art and poetry as well as music composition. In addition he authored a large volume of essays, books and articles that together cover a

⁵⁸ Edgard Varèse, “A Remembrance of Carlos Salzedo,” interview by Arnold Michaelis, *ABC Radio Network*, 29 November 1961.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Carlos Salzedo, letter to Fernand Ouellette, August 12, 1960, FOLAC.

⁶³ Oja writes that for “the ‘ultra-moderns’ music—especially that of Carl Ruggles, Henry Cowell, and Ruth Crawford... philosopher Dane Rudhyar (1895– 1985) became their quiet leader.” Oja, *Making Music Modern*, 97.

diverse array of topics ranging from politics and culture to spiritual psychology and theosophy. According to Rudhyar biographer Deniz Ertan, Salzedo developed a close friendship with Rudhyar during the summer of 1918.⁶⁴ He was among the most frequent contributors to the *Eolian Review/Eolus* and expressed his support for Salzedo's new harpism in numerous essays that were published in the journal.⁶⁵ Rudhyar, similarly to Varèse, provides a crucial perspective on Salzedo's involvement in twentieth-century modernist music and art circles.⁶⁶ Describing their close collaboration in the 1920s, Rudhyar wrote that he, Varèse, and Salzedo shared "extreme and uncompromising views" regarding their passion for progressive musical ideals.⁶⁷ The impact of Varèse and Rudhyar upon Salzedo's approach to composition is the focus of Chapter 4 of this dissertation.

Salzedo's love of contemporary music and design asserted itself in his pursuit of a modern harp design, an enterprise that resulted in the 1928 Salzedo model by Lyon & Healy Harps, seen in figure 1.1.

⁶⁴ Deniz Ertan, *Dane Rudhyar: His Music, Thought and Art* (New York: University of Rochester Press, 2009), xx.

⁶⁵ Rudhyar's significance to the *Eolian Review* was highlighted by a special announcement made by Salzedo in an early edition of the journal, celebrating him as a valued contributor and one of the few to possess "a fundamental idea of *the Harp that is* and *the Harp that is to be*." Carlos Salzedo, "An Important Asset," *Eolian Review* 2, no. 2 (March 1923): 3.

⁶⁶ The connection between Rudhyar and Salzedo has remained unexplored in the Salzedo literature. One notable exception is a journal article by harpist and musicologist Emily Laurance. Laurance discusses Rudhyar's connection to Salzedo, stating that Rudhyar "not only provided the philosophical basis for Salzedo's creative work, he supplied the catalyst for a radical redefinition of harp performance technique." She does not, however, refer to Salzedo's writings in the *Eolian Review/Eolus*, her representation of his views instead stemming entirely from his *Modern Study of the Harp* (1921). Emily Laurance, "'The Most Cosmic of All Present Instruments': Dane Rudhyar's Cosmic Resonance and Dynamic Symmetry in Salzedo's Sonata for Harp and Piano (1922)," *American Harp Journal* 27, no. 1 (Summer 2019): 37-46.

⁶⁷ Letter from Rudhyar to Nina Marchetti Archabal, February 7, 1977; quoted in Nina Marchetti Archabal, "Carl Ruggles: An Ultramodern Composer as Painter" (PhD diss., University of Minnesota, 1979), 45.

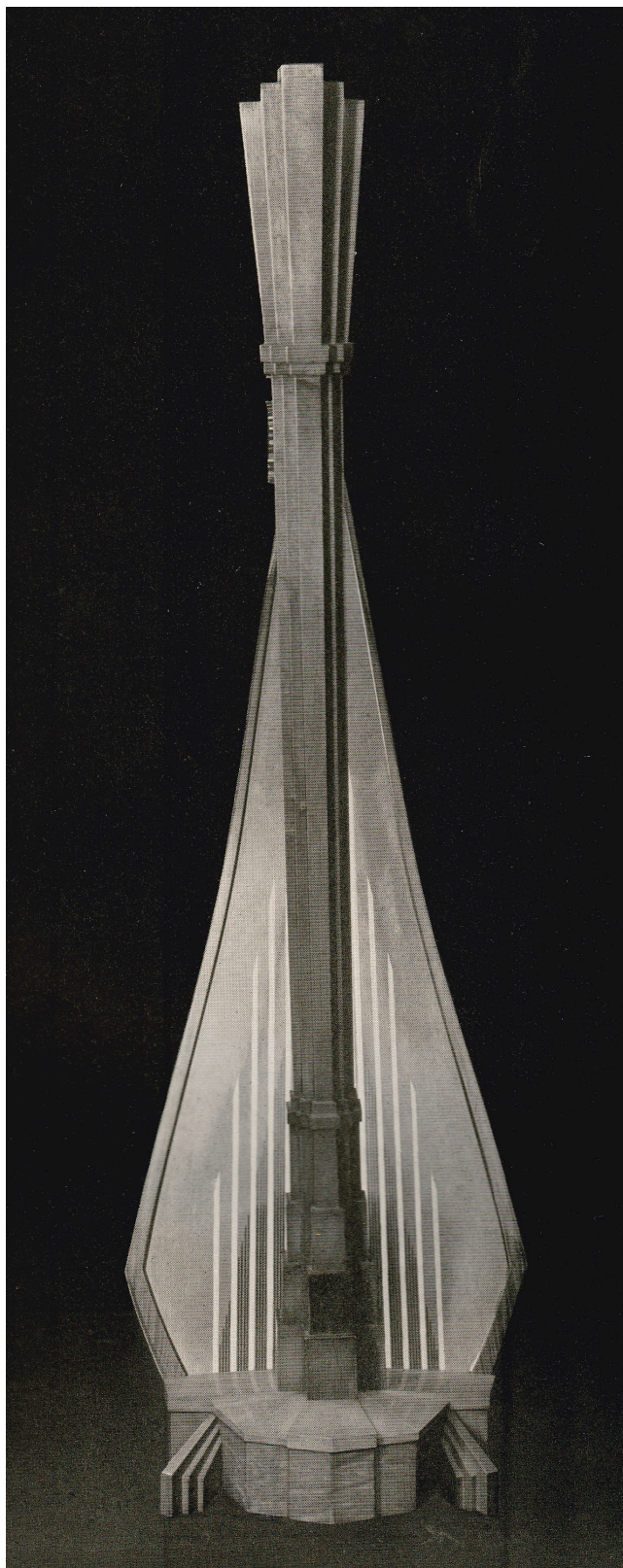


Figure 1.1. 1928 Salzedo model by Lyon & Healy Harps.⁶⁸

⁶⁸ *Eolus* 9, no.1 (January 1930): photographic insert between pages 24-25.

This model was created by Salzedo in collaboration with art deco designer Witold Gordon and brought into production by harp makers Lyon & Healy in 1928.⁶⁹ The bold art deco style evoked city skyscrapers, with its stark lines, square column, and distinct lack of gold leafing. The impetus for Salzedo's desire for such a harp was directly connected to his task of bringing the harp into the modern world: "Let's really make a twentieth century instrument."⁷⁰ The exceptionally large soundboard allows for great resonance and volume—qualities that relate directly to Salzedo's concept of essential resonance.

Salzedo's involvement in the development of improved instrument mechanics and design was inspired by his need to strive for new sound possibilities. The Salzedo model harp not only employed modern mechanics and aesthetics, but also heralded new sounds and extended techniques— techniques that Salzedo himself had been cataloguing and inventing for some years prior to the production of his harp model.⁷¹ His development as a composer was tied to his instrument, and no investigation of his compositions would be complete without historically contextualizing the modern concert grand harp for which he wrote.

Historical context of the double-action pedal harp

Salzedo perceived the modern concert grand harp of the twentieth century to be a new and largely undiscovered instrument. Despite the double-action mechanism dating from early in the previous century, he stressed that the instrument was not "sufficiently perfected in other details" until the 1900s, and specifically referenced the inventions by American harp makers Lyon & Healy at

⁶⁹ Salzedo also made significant contributions to the field of harp design through his work with string manufacturers. Documentation of Salzedo's numerous correspondence with harp makers on the subject of harp string durability and tone improvements can be found in Owens, *From Aeolian to Thunder*, 109-114.

⁷⁰ Salzedo is quoted in *ibid.*, 115.

⁷¹ Archambo pinpoints 1918 as the year in which Salzedo "began to extract and analyze specific sounds available on the harp." Archambo, "The Harp in Transition," 87. Although it is impossible to know for certain when exactly Salzedo began exploring extended techniques on the harp, or precisely when he invented the concept of new harpism, the new system of harp notation that he began using in 1917 with the *Five Preludes* is the first clear evidence of a new compositional approach. Therefore, his search for new timbres on the harp is just as likely to have begun by 1917 at the latest.

the turn of the century.⁷² Accordingly, he described the harp of 1928 as “the newest of musical instruments” and “not more than fifteen years old.”⁷³

The concert grand harps produced by Lyon & Healy in 1889 were the consummation of over one hundred years of pedal harp innovation.⁷⁴ While the original double-action mechanism was patented by Sebastian Erard in France *ca.* 1810, it took many years for double-action harps to be mastered by harpists and, in turn, for composers to write for them.⁷⁵ Initially, harpists did not universally embrace the new mechanism, with some choosing to remain staunchly loyal to the single-action.⁷⁶ Tone and intonation issues hampered double-action harps. They were not sturdy, travelled badly, and the pedal rods had a tendency to rattle and stick. It was not until George B. Durkee, of Lyon & Healy, developed a “taper spindle action” in 1893 that the problem of pedal buzzing was solved.⁷⁷ This invention was acclaimed as the most important improvement since Erard’s double action.⁷⁸ The first catalogue of Lyon & Healy harps was issued in 1900 and proved an immediate success.

The research of harp historian Roslyn Rensch shows that the craftsmen employed to create these harps possessed superior skills to their French counterparts. The construction of the American 1889 double-action harp greatly improved the ongoing tone and intonation issues that had so hampered European harps. According to Rensch, the Lyon & Healy craftsmen were “not members of the fan-makers guild, as the harp-makers in pre-Revolutionary Paris

⁷² “The Harp a ‘New’ Instrument,” 8.

⁷³ *Ibid.*

⁷⁴ As is well known, numerous types of harps predate the pedal harp and existed alongside it. For detailed explanations of these instruments, see Roslyn Rensch, *The Harp: Its History, Technique and Repertoire* (New York: Praeger Publishers, 1969).

⁷⁵ The research of Adam Carse shows that French musicologist and composer Jean-Georges Kastner advised composers in 1836 to write for the old single-action harp until the newer double-action harp became more generally available. Adam Carse, *The Orchestra from Beethoven to Berlioz* (New York: Broude Brothers, 1949), 399.

⁷⁶ Perhaps the most famous of these was François Joseph Naderman, the first harp professor appointed at the Paris Conservatory in 1825. Theodore Patrick Nicholson writes that Naderman “bitterly opposed the new double action harp and would not teach it... This reaction was typical of the disagreements amongst harpists that continued into the twentieth century.” It was not until Antoine Prumier replaced Naderman at the Conservatory in 1835 that the double-action harp began to replace its single-action counterpart. Theodore Patrick Nicholson, “The Evolution of Harp Pedagogy in Twentieth Century America” (PhD diss., Ball State University, 2003), 1-2.

⁷⁷ Rensch, *The Harp*, 134.

⁷⁸ *Ibid.*

had been, but were specialized workers in wood, mechanics and design.”⁷⁹ As a result, Patrick J. Healy was able to realize his dream of building “a harp that will no longer worry its owner because of its liability to get out of order easily... a harp that will go around the world without loosening a screw.”⁸⁰

Pedals were first incorporated into harps *ca.* 1720, in what became known as “single-action” pedal harps.⁸¹ This invention enabled harpists to sharpen the pitch of strings via the operation of a foot pedal, previously achieved by manually shortening string lengths with hooked levers.⁸² The single-action pedal can depress once, resulting in the raising of pitch by a single semitone, thus enabling two pitch possibilities per string (open string or engaged string). The pedal mechanism linked every string of the same name to a single pedal action, totaling seven pedals (one each for A, B, C, D, E, F and G). For the first time, a harpist could sharpen all of the ‘A’ strings at once with the application of a pedal, instead of manually engaging the A lever of each individual A string. To permit the greatest range of keys, single-action harps were typically tuned in E-flat major, allowing for eight of the major keys, E-flat, B-flat, F, C, G, D, A and E; and five minor keys, C, G, D, A and E, to be employed.⁸³ Extensive chromaticism remained impossible during the eighteenth century and the single action harp was effectively limited to solo or small chamber contexts.

Here is Anita Tsianina Harvey’s explanation of how the poor chromatic abilities of the single-action harp impacted its appeal to composers:

When one realizes how little the harp of the 1700’s had advanced from its Biblical predecessors, its neglect by such masters as Bach, Haydn,

⁷⁹ Ibid., 135.

⁸⁰ Quoted on Lyon & Healy website: “About Us,” *Lyon & Healy Harps Inc.*, last modified on unspecified date in 2016, <https://www.lyonhealy.com/about.htm>.

⁸¹ This invention is commonly credited to Jakob Hochbrucker, a Bavarian. Sue Carole DeVale and Nancy Thym-Hochrein remark that, although 1720 is “usually given as the approximate date of the invention, Hochbrucker’s son Simon (b.1699), in his introduction to an undated collection of *Ariettes*, stated that the pedal harp had been invented by his father in 1697.” Sue Carole DeVale and Nancy Thym-Hochrein, “Harp, §V: Europe and the Americas, Section 7. Mechanized Harps: ‘Harpes Chromatiques’,” in “Harp,” *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com>, accessed 10 November 2019.

⁸² It must be noted that an alternative solution to the chromatic problem was found in the design of “chromatic harps.” These instruments employed a cross-strung design, with a double or triple row of strings, and are thought to have originated in the sixteenth century. Rensch, *The Harp*, 73.

⁸³ Marjorie Mareta Bauman, “The Harp in Selected Twentieth Century Chamber Music Literature” (Master’s thesis, Indiana University, 1956), 1-2.

and Beethoven does not seem remarkable. Why should a serious composer waste his time in writing for an instrument with no facilities for modulating, an instrument the weak tones of which would be lost in an orchestra?⁸⁴

An examination of the orchestral scores of seventeenth- and eighteenth-century composers demonstrates their neglect of the single-action harp.⁸⁵ As mentioned previously, the instrument available at this time was only capable of single-action pedal depression, which limited its ability to achieve even the simplest of chromatic passages.

As stated previously, it was not until 1810 that the problem of limited chromaticism was addressed by the invention of a double-action mechanism. The double-action harp began a new trajectory for the instrument, with the possibility of playing in every major and minor key without re-tuning.⁸⁶ Instead of a single depression that allowed each string to be sharpened by one semitone, the double-action could depress twice, allowing each string to be sharpened by an additional semitone. One individual string could finally be adjusted across the full gamut of flat, natural and sharp.

Although many composers included successful harp parts in their orchestral works, it was not until the end of the nineteenth century that the double-action harp found a uniquely soloistic voice in the music of Debussy.⁸⁷ As Shelley Batt Archambo notes:

With the orchestral compositions of Debussy and Ravel, harp writing matured significantly. With the coloristic effects of Debussy's and

⁸⁴ Anita Tsianina Harvey, "The Treatment of the Harp in Orchestral Literature from the Eighteenth Century to the Present" (Master's thesis, North Texas State College, 1952), 1.

⁸⁵ *Ibid.*, 3.

⁸⁶ Rensch, *The Harp*, 98-99.

⁸⁷ Salzedo wrote that "Berlioz and Wagner were the first composers to give the harp a prominent place in their scores; but their harp scoring was insignificant or ineffective if we compare it to the sensitive and well-sounding harp parts of Debussy, Ravel and Puccini... Richard Strauss, whose music I otherwise profoundly admire, wrote thoughtlessly for the harp." Carlos Salzedo, "The Harp—Musical Medium of Our Age," *Musical America* (January 10, 1944), unpaginated clipping, DOBYU.

Ravel's orchestral works, the full possibilities of the harp were realized and employed.⁸⁸

Debussy experimented with the technical capabilities of the harp, embracing it as a solo instrument, no longer bound to an accompaniment function.⁸⁹ The overworked formula of barely audible chords and arpeggios was dispensed with, and the path toward a new idiom of real musical significance was illuminated.

Salzedo revered Debussy for his innovations in harp writing; however, he felt that the composer's ingenuity was "hampered" by the inferior resonance of the French harps at his disposal. Here is Salzedo detailing how the superior resonant ability of the new Lyon & Healy harps made them capable of what he calls a "sonorous splendor":

It took the genius of Debussy to reveal the true utterance of the harp and determine its function. His vision, however, was hampered by the fact that his experiments were made with French harps. These lovely instruments can not [sic] be compared to the sonorous splendour of the concert grand made today in America.⁹⁰

These comments evidence the transformative impact that the previously mentioned innovations of harp makers Lyon & Healy had upon Salzedo's concept of the harp. The soundboard craftsmanship of the 1889 double-action harp allowed for much greater volume and resonance than had been achieved in the design of any previous double-action harps (recall Rensch's research regarding the specialised skills of the Lyon & Healy harp makers).⁹¹ This marked increase in resonant power—referred to by Salzedo as "sonorous splendor" or "essential resonance"—was extremely important to his conception of the harp from 1917 onwards. Such was the difference of sound that Salzedo perceived in these new American instruments, it is not an overstatement to say that he saw himself as

⁸⁸ Archambo, "The Harp in Transition," 29.

⁸⁹ Even composers such as Nicholas Rimsky-Korsakov, who took a pioneering approach to writing for the harp, still conceived of the orchestral harp strictly as "an accompanying instrument." See Nicolas Rimsky-Korsakov, *Principles of Orchestration*, trans. Edward Agate (New York: Edwin F. Kalmus, 1964), 27.

⁹⁰ Carlos Salzedo, "The Harp — Medium of the Modern Age," *Overtone: The Monthly Publication of The Curtis Institute of Music* 1 (October 1929): 199.

⁹¹ Rensch, *The Harp*, 135.

opportune positioned to realise the possibilities of idiomatic composition for a new kind of harp.

As seen in this chapter, Salzedo's development as a composer can be said to have multiple influences: the mechanical evolution of his instrument; his immersion into the ultra-progressive New York composers scene; his involvement with modernist philosophies; and his desire to achieve universally high standards in harp composition and playing. The first- and last-named factors are well documented, but his engagement with avant-garde thinkers and composers of his time has thus far remained unexplored. The next chapter will investigate the state of the Salzedo literature and outline the methodological approach taken in this study.

Chapter Two

Literature Review and Methodology

Review of previous research

The amount of literature that takes Salzedo as its main subject matter is surprisingly small given his standing in the harp community, and he tends to figure in most works as a side reference rather than a central topic. His name is featured in biographical and contextual research, methodological and pedagogical analyses, and compositional analyses.

The bulk of published material is biographical—the most well-referenced authors on this subject being Marietta Bitter and Dewey Owens.¹ The majority of subsequent authors who provide biographical information cite one or both of these writers. Bitter was the first to attempt Salzedo's life story. Her informal book was completed in 1960, after which it circulated as a typewritten manuscript, remaining unpublished until 2010.² Owens' 1991 publication draws heavily upon Bitter's material, quoting numerous stories and personal anecdotes that originally appeared in her work. To these he adds new stories, many of which he credits in his opening acknowledgements to the "vast, infallible memory" of Lucile Lawrence (co-author of multiple Salzedo method books, former student and second wife of Salzedo).³ As well as conducting interviews, Owens collected an extensive archive of source material, subsequently donated to the Brigham Young University.⁴ This more research-based approach lends Owens' book a shade more academic credibility than Bitter's purely anecdotal text. However, like Bitter, Owens does not cite his sources in detail and, apart from photographs, very little of his collected archival material is reproduced. As

¹ Bitter, *Pentacle*. Owens, *From Aeolian to Thunder*.

² Bitter, *Pentacle*, Preface, ix.

³ Owens, *From Aeolian to Thunder*, Author's Acknowledgements. In addition to her co-authorship of various Salzedo texts, Lawrence also produced numerous pedagogical publications of her own, such as *The ABC of Harp Playing* (published by G. Schirmer in 1962).

⁴ Dewey Owens collection on Carlos Salzedo, MSS 7763, L. Tom Perry Special Collections, Music Special Collections, Harold B. Lee Library, Brigham Young University (Provo, United States).

with Bitter, Owens is not attempting to produce a rigorous academic paper, but rather aiming to tell a story in a colourful, easily accessible style.⁵

Owens and Bitter are useful for establishing the contextual motivations behind Salzedo's compositional style. In particular, both authors identify that his modernist musical tendencies were not isolated but rather part of a broader aesthetic that encompassed art, architectural design, and collaborations with dancers Vaslav Nijinsky (1889-1950) and Martha Graham (1894-1991).⁶ Neither author includes musical analyses of any great detail, though both include chapters on Salzedo's compositional style.⁷ Bitter does not provide any musical examples to support her ideas, while Owens generally confines himself to reproducing various extended techniques listed by Salzedo in his method books.

Other biographies can be found in the context of journal and newspaper articles, many of which were written to commemorate Salzedo's death or the centenary of his birth. One of the more detailed of these is Theodore W. Libbey's contribution to the Salzedo centenary edition of the *American Harp Journal*.⁸

Various Masters theses and doctoral dissertations also offer biographical information on Salzedo. These are overwhelmingly written by proponents of his technique and, similarly to Owens' research, take his technical method (including the extended techniques he catalogued) as their focus. Eleanore Stevenson Choate's thesis provides no references in her chapter dealing with Salzedo's biography, however she does cite Bitter in her bibliography.⁹ Kimberly Ann Houser and Anastasia Natasha Pike both draw heavily on Owens' book, citing him every few sentences.¹⁰ Owens and Bitter inform Benjamin Chamberlain's

⁵ The publisher's note included in Owens' book gives the following disclaimer: "We made no attempt... to confirm information as stated by the author." Owens, *From Aeolian to Thunder*, Publisher's note.

⁶ Bitter describes Salzedo's own house, purchased in 1931, as featuring a completely modernist "revolutionized interior" by famous designer and close personal friend Jules Buoy. She continues: "one can safely say that no other person had as stimulating and creative an influence on Salzedo." Bitter, *Pentacle*, 107-108. Owens writes that Nijinsky's "great friendship" with Salzedo influenced the importance of gesture in Salzedo technique. Owens, *From Aeolian to Thunder*, 47-48.

⁷ "Chapter VII: Salzedo, the Composer," in Owens, *From Aeolian to Thunder*, 69-93. "Chapter 13: Composer," in Bitter, *Pentacle*, 219-230.

⁸ Libbey, "Carlos Salzedo: A Centennial Perspective," 3-9.

⁹ Eleanore Stevenson Choate, "Carlos Salzedo-Composer, Performer, Teacher: Performance Practices of Selected Works" (Master's thesis, California State University, 1987), 5-10.

¹⁰ Houser, "Five Virtuoso Harpists as Composers," 86-95. Anastasia Natasha Pike, "Alice Chalifoux: The Legacy" (Master's thesis, University of Maryland, 2003).

study of Salzedo's *Concerto for Harp and Seven Winds* (1926).¹¹ Houser frequently cites one other author, Winonah Minton Govea.¹² Govea's book is an encyclopaedia of notable harpists, providing bibliographic information, relevant discography, and performance reviews. As with Owens and Bitter, Govea does not reference her sources, and from an academic standpoint her text presents the same anecdotal quality. Shelley Batt Archambo is the only academic that does not repeat or paraphrase Bitter or Owens, instead drawing mostly on a 1961 *Harp News* article credited to editor Grace Weymer Follet.¹³

Within the biographical literature about Salzedo there is a small subset focused specifically on the International Composers' Guild—the organization Salzedo established in 1921 together with Varèse. A most detailed account of the Guild, and in turn, insight into Salzedo's progressive musical ideas at that time, can be found in Allen R. Lott's article, "New Music for New Ears."¹⁴ The historical significance of the Guild is similarly mentioned in a review of a 1934 concert given by the Pan-American Association of Composers (founded in 1928 as a successor to the Guild) in collaboration with Martha Graham. The reviewer credits Varèse and Salzedo, in their roles as founding members of both the Guild and the Association, with establishing "the first well-organized invasion of the 'modern' school of composition" in America.¹⁵ Deane L. Root's article focuses specifically on the Pan-American Association of Composers (the PAAC). Root gives a useful account of the European reception of the Pan-American concerts that showcased new American works to European audiences in the early 1930s.¹⁶ David Joel Metzger explores the historical background for the creation of

¹¹ Benjamin Andrew Chamberlain, "A Critical Edition of Carlos Salzedo's Concerto for Harp and Seven Wind Instruments : A Research Document Submitted to the Bienen School of Music in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts, Program of Conducting" (PhD diss., Northwestern University, 2014).

¹² Winonah Milton Govea, *Nineteenth- and Twentieth- Century Harpists: A Bio-Critical Sourcebook* (Connecticut: Greenwood Press, 1995).

¹³ Archambo, "The Harp in Transition." Follet, "Carlos Salzedo," 3-5. Interestingly, Archambo attempted to gain access to the primary source material that Owens collected for his research, but Owens denied her request. Letter from Dewey Owens to Shelley B. Archambo, n.d., located in DOBYU.

¹⁴ Allen R. Lott, "'New Music for New Ears': The International Composers' Guild," *Journal of the American Musicological Society* 36, no. 2 (Summer 1983): 266-286.

¹⁵ "The Pan-Americans and Martha Graham," *American Magazine of Art* 27, no. 6 (June 1934): 340.

¹⁶ These orchestral concerts were performed under the banner of the PAAC and generally experienced negative press—Varèse's *Arcana*, for instance, was dismissed by Berlin's *Börsen-*

modernist composers' groups in New York and provides a comprehensive account of the Guild, in which Salzedo features prominently.¹⁷

Carol J. Oja and Michael Broyles provide interesting accounts of the Guild and the Pan American Association of Composers, with both authors touching on the political infighting that occurred.¹⁸ In particular, Oja and Broyles discuss accusations of anti-Semitism levelled at the Guild by members of the League of Composers, a new-music organisation that was formed by ex-Guild members in 1923 after a row about Varèse's strict policy of no repeat performances (the specific work in question was Schoenberg's *Pierrot lunaire*, op. 21).¹⁹

Salzedo also features in the literature on two other figures: Varèse and Rudhyar. As mentioned in the previous chapter, Varèse and Rudhyar were friends, colleagues, and fellow émigrés from France. All three men were associated with ultra-modernist composition in the United States during the 1920s. Rudhyar, a modernist composer, painter, thinker, and "humanistic astrologist,"²⁰ first visited New York in November of 1916.²¹ Whilst Rudhyar is rarely acknowledged in the Salzedo literature, Salzedo is indeed mentioned by Rudhyar scholars such as Oja and Catherine Parsons Smith.²² The connection between the two men is explored most fully by Rudhyar biographer Deniz Ertan.

Courier as "senseless." Deane L. Root, "The Pan American Association of Composers (1928-1934)," *Anuario Interamericano de Investigación Musical* 8 (1972): 58.

¹⁷ David Joel Metzger, "The Ascendancy of Musical Modernism in New York City, 1915-1929" (PhD diss., Yale University, 1993).

¹⁸ Oja, *Making Music Modern*, 177-200. Broyles, *Mavericks and Other Traditions in American Music*, 127-135.

¹⁹ Oja, *Making Music Modern*, 186. With regard to Salzedo on this point, both Oja and Broyles acknowledge the existence of a letter, written by Guild member Carl Ruggles to Henry Cowell in 1931, in which Ruggles states: "I agree with Adolph [Weiss] and [Carlos] Salzedo that it is a great mistake to have that filthy bunch of Juilliard Jews in the Pan American [Association]." Letter from Carl Ruggles to Henry Cowell, June 21, 1933. "Henry Cowell Papers, 1851-1994," New York Public Library for the Performing Arts. It is unclear whether Salzedo actually shared the views expressed by Ruggles, or whether Ruggles, a known anti-Semite, was alone in making ethnicity a factor in the infighting between composers of the Association. Claire Reis (1888-1978), executive director of first the Guild and later of the League of Composers, is described by Oja and Broyles as staunchly denying anti-Semitism as playing a part in the formation of the League, citing Salzedo's own Sephardic Jewish origins (his father, Isaac Gaston Salzedo, was a Sephardic Jew). Oja, *Making Music Modern*, 218. Broyles, *Mavericks and Other Traditions in American Music*, 133-134. For further reading on the role of anti-Semitism in the Guild and the break-away formation of the League of Composers, see Rachel Mundy, "The 'League of Jewish Composers' and American Music," *Musical Quarterly* 96, no. 1 (Spring 2013): 50-99.

²⁰ "Humanistic astrology" is a form of "person-centered" astrology invented by Rudhyar. Dane Rudhyar, *Person Centered Astrology* (Santa Fe: Aurora Press, 1980).

²¹ Ertan, *Dane Rudhyar*, xix.

²² Oja, *Making Music Modern*, 12. Catherine Parsons Smith, *Making Music in Los Angeles: Transforming the Popular* (California: University of California Press, 2007), 314n5.

She highlights the importance of their close friendship, citing the summer of 1918 spent in Maine amongst Salzedo's artistic community of friends as being a particularly influential time for Rudhyar.²³

Neither of Salzedo's biographers explores his relationship with Rudhyar, although Owens does name him as an important influence on Salzedo. There is one significant exception to the neglect of the Salzedo/Rudhyar connection by Salzedo scholars. A short article by Emily Laurance gives a brief but instructive analysis of Salzedo's *Sonata for Harp and Piano* (1922), arguing for Rudhyar's influence.²⁴

Similarly, no Salzedo scholars have investigated his relationship with Varèse, although many authors mention his involvement with the Guild. This is despite Salzedo receiving significant attention in the Varèse literature by such authors as Louise Varèse, Malcolm MacDonald, and Fernand Ouellette. Louise Varèse's book, *A Looking-Glass Diary*, details the close friendship between the two men and offers insight into how Salzedo came to champion new music after becoming involved with Varèse.²⁵ Ouellette, as part of his research for his biography of Varèse, corresponded with Salzedo between April and August of 1960. These papers are now housed at the national archives in Canada, known as the Library and Archives Canada, and attest to Salzedo's high opinion of Varèse and the closeness of their friendship.²⁶ MacDonald suspects the influence of Salzedo upon Varèse's harp writing, giving the example of Varèse's use of pedal buzzing in the harp part of *Offrandes*, but he does not explore this idea further.²⁷ The Paul Sacher Foundation collection of essays and catalogue of the Varèse exhibition, mounted by the Foundation and the Tinguely Museum in Basel, contains numerous mentions of Salzedo, including a description of his friendship with Varèse by Heidi Zimmermann:

²³ Ertan, *Dane Rudhyar*, xx. Note: Robert C. Hay similarly mentions Rudhyar's holiday in Maine, however his connection to Salzedo is not discussed. Hay is concerned with Rudhyar's influence within the visual arts community. Robert C. Hay, "Dane Rudhyar and the Transcendental Painting Group of New Mexico: 1938-1941" (Master's thesis, Michigan State University, 1981), 27.

²⁴ Laurance states that Salzedo's work "bears the imprint of the ideas of Dane Rudhyar, whose influence was broadly felt among the 'ultra-modernists' of the teens and early 20s." Laurance, "The Most Cosmic of All Present Instruments," 38.

²⁵ Louise Varèse, *Varèse: A Looking-Glass Diary. Vol. I: 1883-1928* (New York: W.W. Norton and Company, 1972).

²⁶ Fernand-Ouellette Fonds (1953-1989), the Library and Archives Canada.

²⁷ Malcolm MacDonald, *Varèse: Astronomer in Sound* (London: Kahn and Averill, 2003), 102n114.

Carlos Salzedo was not only Varèse's longstanding companion in his struggles on behalf of modern music, he was also one of the composer's closest friends, and one he could rely on through thick and thin.²⁸

The connections between Salzedo, Varèse and Rudhyar are explored in Metzer's account of the Guild. Metzer emphasises Salzedo's importance in the New York music scene of the early twentieth century, providing a brief biography and pointing to his extended harp technique innovations as particularly significant.²⁹ He notes the change in Salzedo's compositional approach after the Great War; however, he does not provide detailed musical analysis, and neither does he offer an explanation behind this shift.

Another notable focus of contextual research on Salzedo relates to his role in the history of the modern concert grand harp.³⁰ An excellent general summary of the history of the pedal harp and its development appears in Sue Carole DeVale and Nancy Thym-Hochrein's contribution to the "Harp" article in the *New Grove Dictionary of Music and Musicians*.³¹ In her 1969 thesis Martha Ruth Burwell researches the genealogy of the double-action pedal harp and its chromatic cousin, providing useful diagrams of the various working mechanisms.³² Roslyn Rensch's *The Harp: Its History, Technique and Repertoire* gives a detailed historical account of the harp, and is considered a staple reference within harp literature.³³

Authors such as Archambo, Marjorie Mareta Bauman and Anita Tsianina Harvey explore the development in harp orchestral writing of the late nineteenth and twentieth centuries.³⁴ Archambo's thesis is the most comprehensive of

²⁸ Heidy Zimmermann, *Edgard Varèse: Composer, Sound Sculptor, Visionary*, ed. Felix Meyer and Heidy Zimmermann (Woodbridge Suffolk: Paul Sacher Foundation, Boydell Press, 2006), 179.

²⁹ Metzer, "The Ascendancy of Musical Modernism in New York City, 1915-1929," 214-215.

³⁰ "Two noteworthy events have served to revolutionize the harp, its technique, and its literature: the invention of the double-action mechanism (ca. 1810) and the compositional career of Carlos Salzedo (1885-1961)." Archambo, "The Harp in Transition," 1.

³¹ DeVale and Thym-Hochrein, "Harp, §V: Europe and the Americas, Section 7. Mechanized Harps: 'Harpes Chromatiques'."

³² Martha Ruth Burwell, "The History of the Pedal Harp and Its Influence on Composers and Their Music" (Master's thesis, Ball State University, 1969).

³³ Rensch, *The Harp*.

³⁴ Archambo, "The Harp in Transition." Bauman, "The Harp." Harvey, "The Treatment of the Harp."

these, as she covers the further development in harp compositions of the later twentieth century, including detailed musical analyses and annotated examples. Both Archambo and Rensch write at length about Salzedo's contribution to the development of twentieth-century harp repertoire. He also receives significant recognition in Burwell's dissertation. In contrast, authors such as Evelyn J. Iversen, Richard Douglas Elmore and Lee-Fei Chen mention Salzedo only in passing, and then strictly in relation to his contributions as a teacher, performer and cataloguer of harp effects.³⁵

Corresponding to the development of the harp is the concurrent development of harp pedagogy. Theodore Patrick Nichelson has documented the evolution of trends in harp teaching during the twentieth century.³⁶ His findings suggest that method books for harp are a relatively new phenomenon, as revealed in this passage:

The majority of books listed on surveys as being in current use by American harp teachers were written in the past 75 years. This suggests that pedagogical materials for the harp have developed over a short period of time, compared to materials for the piano, which have evolved over several hundred years.³⁷

Nichelson obtained first-hand accounts from harp educators in America, conducting surveys as to the most popular pedagogical influences cited by harpists themselves. His 2003 study shows that there is no real consensus amongst harpists as to which teachers and composers were most influential in the development of harp pedagogy in United States. However, Carlos Salzedo is found to be one of the most consistently mentioned names.³⁸ Unsurprisingly,

³⁵ Evelyn J. Iversen, "A Brief Historical Survey of the Harp and Its Literature, with an Analysis of Selected Harp Compositions from the Mid-Twentieth Century to the Present" (PhD diss., Michigan State University, 1981), 31n37; Richard Douglas Elmore, "The Development of the Harp and Its Role in Representative Contemporary Orchestral Literature" (PhD diss., Columbia University, 1976), 70. Chen does mention that Salzedo's compositions "included original solos and ensemble pieces with other instruments." Lee-Fei Chen, "The Emergence of the Double-Action Harp as the Standard Instrument: Pleyel's Chromatic Harp and Erard's Double-Action Harp" (PhD diss., University of Miami, 2008), 87.

³⁶ Nichelson, "The Evolution of Harp Pedagogy."

³⁷ Ibid., 55.

³⁸ "Sixty-three percent of those replying indicated that teachers and composers were influential, with a sizeable number [of them] citing Carlos Salzedo." Ibid., 48.

Nichelson's research acknowledges Salzedo as being a transformer of harp practice:

Salzedo's *Method for the Harp* had a profound effect in the years following 1930. Whether other harpists and teachers agreed with his principles or not, Salzedo's consistent and disciplined approach to instruction set a new standard of excellence.³⁹

Salzedo's *Method for the Harp* also features heavily in Nicole Brubaker Brady's discussion of pedagogical texts for the double-action pedal harp. Her comprehensive list of method books is followed by an in-depth comparison of the methods of Henriette Renié (1875-1956), Nikolai Gavrilovich Parfenov (1893-1938) and Salzedo—each of whom “represent three of the most widely followed schools of harp playing, today—the French, Russian, and Salzedo schools, respectively.”⁴⁰ Brady's examination of Salzedo is strictly limited to a technical comparison with Renié and Parfenov.⁴¹ She does not explore the reasoning behind Salzedo's method, stating only that he was pioneering in the field of extended techniques and mentioning his involvement with new music organisations.⁴²

In the context of the larger body of literature relating to Salzedo's technique, Brady's discussion can be said to typify the dominant approach, one consisting largely of the uncontroversial paraphrasing of his own published method books.⁴³ Owens provides an interesting link to the influence of Nijinsky in Salzedo's creation of a “gestural choreography” of harp playing.⁴⁴ A succinct

³⁹ Ibid., 6. Note that the original publication date of *Method for the Harp* is 1927.

⁴⁰ Nicole Brubaker Brady, "Playing the Harp: A Catalogue and Discussion of Method Books" (D.M.A. diss., Julliard School, 2009), 315.

⁴¹ Brady's comparative analysis is focused on one book by each author, namely: Henriette Renié, *Méthode Complète De Harpe* (Paris: Alphonse Leduc, 1946); Nikolai Gavrilovich Parfenov, *Shkola Igry Na Arfe*, ed. Mikhail Mchedelov (Moscow: State Publishing House, 1960); and Lawrence and Salzedo, *Method for the Harp*. When she notes that, unlike Renié and Parfenov, Salzedo and Lawrence did not include daily exercises or include pieces appropriate for beginner learners in *Method for the Harp*, she neglects to clarify that Salzedo did publish these as separately available books. An early example is Carlos Salzedo, *The Harpist's Daily Dozen* (New York: G. Schirmer, 1929).

⁴² Brady, "Playing the Harp: A Catalogue and Discussion of Method Books," 181-182.

⁴³ Salzedo, *Modern Study of the Harp*. Lawrence and Salzedo, *Method for the Harp*.

⁴⁴ Owens further quotes Romola, the wife of Nijinsky, in her account of Nijinsky's idea of gesture which he impressed upon Salzedo: "[Nijinsky] eliminated every unnecessary move. He allowed

technical summary of the crux of Salzedo's method can be found in Pike.⁴⁵ Excellent practical advice about the Salzedo Method can be found in Sara Cutler and Carolyn Mills' book, who frame their work through the unique teaching perspective of Lucile Lawrence, with whom both authors studied.⁴⁶ Archambo provides the most thorough account of Salzedo's markings for various harp effects, as she not only covers those mentioned by Salzedo but also continues to explore their use and further development in harp compositions of the later twentieth century.⁴⁷

The main point of controversy in the Salzedo literature lies in defining the musical style of his compositions. Owens and Houser both make a strong argument for the *Five Preludes for Harp Alone* (originally titled *Pentarhythmie*, 1917) being a turning point for Salzedo, as he began exploring a more modernist style than can be seen in his pre-war compositions.⁴⁸ Archambo makes a further, useful distinction in the 1917-1919 compositions of Salzedo, describing this period as his "Impressionism" stage.⁴⁹ Thus, she argues, Salzedo's work post 1919 best captures his individualistic and mature style. In contrast to Archambo,

only definitely rhythmic and absolutely essential steps... he knew that immobility could accentuate action often better than action itself." Owens, *From Aeolian to Thunder*, 47.

⁴⁵ "Salzedo harpists' arms are raised high and parallel with the floor, with the wrists turned slightly inward. Salzedo believed this position allowed greater facility." Pike, "Alice Chalfoux," 47.

⁴⁶ *Lucile Lawrence: A Harpist's Philosophy* by Sara Cutler and Carolyn Mills (Lyon & Healy Publications, 2012). Cutler and Mills detail the important role that Lucile Lawrence, former student and wife of Salzedo, had in helping to transcribe and develop his method. This publication goes beyond mere acknowledgment of Lawrence's co-authorship of such Salzedo texts as *Method for the Harp*, *Modern Study of the Harp* and *The Art of Modulating*, presenting Lawrence as an influential pedagogue in her own right. Cutler and Mills offer concise yet highly detailed instructions of various aspects of Lawrence's teachings that, although undoubtedly informed by the Salzedo Method, were nonetheless subtly flavoured with her own perspectives and unique explanations of pedagogical and technical concepts. The book benefits from presenting the combined perspectives of two of her former students, resulting in a text that is full of practical, easily understandable advice on the Salzedo Method for harp students.

⁴⁷ Archambo, "The Harp in Transition," 165-170.

⁴⁸ Owens states, "...even the titles [of the *Five Preludes*] show how Salzedo's imagination was rejecting the old romanticism of [previous solo harp works] *Variations sur un Thème dans le Style Ancien* (1911), *Ballade* (1910), and *Jeux d'eau* (1911). Now he was on a more esoteric plane: *Quietude*, *Iridescence*, *Introspection*, *Lamentation*, and *Whirlwind*..." Owens, *From Aeolian to Thunder*, 71. Houser proposes that "Salzedo's compositional output can be divided into two categories, the first being his earlier works, written in a very virtuosic and romantic style, and the second his more original and exploratory music written in a modern style." Houser, "Five Virtuoso Harpists as Composers," 96.

⁴⁹ The titles Salzedo explored in his *Five Preludes for Harp Alone* (1917) are taken by Archambo to indicate a programmatic effect, evocative of impressionistic ideals. Archambo, "The Harp in Transition," 83-84.

Choate argues that Salzedo struggled from 1911 onwards to achieve the same genius he created in his early “Romantic” works.⁵⁰

Within the topic of Salzedo’s own compositions, there is a subheading relating to his transcriptions, arrangements and adaptations for the harp of existing musical literature. John Buddington Thornberry gives an excellent account of Salzedo’s transformation of existing repertoire previously not played, or played with great difficulty, on the harp.⁵¹ Thornberry argues that Salzedo’s transcriptions, arrangements and adaptations are compelling because they sought to make “known” repertoire effective on the harp, encountering the sound world of the instrument in a way previously not done. Accordingly, in Salzedo’s transcriptions the “distinctiveness” and “individuality” of the harp is embraced, not apologized for.⁵²

Most of the dissertations on harp topics that mention Salzedo focus on his pedagogy and ability as a performer; his compositions, on the other hand, have received comparably less attention, with only a handful of authors providing musical analyses of his works. Chamberlain provides a critical edition of Salzedo’s *Concerto for Harp and Seven Winds* (1926); however, a complete musical analysis of the work itself is beyond the scope of his research.⁵³ Among the other authors who do attempt musical analysis, namely Archambo, Choate, and Houser, Archambo is the only writer to examine any work composed by Salzedo after 1921. His unpublished works have not been considered in the literature thus far.

The most analysed work is the early composition *Variations sur un Thème dans le Style Ancien* or *Variations on a Theme in the Ancient Style* (1911), which is looked at by all three aforementioned authors. *Five Poetical Studies for Harp Alone* (1918) is the preferred example of Salzedo’s technique in action, while the work analysed in most detail by both Choate and Houser is the *Variations*.⁵⁴

⁵⁰ Choate states that *Ballade* (1910) and *Variations sur un Thème dans le Style Ancien* (1911) represent Salzedo’s greatest compositional maturity and his best portrayal of the “capabilities of the virtuoso and the musical range of the instrument.” Choate, “Carlos Salzedo,” 11.

⁵¹ John Buddington Thornberry, “Transcriptions and Editions for Harp by Carlos Salzedo” (Master’s thesis, North Texas State University, 1956).

⁵² Ibid., iv.

⁵³ Chamberlain, “A Critical Edition of Carlos Salzedo’s Concerto for Harp and Seven Wind Instruments.”

⁵⁴ Choate, “Carlos Salzedo,” 14-37. Houser, “Five Virtuoso Harpists as Composers,” 96-104.

Choate and Archambo both discuss the *Five Poetical Studies*, with Choate primarily classifying the various effects employed in the work, with some discussion of how the performer can best achieve them.⁵⁵ Archambo is the most thorough in her selection of Salzedo compositions, discussing *Ballade* (1910), *Jeux d'eau* (1911), *Variations sur un Thème dans le Style Ancien* (1911), *Five Preludes for Harp Alone* (1917), *Five Poetical Studies for Harp Alone* (1918), and *Sonata for Harp and Piano [in one movement]* (1922). However, as with Choate, Archambo is not concerned with notational or stylistic analysis so much as the harp effects and techniques employed. Houser and Archambo both make useful links to the use of Salzedo's effect symbols in the works of other composers. Houser cites musical examples from Alberto Ginastera's *Harp Concerto*, op. 25 (1956) and Elliott Carter's *Bariolage, Harp Solo from Trilogy* (1993).⁵⁶ Works that Archambo covers in her exploration of the use of Salzedo effects include Luciano Berio's *Chemins I* (1965) and George Rochberg's *Ukiyo-e* (1973).⁵⁷

The process of contextualising Salzedo's compositional output for my own project has necessitated broader research into the history of pedal harp mechanics and the corresponding developments in harp composition and extended techniques. Useful manuals about harp composition and extended techniques include Inglefield and Neill's *Writing for the Pedal Harp*, Beatrice Schroeder Rose's *The Harp in the Orchestra*, and Mathilde Aubat-Andrieu et al.'s *Guide to the Contemporary Harp*.⁵⁸ Schroeder Rose's manual provides an interesting perspective on the use of the harp in an orchestral context, giving numerous examples of famous orchestral excerpts and providing idiomatic solutions for those that are difficult to execute. Inglefield and Neill's reference book offers concise explanations of various extended techniques but does not give the same extensive contextual detail and musical examples provided by Aubat-Andrieu et al. The latter is the most thorough and up-to-date manual

⁵⁵ Archambo, "The Harp in Transition," 54-59. Choate, "Carlos Salzedo," 40-54.

⁵⁶ Houser, "Five Virtuoso Harpists as Composers," 114-118.

⁵⁷ Archambo, "The Harp in Transition," 113-136.

⁵⁸ Ruth K. Inglefield and Lou Anne Neill, *Writing for the Pedal Harp: A Standardised Manual for Composers and Harpists*, Second ed. (Bloomington: Vanderbilt Music Company, 2006). Beatrice Schroeder Rose, *The Harp in the Orchestra: A Reference Book for Harpists, Teachers, Composers and Conductors* (Houston: Beatrice Schroeder Rose, 2002). Mathilde Aubat-Andrieu et al., *Guide to the Contemporary Harp*, trans. Jean Rossi and Lillian Rossi (Bloomington: Indiana University Press, 2019).

about extended harp techniques, detailing all possible timbral effects on the harp and offering multiple examples of the effects and their possible variations in action. Aubat-Andrieu et al. describe Salzedo as considerably developing extended techniques for harp playing and credit him with presenting the first repertoire of effect signs in his *Modern Study of the Harp*, written in 1918.⁵⁹ His work in harp composition is portrayed as the “first wave” of contemporary harp research.⁶⁰ Salzedo’s symbols are reproduced throughout the text, and the names of various techniques (such as xylophonic sounds, gushing chords, thunder effect, metallic sounds, esoteric sounds, fluidic sounds, whistling sounds, and aeolian tremolo) are attributed to him.⁶¹

There is a considerable amount of archival material on Salzedo; one of the largest archives, donated by Owens to the Brigham Young University, comprises valuable material that was not fully exploited in his book. Also in the United States is the substantial Salzedo Collection at the Curtis Institute of Music, the resources of which were pivotal to the results of my research. Other collections of note include the correspondence of Salzedo and numerous colleagues of his, housed at the New York Public Library for the Performing Arts; the Dane Rudhyar Papers archived at Stanford University in the U.S.; the research of Varèse biographer Fernand Ouellette, housed in the Library and Archives in Canada; and the Dane Rudhyar and Edgard Varèse archives at the Paul Sacher Foundation in Basel, Switzerland.

Methodology and thesis outline

The methodological approach for this thesis considers the essentially idiomatic nature of Salzedo’s concept of new harpism in action through a performer-oriented analysis of his compositions, complemented by a critical analysis of his writings. A significant amount of primary source material was obtained through archival research, and these finds were collated and analysed through a process of close reading. This was then augmented by the study of the

⁵⁹ *Guide to the Contemporary Harp*, 50.

⁶⁰ *Ibid.*, 147.

⁶¹ *Ibid.*, 2.

various accounts of Salzedo in the literature and a comparison of these against my own research findings.

In addition to these more traditional research methods, my approach also incorporated a performance-led research methodology. Modelled on the methodologies outlined by authors such as Hazel Smith and Roger Dean, the “bi-directional focus”⁶² of this approach acknowledges that creative work and academic research can engage in a symbiotic relationship, with the exchange of research insights across both types of practice.⁶³ In the case of my project, the end product of that research has two interconnected outcomes: a written thesis, and a creative portfolio of select music performances.⁶⁴

Whilst the performance side of my research is most plainly evident in the recorded component that accompanies the thesis, the interaction between the studying of art versus the actual practising of that art was essential to the success of the thesis. This approach enabled a mutually beneficial feedback loop between critical analysis of new harpism and the illustration of new harpism in performance. The experience of being immersed in the ideas of new harpism enabled me to comprehend their full application in performance, with research findings obtained through the close reading of Salzedo essays being confirmed or enhanced through performance practice. Conversely, the process of rehearsing and recording various Salzedo works offered research insights that I was then able to attach to the ideological approach outlined in Salzedo’s writing. As a harpist of the Salzedo school, my own muscle memory proved to be a mine of data that I was able to draw upon to understand the application of the various concepts of new harpism in the contexts of performance and composition.

⁶² Hazel Smith and Roger T. Dean, *Practice-Led Research, Research-Led Practice in the Creative Arts* (Edinburgh: Edinburgh University Press, 2009), 1. Smith and Dean emphasise the real possibility of a collaborative relationship between practice-led research and research-led practice, describing the two as “interwoven in an iterative cyclic web.” Ibid., 2.

⁶³ Mine Doğantan-Dack challenges the dominant paradigm of formal analysis in music research, suggesting that there is greater complexity in the interaction between formal research and performance-led research than has previously been thought possible. Her research is specifically focused on interpretation in piano performance. However, her observation that “a performer can *originate* musical signification, rather than merely entertain alternatives *after* the fact of formal analysis” can be adapted to describe performance-led research more broadly. Mine Doğantan-Dack, “The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool,” in *Artistic Practice as Research in Music: Theory, Criticism, Practice*, ed. Mine Doğantan-Dack (Surrey: Ashgate, 2016), 172.

⁶⁴ For a detailed list of all recorded works, see Appendix 1.

The analytical content for this thesis is contained in chapters 3, 4 and 5. Unpublished writings and compositions are included for analysis, the majority of which were accessed during an archival research trip to the United States in late 2017.⁶⁵ Specific primary sources include Salzedo's contemporary music journal, *Eolian Review/Eolus* (1921-1932), his method books, *Modern Study of the Harp* (1921) and *Method for the Harp* (1927), together with numerous published articles, typewritten speeches, and program notes from the Salzedo Collections housed at the Curtis Institute of Music and at Brigham Young University in the United States.⁶⁶

Insight into the ideological process behind new harpism is gained by a thorough examination of the concepts Salzedo employs in essays on music and philosophy, contained in Chapter 3. This chapter approaches these heretofore unexamined essays using a combination of close reading and critical analysis to explain new harpism and its related concepts, including essential resonance, and the application of these ideas by Salzedo to his work across three areas of harp composition, performance, and design.

The method of close reading and analysis is applied in Chapter 4 to a group of further sources about Varèse and Rudhyar, Salzedo's close colleagues. These sources include notable essays by both men, together with relevant discussions of their work in the academic literature. This analysis produces further insights regarding the influences upon Salzedo's conception of new harpism.

Chapter 5 consists of a performer-oriented analysis of selected compositions by Salzedo, including unpublished works. The method for this chapter combines score analysis with a performance-led research process. In addition, as all of the unpublished works featured in this chapter exist in handwritten manuscript form only, performing editions had to be produced: manuscripts needed to be transcribed into legible notation, contradictions

⁶⁵ Overseas research for this thesis was enabled by the support I received as a Norman Macgeorge Travelling Scholarship recipient at the University of Melbourne in 2017.

⁶⁶ Salzedo established the harp department at the Curtis Institute of Music in 1924 and bequeathed his private archive to the Curtis Institute after his death in 1961. Dewey Owens collected numerous Salzedo materials for his biography. These are at the Brigham Young University, Dewey Owens collection on Carlos Salzedo, MSS 7763, L. Tom Perry Special Collections, Music Special Collections, Harold B. Lee Library.

between individual parts and full scores had to be solved, missing individual parts needed to be constructed in reference to scores and multiple differing parts had to be contrasted in order to separate final copies from earlier stages of composition.

Compositions examined in Chapter 5 include both well-known works such as *Ballade* (1910), *Variations sur un Thème dans le Style Ancien* (1911), *Jeux d'eau* (1911), *Five Preludes for Harp Alone* (1917), *Five Poetical Studies for Harp Alone* (1918), *Sonata for harp and piano [in one movement]* (1922), and *Scintillation* (1936), and unpublished and heretofore little known pieces: *Three Poems by Sara Yarrow* for 6 harps, oboe, bassoon, horn and soprano (1919), *Brise Marine* for 6 harps, flute, oboe, 2 bassoons, horn and soprano (1919), *Four Preludes to the Afternoon of a Telephone* for 2 harps (1921), and *Trois Poèmes de Stéphane Mallarmé* for soprano, harp and piano (1925). *Pentacle Suite* for 2 harps (1928), another work that is rarely performed in its entirety, is also featured heavily.⁶⁷ The approach taken in this chapter builds on the critical analysis of new harpism and essential resonance in chapters 3 and 4, allowing for an explanation of the idiomatic nature of Salzedo's new harpism both in terms of its conceptual coherency and its positive impact on the process of reading and playing music for the performer.

⁶⁷ One reason for *Pentacle* being infrequently performed may be the significant errors contained in the only published edition (Salzedo Centennial Fund, 1990). As stated previously on page 5, I found numerous inaccuracies in my comparison of the original *Pentacle* score at Curtis against the Centennial Edition.

Chapter Three

Salzedo's Concepts of "New Harpism" and "Essential Resonance"

New harpism is Salzedo's theory of harp composition and performance, which began emerging in his work in 1917.¹ He described it as a rejection of the prevailing "old harpism" trends, which he perceived as looking backwards to the previous century and a superseded instrument. This chapter explains new harpism through three categories that also define Salzedo's contribution to the harp, namely: performance, composition, and design. The latter category builds upon the contextual information provided in the second part of Chapter 1, demonstrating how Salzedo's ideas were shaped by organological developments in harp design. Specifically, these developments are shown to have acted as a catalyst for Salzedo's conception of another important concept, that of essential resonance. This is the fundamental acoustic idea that underpins his new harpism approach.

To understand Salzedo's new harpism it is first necessary to isolate the meaning of "harpism" in general. By harpism, I contend, Salzedo captured an overall approach to the harp that can be broken down into the three distinct areas of performance, composition, and design. Together, these perspectives give us the experience of the harp—what it can sound like, what its repertoire is like, what it looks like—and thus promote a certain discourse about what the harp is. This in turn informs the perception of the instrument by musicians, composers, conductors, and ultimately shapes the cultural significance of the harp for the general public. Salzedo offered new harpism as a pioneering approach across all

¹ I have pinpointed the date of 1917 as the emergence of new harpism in Salzedo's work for two main reasons. Firstly, this date marks the year that Salzedo completed the *Five Preludes for Harp Alone* (originally titled *Pentarrhythmie*), his first work that I have identified as engaging with new harpism. This work displays a completely different approach to harp composition and notation than exhibited in previous works. It is worth noting that Salzedo finished composing the first movement of the *Preludes*, "Quietude," at the end of 1916. As I cannot be sure of how his drafting stages evidence the development of his new approach, I have chosen to use the finishing date of the *Preludes* as the first appearance of new harpism concepts in his work. My second, and ultimately more compelling, reason for doing so is that 1917 is the year that Salzedo himself described as the year he began a "complete renovation of the harp." Salzedo, "Biographical Sketch/Hobbies/Camden Harp Colony." *Five Preludes for Harp Alone (First Series)* (New York: Carl Fischer, 1924).

three categories: performance (through his method of harp technique), composition (through a new system of idiomatic harp notation that he devised), and design (through the 1928 Salzedo harp model).

Salzedo presented new harpism as an alternative to what he conceptualised as “old harpism,” the “inartistic and unharpistic harpism of yesteryear.”² It is clear from his writings that Salzedo was deeply dissatisfied with the perception of the modern harp by the early twentieth-century public. He surmised that the prevailing view of the harp was that of a very limited musical instrument, capable only of sounding angelic.³ According to Salzedo, this perception had resulted from old harpism, i.e. the prevailing way in which harpists and composers of the previous century had chosen to approach the harp across all three categories of performance, composition, and design.⁴ He uses impassioned language to advocate for new harpism in this passage from a 1922 *Eolian Review* article:

New harpism cannot instantly take the place of the inartistic and unharpistic harpism of yesteryear. We cannot annihilate those who are unwilling to understand, to admit, and to follow the musical trend of today; but THEY must not obstruct the normal evolution of the harp. THEY must not hinder— life is already too short for the perfecting of ideals.⁵

Importantly, Salzedo asserted that performance played a significant role in perpetuating old harpism. From his writings it is apparent that he perceived performers as bearing the greatest responsibility for increasing comprehension of their instrument:

² "The Harp in 1922," *Eolian Review* 1, no. 2 (March 1922): 5.

³ "The Harp—Musical Medium of Our Age."

⁴ "The Newest of Musical Instruments—the Harp," *Musical Bulletin*, n.d., ca. 1928, newspaper clipping, CSCI, 11.

⁵ "The Harp in 1922," 5. Salzedo's description of the new harpism evolution as “normal” implies that it is a natural trajectory for the harp. He endowed instruments with a quality of independence, describing them as “living organisms needing only the impetus of imagination to accomplish feats never dreamed of in treatises on instrumentation.” In this context, he saw new harpism as an idea dictated by the modern concert grand harp itself. "Considerations on the Piano and the Harp," *Eolian Review* 2, no. 3 (June 1923): 6.

The collaboration of the composer toward the comprehension of the harp, falls greatly on the harpists, who should never for a moment allow themselves to sacrifice the very nature of this ideal instrument for the materialistic sake of attaining some brilliant and rapid effects... they must understand that the real mission of the artist is not to cater to the public's little weaknesses, but on the contrary to endeavour to eternally cast over them inspirations of the deepest value, thru [sic] the medium of their instruments. In other words, not to play the harp for the sake of sound-making, but to express MUSIC with the harp thru the medium of its unlimited tone-colors and technical resources.⁶

Salzedo argued that the twentieth-century perception of the harp as a limited instrument was partly due to the way that the harp had been presented in the contexts of performance and teaching during the nineteenth century.⁷ In his view, harp performers themselves were not equipped to explore the resources of the harp because standards of playing amongst harpists in the nineteenth century were relatively poor, particularly in the United States.⁸ He elaborates on this point in an interview from 1936:

I fully believe that the complete scope of the harp has been left untouched because, up to about twenty years ago, in this country it

⁶ "Evolution & Possibilities of the Harp," 4-5.

⁷ Salzedo described rectifying the poor reputation of harpists as a self-imposed mission: "To raise the artistic standard of the harp and its literature would have been an incomplete mission. Harp and harpists had to be given a market value. This was an arduous task on account of the bad name left by the unmusical harp players of the preceding generations. However, this aim has been successfully worked out." "The Harp—Musical Medium of Our Age."

⁸ Salzedo's commitment to music education is given new meaning in the context of these comments. His teaching empire—consisting of private students, students enrolled at Curtis, and the summer harp camps he ran—increased comprehension of the harp by sharing his idiomatic discoveries for harp technique and performance. Similarly, as editor of the *Eolian Review/Eolus* he published articles that aimed to stimulate interest in the harp and to foster a harp community. Through his work with the National Association of Harpists he was able to advocate for high standards of technique in music conservatoriums throughout the United States. Nicholson, in his doctoral dissertation, highlights that Salzedo was unhappy with the technical standard of playing on his arrival to the U.S.: "Upon arriving in the United States in 1909 to play in the Metropolitan Opera Orchestra, French harp virtuoso Carlos Salzedo became discouraged with the sloppy and inconsistent technique of students with whom he came into contact. He felt that as a result of this unfortunate situation, composers, performers, and audiences did not take the harp seriously as a solo instrument. It was his intent that quality compositions be written for the harp that would make full use of its capabilities, and that harpists would perform with a solid, consistent, and disciplined technique." Nicholson, "The Evolution of Harp Pedagogy," 5.

was pretty generally badly played. People who went to a piano concert saw an earnest musician devoting himself with honest zeal to the music of the greatest masters. But what happened at a harp concert? As a general thing, they saw a lady with flowing sleeves making silly gestures with her arms. Harpists were not among the really fine musicians; and the music they played tinkled along the lines of sentimental ballads. Altogether, harp playing was an inferior piece of exhibitionism. And so the general public gained the idea that that was all the harp was fit for; and they let it alone.⁹

The “music they played tinkled along the lines of sentimental ballads” is another performance issue identified by Salzedo: that of programming choices. For Salzedo, any performer that encouraged a strictly romantic view of the harp was guilty of outmoded old harpism,¹⁰ which he also termed “wrong harpism.”¹¹ He reasoned that ill-informed programming choices, when combined with the problem of poor performance standards, had inevitably led to misconceptions of the instrument by harpists themselves and contributed to the continuing neglect of the harp by composers well into the early twentieth century.¹²

Salzedo juxtaposed the “sentimental ballads” of nineteenth-century harp repertoire against the piano music “of the greatest masters.”¹³ In his view, the lack of solo repertoire written by famous composers of the past was one of the greatest problems inhibiting his promotion of the modern harp.¹⁴ This deficiency of authoritative composers, wrote Salzedo in 1944, “kept the harp too long in disgrace with the leading musicians and the serious-minded public.”¹⁵ When Salzedo began learning the harp at the end of the nineteenth century, the double-action harp had a relatively small solo repertoire and virtually nothing written for it by the canonical composers of Western art music. The majority of harp

⁹ R.H. Wollstein, “Harps and Harpists in 1936: An Interview with the Famous Harp Virtuoso Carlos Salzedo,” *Etude Music Magazine* 54, no. 10 (October 1936): 615.

¹⁰ Ibid.

¹¹ Carlos Salzedo, “The Value of Technical Associations,” *Eolian Review* 3, no. 1 (November 1923): 5.

¹² “Evolution & Possibilities of the Harp,” 1.

¹³ Wollstein, “Harps and Harpists in 1936: An Interview with the Famous Harp Virtuoso Carlos Salzedo,” 615.

¹⁴ Salzedo, “The Newest of Musical Instruments—the Harp,” 11.

¹⁵ “The Harp—Musical Medium of Our Age.”

composers that Salzedo studied as a student were talented harp performers of the nineteenth century with comparatively limited composition skills. Later in life he described much of the past harp repertoire he had studied as lacking in musical interest and the work of “agile performers representing gloriously the wrong side of art.”¹⁶

Salzedo’s description of the nineteenth-century double-action harp as suffering from a shortage of famous composers contributing to its repertoire is accurate. The research of harp historian Rensch offers further insight on this point:

Throughout the nineteenth century the harpists themselves were busily writing technical studies in order to improve their own abilities and those of their students... They were performing artists, not renowned or even gifted composers of original music. They were providing, as best they could, for their own needs and those of their followers, compensating for the fact that the average non-harp-playing composer little understood the marvellous complexities of the harp in its new [double-action] form.¹⁷

Salzedo described being “forced to swallow... under protest” the music of such harpists as Robert Nicolas-Charles Boscha, Charles Oberthür, Felix Godefroy, Elias Parish-Alvars, Aptomas and Alphonse Hasselmans. “Imagine the paradox and ordeal of harp students’ musical evolution,” he continued, “flanked by Bach and Godefroy!”¹⁸

At the core of Salzedo’s conception of new harpism is his assertion that the modern concert grand harp of the twentieth century was so different from previous harps that it needed a new repertoire and performance techniques — perhaps even a new name. Applying the methods of past performance techniques and performing past repertoire would fail to capitalise on the innovations specific to the modern harp and perpetuate the “inartistic and unharpistic harpism of yesteryear.”¹⁹ He emphatically disassociated the modern

¹⁶ “The Newest of Musical Instruments—the Harp,” 11.

¹⁷ Rensch, *The Harp*, 118.

¹⁸ Salzedo, “The Harp—Musical Medium of Our Age.”

¹⁹ “The Harp in 1922,” 5.

harp from its earlier counterparts, making the comparison of “an ox — historically the oldest means of transportation — to an airplane, scientifically the most modern instrument of transportation.”²⁰ He suggested that the very label of ‘harp,’ with its shared application to earlier instruments, had impeded the ability of the public to perceive the modern harp as being fundamentally different to its predecessors. A new name, he wrote, would have avoided “so many childish remarks, such as mingling harps with angels, for instance.”²¹

In support of his reasoning, Salzedo compared the evolution of the harp with that of the piano:

If the harpsichord and its various predecessors ultimately became the concert grand piano, there is even less reason why the enormously transformed modern harp should bear the same name as the ancient *harp-like* instruments seen in museums now, or formerly as rococo parlor furniture pieces that once ornamented eighteenth century drawing rooms.²²

In order to encourage the perception of the twentieth-century harp as a new instrument, Salzedo thought it essential that harp designs should abandon the aesthetic of bygone eras and instead reflect the ideals of modern art. He asserted that there was a strong association between the preference of harpists for old-fashioned harps and the pervasiveness of outdated repertoire, stating:

Although the majority of harpists still cling to the various rococo styles of harp (just as some of them cling to bad music) the ranking harpists of today—virtuosi as well as orchestral harpists—use a model suggestive of contemporary architecture.²³

The inclusion of a design element to new harpism is necessary because Salzedo’s conception of music was interdisciplinary. He wrote that “Among all branches of art, music is undeniably the highest, the most complete means of

²⁰ Salzedo, “The Harp — Medium of the Modern Age,” 200.

²¹ Salzedo, “The Harp—Musical Medium of Our Age.”

²² Margaret Hammel, “Carlos Salzedo,” *Down East Magazine* (August 1957), unpaginated magazine, DOBYU: 3.

²³ Salzedo, “The Harp—Musical Medium of Our Age.”

expression; for it is at once architectural, pictorial and verbal.”²⁴ In his view, the visual experience of a live performance was hugely responsible for creating a receptive and stimulating atmosphere. The aesthetic of the instrument design itself could elicit certain expectations from an audience. In the case of a modernist harp design, such a harp would reject old harpism by being the visual embodiment of new harpism. The audience would be encouraged to encounter the harp from a fresh perspective before a note had even been played. In this way, design can be seen as contributing an essential, “architectural,” aspect to new harpism.

In an unpublished “biographical sketch” from 1954, Salzedo describes (using third-person pronouns) the importance of architecture and decoration more generally in his life:

His New York apartment and country house in Camden, Maine, are real museums of contemporary art. In this he had the cooperation of no less a person than the great French decorator, Jules Buoy.²⁵

The importance of modernist design to Salzedo is similarly emphasised in a 1929 article for the *Musical Leader*:

Mr. Salzedo is a modernist at heart; he has been the champion of modern music, a composer of works in modern idiom, he has stood for everything progressive in all the arts and he has had the courage to carry the same modern spirit into the decorating of his home. The decorator and designer, Buoy, has made the furniture and with Mr. Salzedo planned the color effects which are all amazingly effective, if startling.²⁶

His close involvement with Buoy’s design process is evidenced by various draft illustrations for furniture (figures 3.1 and 3.2), hand-drawn by Buoy and carefully archived by Salzedo amongst his papers.

²⁴ “The Evolution of Musical Speech and Its Renaissance through Claude Debussy,” *New France, A Journal of Franco-American Evolution* 1, no. 2 (October 1917): 47.

²⁵ “Biographical Sketch/Hobbies/Camden Harp Colony.”

²⁶ “The New ‘Modernistic’ Harp,” *Musical Leader* (June 6, 1929), unpaginated clipping, DOBYU.

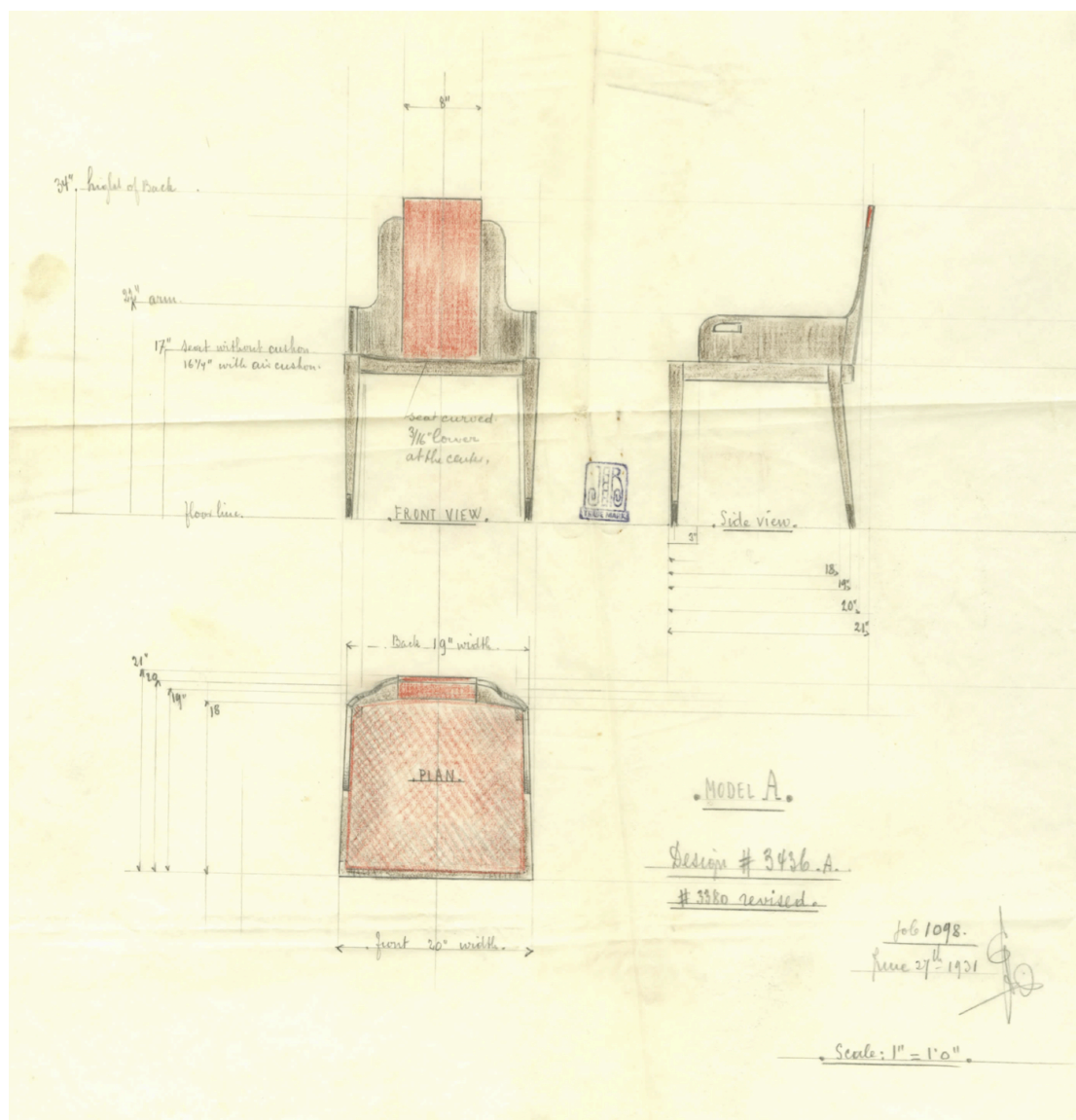


Figure 3.1. Design for a chair by Jules Buoy.²⁷

²⁷ Carlos Salzedo Collection, MSS 26, Curtis Institute of Music Archives.

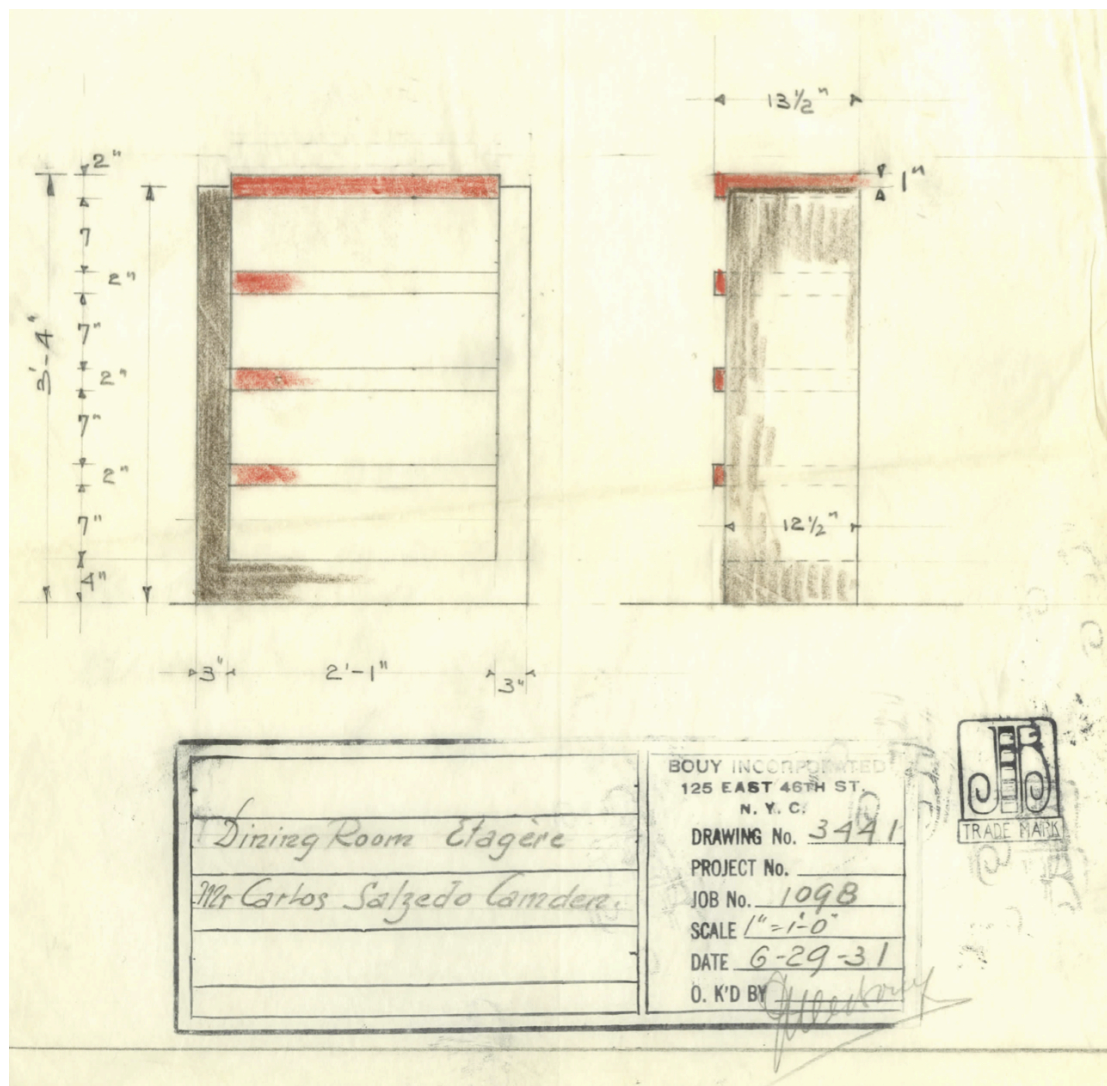


Figure 3.2. Dining Room Etagère by Jules Buoy.²⁸

²⁸ Carlos Salzedo Collection, MSS 26, Curtis Institute of Music Archives.

For Salzedo, the design aspect of new harpism extended beyond the domain of the harp. The fullest application of new harpism, he wrote, would entail “living in an atmosphere of progressive thought.”²⁹ One aspect of cultivating a progressive intellect seemingly entailed living amongst objects that reflected a progressive design aesthetic. This idea is echoed throughout the pages of the *Eolian Review/Eolus*, all of which are decorated with the work of artist and designer Witold Gordon (1885-1968).³⁰ Gordon was the “Art Director” of the journal and his contributions vary from small pictures that encapsulate article titles (figure 3.3) to full-page artworks that reimagine Guild performances (figure 3.4).³¹

²⁹ Carlos Salzedo, “Queries and Answers,” *Eolian Review* 2, no. 2 (March 1923): 32.

³⁰ Witold Gordon was also a friend of Varèse. He designed the cover to the first published edition of Varèse’s *Hyperprism* (London, Curwen, 1924). Felix Meyer, *Edgard Varèse: Composer, Sound Sculptor, Visionary*, ed. Felix Meyer and Heidi Zimmermann (Woodbridge Suffolk: Paul Sacher Foundation, Boydell Press, 2006), 168.

³¹ Gordon is announced as a new contributor to the journal in *Eolian Review* 3, no. 2 (February 1924).

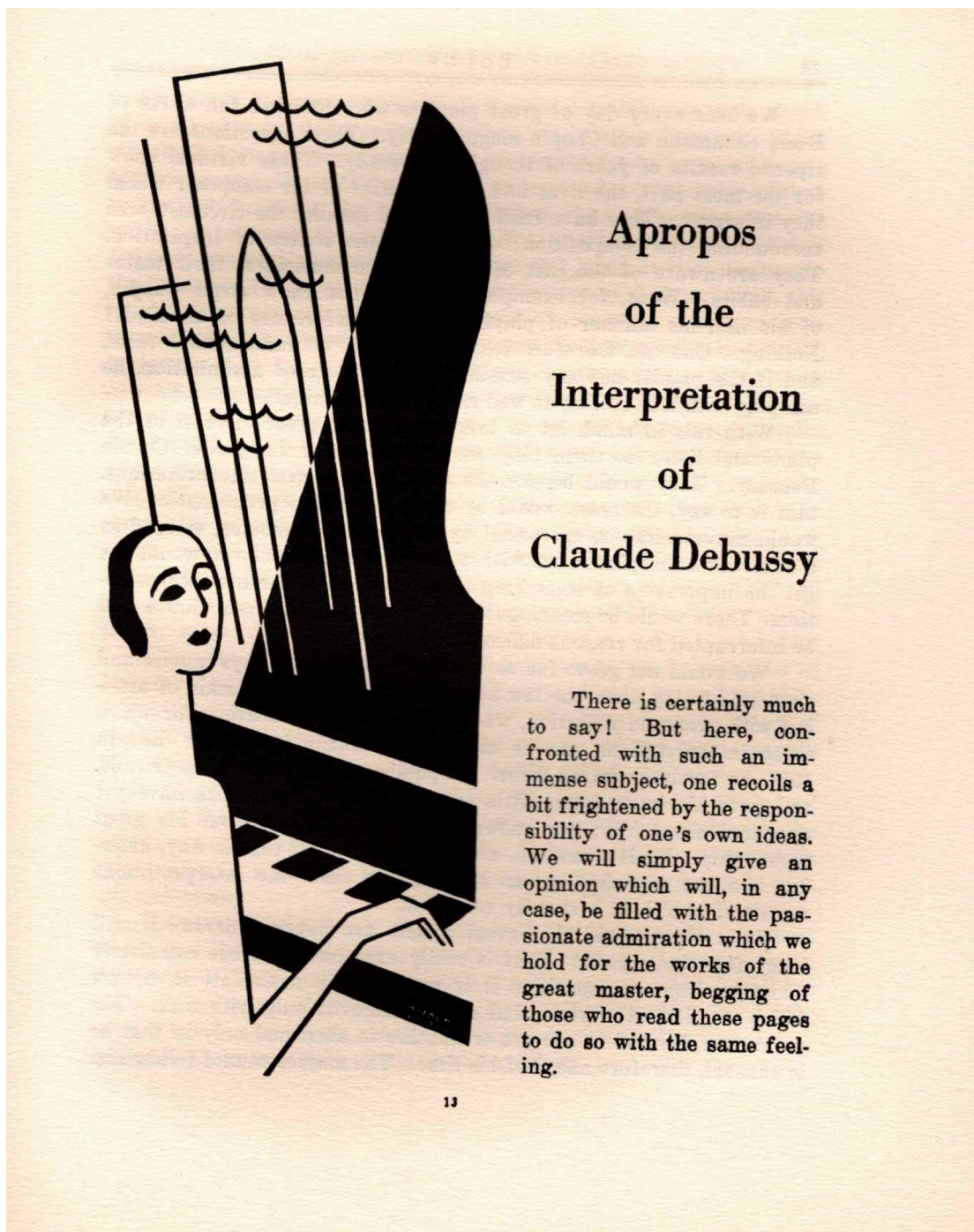


Figure 3.3. Illustration for *Eolus* by Witold Gordon.³²

³² Denyse Molié, "Apropos of the Interpretation of Claude Debussy," *Eolus* 8, no. 1 (January 1929): 13.



Figure 3.4. Illustration of International Composers' Guild rehearsal for *Eolus* by Witold Gordon.³³

³³ *Eolus* 7, no.1 (January 1928): 24-25.

It is unsurprising, then, that when Salzedo decided to realise his dream of making a harp that would be “a really twentieth century instrument” he enlisted the help of Gordon.³⁴ The result of their collaboration is the 1928 Salzedo model by Lyon & Healy Harps (figure 3.5).

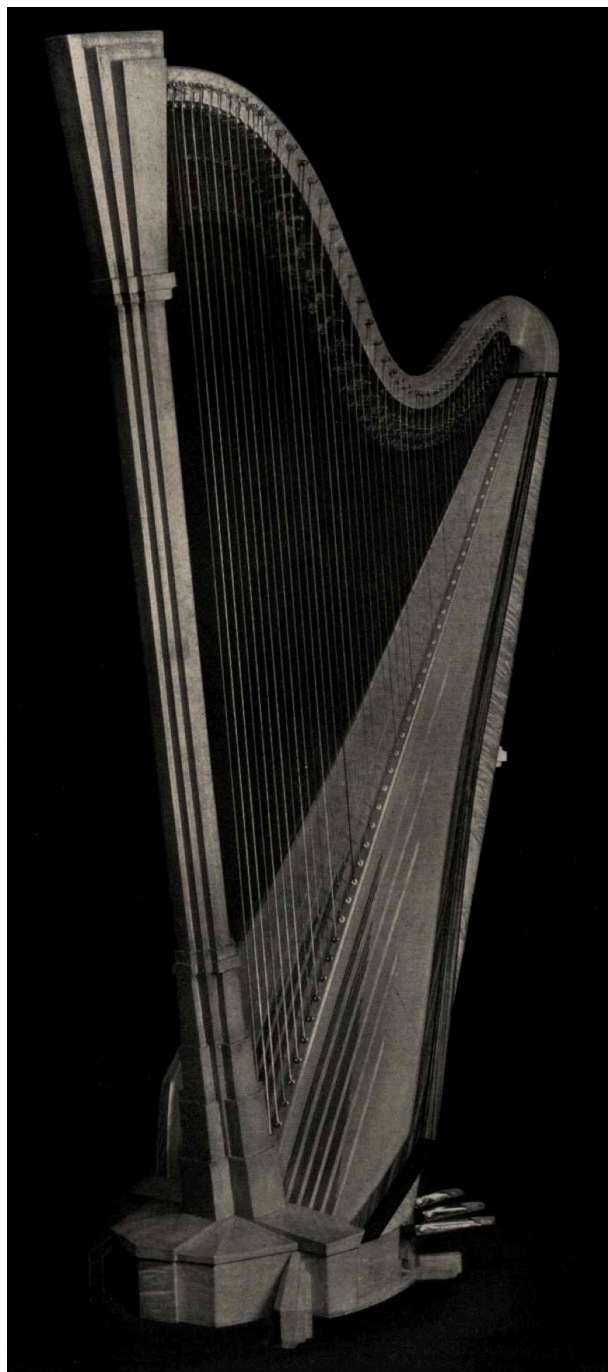


Figure 3.5. 1928 Salzedo model by Lyon & Healy Harps.³⁵

³⁴ Salzedo is quoted in Owens, *From Aeolian to Thunder*, 115.

³⁵ *Eolus* 9, no.1 (January 1930): photographic insert between pages 24-25.

This harp was designed by Salzedo, in collaboration with Gordon, and brought into production by Lyon & Healy harp makers in 1928. The previously mentioned *Musical Leader* article has this revealing passage:

For a long time, Mr. Salzedo had been trying to get away from the gilt harp of mid-Victorian design... The famous harpist could not reconcile the “gaudy parlor furniture-style harp” with the spirit of our times... one might compare the older harp and the Salzedo model to Romanticism and Stravinsky.³⁶

A modernist spirit was reflected in the powerful angular lines of the soundboard and exposed wood, a marked contrast to the traditional floral decorations and gold leafing.³⁷ As stated in Chapter 1, the dimensions of this model are unusually large: Salzedo worked closely with Lyon & Healy to develop a wide soundboard that would allow for great volume and resonance.

Resonant power was very important to Salzedo’s conception of the twentieth-century harp. In an article titled “The Newest of Musical Instruments—the Harp,” he stressed how the improved resonance in harp design at the end of the nineteenth century had an enormous impact upon his own development as a composer:

Mechanical improvements in the various musical instruments have at all periods of development, had a most important influence on Composition. With fresh resources at their command, composers have discovered new and broader fields for the development of their ideas.³⁸

Limited resonance was one of two organological difficulties that he considered as having contributed to the neglect of the harp by composers of previous centuries—the other being poor chromatic ability. Salzedo argued that the limited resonance of previous harps had led to a reputation for a weak tone, and

³⁶ “The New ‘Modernistic’ Harp.”

³⁷ Ibid.

³⁸ Salzedo, “The Newest of Musical Instruments—the Harp,” 11.

that the chromatic limitations that had plagued all harps prior to the invention of the double-action mechanism had led composers to favour the harpsichord.

The need to distance the modern harp from its earlier ancestors led him to use disparaging language when describing early harps, most notably the single-action harp of the eighteenth century. His writing on this topic is highly colourful and designed to shock. For instance, in an article published in the second issue of the *Eolian Review*, Salzedo remarked:

What was the harp in the eighteenth century? A weak-toned decorative instrument played by sickly looking princesses, an instrument capable of being played in only a few keys, nothing beyond 3 flats or 4 sharps!³⁹

Salzedo's claim that the single-action mechanism had led to a neglect of the harp by notable seventeenth- and eighteenth-century composers is confirmed by later research. As Rensch has documented, the harp only became established as a "true member" of European orchestras during the late nineteenth and early twentieth centuries, once the double-action mechanism had gained popularity and compositional voice.⁴⁰

The other reason that Salzedo gave as having caused the neglect of the harp by composers prior to the latter part of the nineteenth century, again related to harp design, was that "the carrying power of the harp was very limited."⁴¹ Technological advancements, resulting in vastly increased power and resonance towards the end of the nineteenth century and into the early twentieth century, prompted him to conceive of the twentieth-century harp as considerably different to the double-action harp of the mid-nineteenth century.⁴² The increase in resonant power of these instruments was, for Salzedo, an organological development of great significance—we already saw how he

³⁹ Salzedo "The Harp in 1922," 3.

⁴⁰ Rensch, *The Harp*, 98-99, 162.

⁴¹ Carlos Salzedo, "Harpists Versus Conductors," *Symphony Magazine*, January 1952: 9.

⁴² Please note that numerous types of harps predate the pedal harp and existed alongside it. For detailed explanations of these instruments, see Chapters II, III and IV of Rensch, *The Harp*.

described the harp of 1928 as the “newest of musical instruments, not more than fifteen years old.”⁴³

This newfound resonance had a transformative impact upon Salzedo’s conception of the twentieth century harp, and consequently also upon his approach to performance and composition. In an early edition of the *Eolian Review* from 1922, Salzedo stated that new harpism, his “complete renovation” of the instrument, was in fact “prompted mostly by the sonorous efficiency of the [modern] instrument.”⁴⁴ His program notes from 1920 point to significant improvements in harp sonority occurring as late as 1915:

A decided improvement has been made in the last forty years regarding tone, but it is practically only during the *last five years* that the manufacturers have put on the market instruments of an improved carrying power...⁴⁵

The improved carrying power of these advanced harps led Salzedo to conceptualise a new kind of acoustic principle that he called essential resonance. By “essential resonance,” which he alternately described as “sonorous splendour,” Salzedo referred to the underlying resonance that is at the back of all sound possibilities and timbres on the harp.⁴⁶ According to him, every instrument has specific principles of sound production and timbre, which constitute the “essentialness,” or essential nature, of an instrument.⁴⁷ Importantly, composers must write in a way that responds to that essential nature. Salzedo established the fundamental acoustic principle of the harp, the highly specific nature of its sound production, to be essential resonance. Accordingly, his new harpism champions essential resonance through idiomatic craftsmanship in harp composition, performance, and design.

⁴³ “The Harp a ‘New’ Instrument,” 8.

⁴⁴ Carlos Salzedo, “Queries and Answers,” *Eolian Review* 1, no. 3 (July 1922): 31.

⁴⁵ “Boston Musical Association, First Season, Third Concert,” (Boston: Jordan Hall, February 25, 1920), program notes for *Salzedo Three Poems by Sara Yarrow*, CSCI, 27.

⁴⁶ Understanding the fundamental character of the harp as one of resonance was also important to harpist Henriette Renié. In her *Complete Method for Harp* she writes: “For those who like the harp, its sonorous halo is a beauty which is very personal to it... and to which it owes its evocative and sometimes strange sonorities.” Henriette Renié, *Complete Method for Harp*, trans. Geraldine Ruegg (Paris: Alphonse Leduc, 1966), 155. The first volume of Renié’s method book was originally published in French in 1946. *Méthode Complète De Harpe*.

⁴⁷ Salzedo, “A Study on Instrumental Esthetics,” 5.

In order to understand Salzedo's view, it is important to take into account that the process of sound production on the harp is the opposite of most instruments, for which to rest from playing is to stop the sound. The natural decay for these instruments is much shorter, and to sustain resonance requires activity on the part of the player. On the harp, to rest from playing is to let the instrument ring, whereas stopping the sound is an active motion of muting the strings. If the natural decay of the string is not interrupted, the harp will continue to resonate for a long time without help. The decay of each string on the harp is determined by the resonant quality of the space and the attack of the player. Pitch sustain cannot be actively controlled as other instruments can by breath, bow, or pedal.

Salzedo's obsession with the unique resonance of the harp led him to describe the new powerful American instruments as only a beginning, proposing that in the future instrument makers would create a harp "still more powerful," for which "every part should be made larger."⁴⁸ He called this future harp the *polyharp*, describing it as a kind of harp/organ hybrid:

This consists of seven giant harps built on a sonorous platform, each harp connected by a sonorous corridor at the most resonant part of the "body" ... This "polyharp" would have to be built in a definite place in a room or concert hall- as is a pipe organ. One can easily imagine the extraordinary synthesis of sound of such an instrument, it would be like a harmonic bath. The superiority of the polyharp to the pipe organ will be due to the unstopped vibrations amplified and still more to the interwoven harmonies through the sonorous corridor.⁴⁹

The first reason Salzedo gave for the conceived greatness of his polyharp was that it would create "unstopped vibrations"—the experience of prolonged resonance being of profound importance to him. The exceptionally large soundboard of the Salzedo model harp takes on a greater significance in this context. Salzedo's interest in the natural long sustain of the Lyon & Healy concert grand harps was more than a mere novelty. The essential resonance of the

⁴⁸ "The Newest of Musical Instruments—the Harp," 11.

⁴⁹ "The Harp in 1922," 4.

modern harp was a main source of inspiration for his compositions: “the superposition of vibrations provoked by the different harmonies,” he wrote, “can serve as a special type of musical utterance.”⁵⁰ In his conception of essential resonance, the way that the harp sustains sound makes it uniquely placed to exploit overlapping pitches. He argued that many, if not most, composers that wrote for the harp did not accommodate this quality of overlapping tones:

According to [the harp’s] former conception, the harmonic conflicts provoked by the prolongation of its vibrations were contrary to the intrinsic musical conception of the works executed.⁵¹

In the past, Salzedo wrote, musicians and composers alike did not appreciate or understand the essential resonance of the harp to be a wonderful resource. This is perhaps understandable, as by Salzedo’s own account the harps prior to the end of the nineteenth century could not offer the resonant power of later harps and it is difficult to capitalise on a feature that was not yet “perfected.”⁵² Nonetheless, a subtler expression of essential resonance was contained in earlier harps, hinting at the possibilities of a fuller resonant power.

When explaining the difference in the sonority of the modern harp compared to its predecessors, Salzedo made a useful analogy to the contrasting sonorities of the pianoforte and its clavichord ancestors:

Considered from the point of view of pure sonority, most of the piano literature of the XIXth [sic] century having been conceived in a spirit not yet wholly free from the influence of the earlier clavichord music and much of it written while the piano was still evolving out of that charming old instrument, gives but a faint idea of the possibilities of our powerful modern piano. With the notable exception of Chopin and Liszt, it did not occur to the composers of the XIXth century to study their improved piano as an entirely new instrument of untried resources. The blending effect, obtained by a skilful use of the pedal, so characteristic of the piano, was never brought out by Schumann,

⁵⁰ *Modern Study of the Harp*, 3.

⁵¹ *Ibid.*, 4.

⁵² “The Harp a ‘New’ Instrument,” 8.

César Franck or Saint-Saëns. The history of the evolution of the harp is similar to that of the piano although even more striking; for, although the harp reached its present mechanical development in 1811, it is only within the last few years that its increased powers have been recognized and used. Even today many composers are still writing for the complex modern harp as though it were the ancient harp of David! The first composers to take full advantage of the resources of the piano were Debussy and Ravel; later came Scriabine [sic]; recently Casella, Ornstein, Rudhyar and others. But the majority of pianists and composers today continue to treat the piano as though no new discoveries had been made since Chopin wrote nocturnes to George Sand.⁵³

Salzedo's issue with contemporaneous composers looking to harp composition of the past was that this repertoire did not capture the unique sonority of the modern harp, its essential resonance, and so did not express the essential nature of the instrument. For Salzedo, this was particularly true of the harp repertoire of the seventeenth and eighteenth centuries:

Composers of the seventeenth and eighteenth centuries could not write intelligently for the harp, which was then in its embryonic state. However, certain composers of that time did write for the instrument, and unfortunately their efforts have led to a misconception. For example, Handel's Concerto for Harp or Organ is a paradox. Mozart, in his well-known concerto for harp, flute and small orchestra used the harp negatively. This charming composition seems to have been primarily written for the harpsichord, as indicated by its fundamentally piano-like characteristics.⁵⁴

Taking piano-like characteristics and attempting to adapt them to the harp would be contradictory to Salzedo's new harpism. His idiomatic approach fundamentally rejected any compositional method that did not take the specific

⁵³ "Considerations on the Piano and the Harp," 6-7.

⁵⁴ "Boston Musical Association, First Season, Third Concert," 27-28.

character of the instrument as its starting point for composing (in the case of the harp, this specific character is essential resonance). Salzedo's harp compositions after 1917 are substance-specific: consequently, any attempt to transcribe them for a different instrument would be fruitless. An exact parallel can be drawn to Salzedo's refusal to transcribe for harp any of the piano works of Beethoven, Weber, Schumann, Chopin and Liszt. He described their piano compositions as "absolutely out of place on the harp, no matter how well played," stating:

The pianistic conception of these masters was complete in itself. To attempt such transcriptions would be to ignore the very nature of the harp, which differs utterly from the piano.⁵⁵

Salzedo's post-1917 compositions, conversely, are harpistic. As described in program notes from 1942, his compositions contain "the things that are so rarely heard because they can be expressed only on the harp."⁵⁶ Stokowski expressed a similar idea stated as late as 1985: "Salzedo was the first and really *still*, in my opinion, the *only* composer in the world who knew how to compose for the harp according to its *true nature*."⁵⁷

In Salzedo's summary of the evolution of modern harp composition, he describes Berlioz and Wagner as the first composers to give the harp a prominent place in their scores. However, their harp writing was "insignificant or ineffective" when compared to the "sensitive and well-sounding" harp parts of Debussy, Ravel and Puccini.⁵⁸ Composer Ernest Bloch, in an article for the *Eolian Review*, similarly surmised the use of the harp by "Romanticists" such as Berlioz and Wagner as "an important but still a secondary part, strictly limited, as among contemporary composers, to occasional effects which are forever the same,—arpeggi [sic], glissandi, shy isolated harmonic sounds."⁵⁹ Flautist Georges Barrère, a friend of Salzedo's and contributor to the *Eolian Review*, observed that the orchestral use of the harp was unfairly limited to:

⁵⁵ Salzedo, "Evolution & Possibilities of the Harp," 3.

⁵⁶ "Symphony Club of Central Ohio Presents the Indianapolis Symphony Orchestra," (Ohio: Memorial Hall, November 16, 1942), program notes for *Salzedo Mirage/Jolly Piper/Whirlwind*, CSCI, 13.

⁵⁷ Leopold Stokowski, "A Remembrance of Carlos Salzedo," interview by Arnold Michaelis, *ABC Radio Network*, 29 November 1961.

⁵⁸ Salzedo, "The Harp—Musical Medium of Our Age."

⁵⁹ Ernest Bloch, "The Future of the Harp," *Eolian Review* 1, no. 1 (December 1921): 10.

A few arpeggi [sic] to wrap up the harmonies, a few harmonics to double the pizzicato of the string instruments... the unavoidable accompaniment to the flute every time the Greeks are coming.⁶⁰

As previously mentioned in Chapter 1, Salzedo identified Debussy as the first composer to reveal the potential of the harp for essential resonance: "It took the genius of Debussy to reveal the true utterance of the harp and determine its function." However, he continued, Debussy was "hampered by the fact that his experiments were made with French harps... [that] can not be compared to the sonorous splendour of the concert grand made today in America."⁶¹ Salzedo nonetheless acknowledged Debussy as the first composer to sense the acoustic principle of essential resonance and to begin to respond to it in his harp writing:

During the latter part of the nineteenth century, the harp was used a great deal in the orchestra but in an almost negative way. He who really penetrated for the first time the elemental nature of the harp, who really used it with that same psychological understanding that he shows in the use of all instruments, was Claude Debussy. With him the harp parts have a real *raison d'être* and are built on the essential resources of the instrument. In spite of his having given the harp a more definite individuality, many other composers of his generation persist in using it without taking advantage of his important revelations. Either they used the harp insignificantly or they wrote an important-looking part with little sonorous result.⁶²

This concept of "*raison d'être*" is particularly apt when applied to Salzedo's understanding of new harpism. His new harpism is surprisingly simple: he advocated for music that was informed by the inherent abilities of the modern concert grand harp. His belief in the essential nature of instruments can be understood as a response to the principles of sound production and timbre that circumscribe the mode of being, or *raison d'être*, for every instrument.

⁶⁰ George Barrère, "One in Two (Letter to My Cousins)," *Eolian Review* 1, no. 2 (March 1922): 12.

⁶¹ Salzedo, "The Harp — Medium of the Modern Age," 199.

⁶² "Boston Musical Association, First Season, Third Concert," 28.

Salzedo explained how composers should attempt to capture the essential nature of instruments with an analogy to sculptural processes:

The future of music rests with those, public and musicians, who will penetrate the essentialness of each instrument. This will lead composers to compose for the substance, through the substance, in the substance, at the substance, like the sculptor of old who worked not in the clay but directly in the marble.⁶³

Harpists are most often presented with scores that have been worked out by composers playing on the piano. In the context of Salzedo's sculpture analogy, the piano is the clay and the harp is the marble. Clay is essentially different to marble; it has inherent properties that make it a distinctive material to work with. What is easy and natural for clay will be difficult and against the nature of marble, and vice versa. By composing for the marble of the harp using the clay of the piano, a totally different medium, harp parts are frequently pianistic in construction, and not idiomatic to the harp at all. For Salzedo, such parts are essentially "unharpistic" and are not expressive of new harpism. Conversely, the term new harpism can be applied to any work that approaches the double-action harp in a way that takes inspiration from essential resonance. For composers who are not harpists, this means working closely with a harpist throughout all stages of composition—for it is not possible to compose well for an instrument without being intimate with how it works, just as it is not possible to create a sculpture using a substance that one is not familiar with. For harp performers, this means playing and promoting music that is idiomatic and sympathetic to the harp and its properties, above all essential resonance, so that the public can have an accurate and richly informed picture of what the harp is. Ideally, performers themselves will take up the mantle of leadership in harp composition and develop equal talent in both careers. "The destiny of the harp repertoire in solo or with accompaniment of orchestra," Salzedo wrote, "belongs to musicians who will be equally gifted as progressive harp virtuosi and as progressive composers."⁶⁴

⁶³ "A Study on Instrumental Esthetics," 5.

⁶⁴ "The Harp—Musical Medium of Our Age."

As well as responding to new harpism and essential resonance in the areas of composition and design, Salzedo also acknowledged these fundamental concepts in his method of playing. His technique of raising the wrists so as to enable greater facility had the deliberate effect of drawing the fullest sound out of the harp, maximising sonority and therefore amplifying the resonance which he thought so important.⁶⁵ The basic raising gesture represents an understanding of the process of sound production as not merely occurring at the string but as projecting away from the string into space. It is important to recall here the help of Nijinsky in establishing the role of gesture in Salzedo's technical method. The visual representation of sound as leaving the string and continuing to resonate outwards is a clear response to essential resonance and shows the role of gesture in Salzedo's method to have both practical and aesthetic purposes. Similarly, his search for extended techniques and pioneering effects, many of which he invented, and all of which he systematically codified,⁶⁶ can all be said to be intrinsically linked to the role of gesture in his technical method, as each effect is achieved using his theory of gestures.⁶⁷ According to Salzedo: "...each of the thirty-seven tone colors of the harp calls for a gesture in relation to its symbolic and sonorous meaning."⁶⁸ Therefore, his method can be understood as uniting physical technique with gesture and timbral innovation.

Salzedo's own unpublished biographical sketch states that he began his "complete renovation of the harp as a medium of musical expression" in 1917.⁶⁹ As outlined in Chapter 1, works that he composed prior to this date featured both romantic and neo-classical styles, although they show some indications of more modernist tendencies (such as the *Barcarolle* from *Variations*, unusually written in 5/8 time).⁷⁰ After composing very little between the years 1912 and

⁶⁵ The raising gesture used in the Salzedo Method can be seen in the opening harp phrases of two live video performances included in the recorded component of this PhD: *Ballade* (1910) and the *Sonata for Harp and Piano [in one movement]* (1922).

⁶⁶ Salzedo, "The Harp—Musical Medium of Our Age."

⁶⁷ Salzedo invented his own term for the use of gesture in music performance: "instrumental esthetics." This term and its meaning are further explored in Chapter 5 as one of his esthetic laws of harp composition and performance.

⁶⁸ Salzedo, "A Study on Instrumental Esthetics," 7.

⁶⁹ "Biographical Sketch/Hobbies/Camden Harp Colony."

⁷⁰ Marjorie Call, Salzedo's third wife and an accomplished harpist in her own right, described how Salzedo came to regret approving a cut version of the *Variations* that was intended to better suit competition time-length requirements. The cut version allows the performer to proceed directly from the declamatory *Scales and Arpeggios* into the *Conclusion*, leaving out the *Barcarolle*,

1916, the publication of the *Five Preludes for Harp Alone* in 1917 marked the beginning of the exponential growth of his oeuvre. The titles of the *Five Preludes* indicated a new sound world being explored: "Quietude," "Iridescence," "Introspection," "Whirlwind," and "Lamentation."

In 1917 Salzedo gave a speech at a concert of the Salzedo Harp Ensemble about the *Five Preludes*, describing his attempt to take advantage "of the continuity of the multitudinous vibrations of the harp" (referring to essential resonance). It is worth reproducing a section of the speech text that deals further with this point.

In these five preludes, I have tried to penetrate into the very flesh and soul of my instrument. 'Pentarhythmie' [later renamed *Five Preludes for Harp Alone*] was written with the idea of taking advantage of the continuity of the multitudinous vibrations of the harp. Those vibrations which seem to carry one "to the edge of the infinite and lets us for moments gaze into that."* Those vibrations which one feels continue their magic flight long after the ear has ceased to hear them. The vibrations of all instruments excepting the harp end with a sudden and cold breaking off. But the vibrations of the harp give one a greater sense of eternal continuity. On the piano, violin, oboe, the vibrations are obstructed by the medium of keyboard, bow or reed. Whereas, with the harp, there is the immediate contact of harp and string. Soul meets soul in immediate expression. This is what makes the harp the most natural means of deepest expression of all the instruments. As in literature, sculpture and painting, a new means and method has been discovered to express the most mystic, subtle and subjective secrets of the soul, so in music, is the harp which possesses in itself a subjective quality, to be the instrument to bring a new word, a new way and a new message into music... a new world of beauty.

Prelude, Fugue, and Cadenza. According to Call, Salzedo's own students were not allowed to perform the cut version, precluding as it does "the best and most exciting [sections] of the whole piece." Marjorie Call, "Salzedo's Later Thoughts on His Variations," *American Harp Journal* 8, no. 1 (Summer 1981): 16.

* This is a quote from Thomas Carlyle *Heroes and Hero-Worship*, Lect III. (1841). Music is “a kind of inarticulate and unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into that.”⁷¹

The *Five Preludes*, for which this speech was written, mark the emergence of new harpism in Salzedo’s compositions, followed by his immersion into progressive new music circles in the United States—most notably in his activities with Varèse and Rudhyar. The next chapter explores the relationship between the three men and compares their philosophical approaches to composition as a means of gaining further insight into the concepts of new harpism.

⁷¹ Salzedo, “Evolution & Possibilities of the Harp,” 3-4.

Chapter Four

Interactions between Dane Rudhyar, Edgard Varèse and Salzedo

This chapter considers the influence of the ideas of Varèse and Rudhyar upon Salzedo's conception of new harpism. His friendship and collaboration with both men, announced in Chapter 1, is now argued to have extended to a philosophical connection. The chapter uncovers common themes in the approaches of all three composers and uses these themes to deepen our understanding of new harpism, offering insights into Salzedo's body of work that have been hitherto unexplored. His continued use of traditional musical styles, in contrast to Varèse and Rudhyar and in apparent conflict with his lifelong championing of modern music, is shown to be consistent with his new harpism approach.

Reflecting in 1977, Rudhyar recalled the strong artistic affinity he had experienced with both Varèse and Salzedo, and how the three Frenchmen had numerous fights with their American colleagues within the Guild, who found their "extreme and uncompromising views" hard to stomach: "Varèse, Salzedo and myself stood as a kind of European trio against the socialised American group."¹ Salzedo, Varèse and Rudhyar were ultra-modernists, sharing a passion for new musical ideals.² The fact that all three men were French expatriate musicians takes on further significance in the context of World War I—a time when anti-German sentiment was widespread in the United States and the influence of German romanticism in the arts had long passed its zenith.³ "The exclusively pro-German tendency of music in the United States is by now

¹ Letter from Rudhyar to Archabal, February 7, 1977; quoted in Archabal, "Carl Ruggles," 45.

² Ertan, *Dane Rudhyar*, 3. Other composers that were involved with Rudhyar's philosophies included Carl Ruggles, Charles Ives, and Ruth Crawford. Ibid., 7-8. As defined in Chapter 1, the term "ultra-modern" was used by composers such as Henry Cowell to describe a tier of American and European progressive composers of the 1920s. See Antokoletz, *Twentieth-Century Music*, 163 and Oja, *Making Music Modern*, 193.

³ Broyles and Glahn comment, "In effect, American musicians threw off the yoke of German Romanticism by turning to France. French expatriate musicians such as Edgard Varèse, Carlos Salzedo, and Dane Rudhyar (born Daniel Chennevière) were seminal in the emergence of modernism in the 1920s." Michael Broyles and Denise Von Glahn, *Leo Ornstein: Modernist Dilemmas, Personal Choices* (Bloomington: Indiana University Press, 2007), 282-283.

fortunately a thing of the past," Salzedo wrote in 1917, "...not only Joffre [WWI Commander-in-Chief of French forces on the Western Front], but Debussy as well, and other Frenchmen, have stood up against the carefully planned incursions of this weed-like people."⁴ Varèse and Salzedo both actively worked to promote relations between France and the United States. Deliberately aligning France with the American war effort to come, Varèse made his 1917 conducting debut with Berlioz's *Requiem* and dedicated the performance to the memory of all soldiers that had died in the Great War. Salzedo was a frequent contributor to *The New France*, a so-called "*Journal of Franco-American Evolution*," extolling the fruitful collaborations taking place between French and American artists, and of the excellent reception American audiences were giving to French music.⁵ In this way, although all three men prescribed to the manifesto for the International Composers' Guild that proclaimed to "disapprove of all 'isms'; deny the existence of schools; recognize only the individual,"⁶ they simultaneously drew on their shared French musical heritage, as captured by Rudhyar's description of the three men as a unified European trio. Being seen as belonging to the "classics" of Western compositional lineage and as attempting to continue the spirit of innovation displayed by the "path breakers of yesterday" was an important aspect of the Guild's work.⁷ Varèse captured this desire to respect, and not to break from, music of the past, in the following statement:

My fight for the liberation of sound and for my right to make music with any sound and all sounds has sometimes been construed as a desire to disparage and even to discard the great music of the past. But that is where my roots are. No matter how original, how different a composer may seem, he has only grafted a little bit of himself on the old plant. But this he should be allowed to do without being accused of wanting to kill the plant. He only wants to produce a new flower. It

⁴ Carlos Salzedo, "French Music in America," *New France: A Journal of Franco-American Evolution* 1, no. 1 (August 1917): 24.

⁵ Salzedo, in one such article, wrote: "the public, grown familiar with French art, has been quick to decide that Germany shall no more impose her will upon the world in musical matters than in industry, organization, or military affairs." *Ibid.*, 23.

⁶ Louise Varèse, *Varèse: A Looking-Glass Diary. Vol. I: 1883-1928*, 167.

⁷ "International Composers' Guild Second Season Program," (New York: Klaw Theatre, 1922-23), pamphlet advertisement, CSCI.

does not matter if at first it seems to some people more like a cactus than a rose.⁸

Salzedo met Varèse in 1918 and described forging an instant and “vital friendship” with him.⁹ As previously detailed in Chapter 1, Salzedo is similarly described in Varèse literature as a “longstanding companion in [Varèse’s] struggles on behalf of modern music.”¹⁰ Aside from their close friendship, the two men also worked together in organisations such as the International Composers’ Guild (1921), and the Pan-American Association of Composers (1928).¹¹ Their aim in founding these collectives was to offer performance opportunities to contemporary composers whose music was “frankly forward-looking and path-breaking.”¹² It was in the context of Guild concerts that American audiences were first exposed to iconic modernist works such as Schoenberg’s *Pierrot lunaire*, Stravinsky’s *Les Noces* and Varèse’s *Hyperprism*. In addition to premiering his own compositions, Salzedo was frequently in charge of conducting and rehearsing Guild performances. His performance contributions were not limited to the harp: his *Harp and Piano Sonata [in one movement]* (1922), which has a fiendishly difficult piano part, was premiered at a Guild concert with him at the piano and Marie Miller at the harp.

⁸ Edgard Varèse and Chou Wen-chung, “The Liberation of Sound,” *Perspectives of New Music* 5, no. 1 (Autumn-Winter 1966): 14-15.

⁹ Carlos Salzedo, letter to Fernand Ouellette, August 12, 1960, FOLAC. Incidentally, musicologist Wolfgang Rathert identifies the years between 1918-1928 as the most productive in Varèse’s career. Wolfgang Rathert, “Worlds without End: *Amériques*,” in *Edgard Varèse: Composer, Sound Sculptor, Visionary*, ed. Felix Meyer and Heidy Zimmermann (Woodbridge Suffolk: Paul Sacher Foundation, Boydell Press, 2006), 133.

¹⁰ Zimmermann, *Edgard Varèse: Composer, Sound Sculptor, Visionary*, 179.

¹¹ Names listed in Guild programs as advisory committee or technical board members included Eugene Goossens, Alfredo Casella, Béla Bartók, Henry Cowell, Ernest Bloch, Zoltán Kodály, Sergei Prokofiev, Leo Ornstein, Maurice Ravel, Dane Rudhyar, Carl Ruggles, Erik Satie, Manuel de Falla, Ottorino Respighi, Arthur Honegger, Darius Milhaud, and Germaine Tailleferre. Guild programs sourced from CSCI.

¹² “International Composers’ Guild Third Season Program,” (New York: 1923-24), pamphlet advertisement, CSCI.



Figure 4.1. Photographic portrait of Varèse by Salzedo (undated).¹³

¹³ Carlos Salzedo Collection (MSS 26), Curtis Institute of Music Archives.

In addition to their friendship and work together as administrators, Varèse and Salzedo had a strong effect on each other's musical compositions. Works such as Varèse's *Amériques* (1918-1921) and *Offrandes* (1921) draw heavily on Salzedo's pioneering approach to harp writing and are proof of Salzedo's influence upon Varèse after 1918.¹⁴ Perhaps the most obvious trace of Salzedo's fingerprints on Varèse's harp parts is to be found in the instruction page that accompanies *Offrandes*.¹⁵ This page, carefully drafted by Varèse with hand-drawn symbols and explanations of various harp effects used, employs the symbols and terminology from Salzedo's textbook *Modern Study of the Harp*, which he began writing in 1918.¹⁶ Indeed, the second movement of *Offrandes*, "La Croix du Sud," is dedicated to Salzedo, who conducted the premiere of the work at a Guild concert in New York on April 23rd, 1922.¹⁷ Stravinsky described the loud pedal buzzes in *Offrandes*, a technique Salzedo named "metallic sounds," as "the most extraordinary noise of all, the harp attack ('heart attack', I almost said and that is what it almost gives one) at measure 17 in *La Croix du sud*."¹⁸ The three extended techniques that Varèse asks for in *Offrandes* are "metallic sounds" (produced by holding the pedal halfway between two notches), "thunder effect" (in which the lower steel strings are pulled across one another so that they crash together) and "falling-hail effect" (glissando using the nails). Salzedo names and describes each technique used by Varèse in *Modern Study*, and Varèse employs Salzedo's signage for all three techniques (shown in figures 4.2 and 4.3).¹⁹

¹⁴ Malcolm MacDonald alludes to this point in his biography of Varèse, although he does not offer further details as to how this is evidenced: "Salzedo clearly also influenced Varèse's harp-writing in *Offrandes* and *Amériques*." In MacDonald, *Varèse: Astronomer in Sound*, 90. Metzger makes a similar comment, connecting Varèse's use of unspecified extended harp techniques with his interest in the work of Salzedo. Metzger, "The Ascendancy of Musical Modernism in New York City, 1915-1929," 215.

¹⁵ Even more compelling are Varèse's drafts of the harp part instruction page, housed at the Paul Sacher Foundation in the Edgard Varèse Collection.

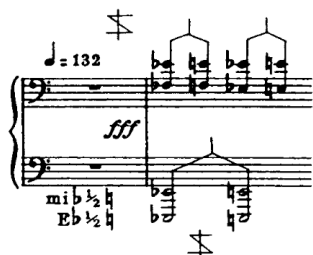
¹⁶ The drafts are contained in the Edgard Varèse Collection, Paul Sacher Foundation.

¹⁷ Oja, *Making Music Modern*, 33.

¹⁸ Igor Stravinsky and Robert Craft, "Some People: Composers," in *Dialogues and a Diary* (London: Faber and Faber, 1968), 112.

¹⁹ A live performance video of *Offrandes* is included in the selection of recordings that accompany this dissertation. Metallic sounds can be heard at 0:56 and 4:56 of the recording; thunder effect at 7:00; falling-hail effect at 1:19 and 3:04.

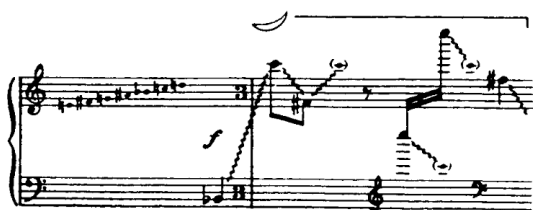
HARP



produced by holding the pedal halfway between two notches.



sliding violently with the 2nd finger of the left hand, from the starting-note to the end-note (wire strings), as the arrow points, allowing the strings to strike against each other, and let them vibrate.



glided near the sounding-board, upward with the thumb, downward with the 3rd finger.

Figure 4.2. Varèse, *Offrandes* harp instructions.²⁰

²⁰ Edgard Varèse, "Offrandes," (Milan: Casa Ricordi, 1927), Instructions. Note: Varèse's use of "falling-hail effect" differs from Salzedo only in that he asks the harpist to play low at the soundboard, instead of the middle of the string as Salzedo does in *Modern Study*.

Mi♭ Fa♯ Sol♭ La♯
 Si♭ Do♯ Ré♭
 E♭ F♯ G♭ A♯
 B♭ C♯ D♭

Flux en grêle : en glissant au milieu des cordes avec le dos des ongles, en descendant la paume de la main en dedans, en montant la paume de la main tournée en dehors. (Les pédales spécialement disposées.) Cette sonorité se précise mieux en jouant *p* et assez lentement.

Falling-hail effect : by gliding in the centre of the strings, with the back of the fingernails; in descending, the palm of the hand inward; in ascending, the palm of the hand turned outward. (Pedals specially arranged.) This sonority is finest when played *p* and rather slowly.



Effet de tonnerre: glisser violemment avec le 2^e doigt de la main gauche, de la note du départ à la note d'arrivée (cordes filées), dans le sens de la flèche, en faisant *intentionnellement* claquer les cordes les unes contre les autres, et les laisser vibrer.

Thunder effect: by sliding violently with the 2d finger of the left hand, from the starting-note to the end-note (wire strings), as the arrow points, allowing the strings *intentionally* to strike against each other, and let them vibrate.

La♭ Ré♭
 A♭ D♭

Sons métalliques : produits en maintenant la pédale entre deux crans.

Metallic sounds : Produced by holding the pedal halfway between two notches.

Figure 4.3. Salzedo, *Modern Study of the Harp*.²¹

²¹ Salzedo, *Modern Study of the Harp*, 11,14,16.

In both *Offrandes* (1921) and *Amériques* (1918-1922) Varèse asks for the harpist to insert a narrow slip of paper at the upper extremity of the strings. This so-called “*con sordina*” technique is described in Salzedo’s *Modern Study* and appears in his *Sonata for Harp and Piano [in one movement]* from 1922 (which he dedicated to Varèse).²² It is highly likely that Varèse also worked closely with Salzedo in his use of *con sordina*.²³

Rudhyar collaborated with Salzedo and Varèse in advisory roles for both the International Composers’ Guild and the Pan American Association of Composers. Born Daniel Chennevière, he changed his name in 1918, reflecting his desire to sever connections “with any ancestral picture.”²⁴ He was a prolific author and wrote numerous books and articles on the subjects of astrology, psychology, spirituality, theosophy, music, art, culture, and politics. His multidisciplinary body of work includes novels, poetry, visual art and music composition. He relocated in the United States in 1916 from France (just as Salzedo and Varèse had both done in 1910 and 1915, respectively), after which he became closely associated with ultra-modernism in the United States. As well as influencing the likes of Salzedo and Varèse, Rudhyar was a figure of significance for such composers as Carl Ruggles, Henry Cowell, and Ruth Crawford. In Oja’s account of American modernism she likens Rudhyar to a high priest with composers as his disciples.²⁵

Salzedo developed a close friendship with Rudhyar during the summer of 1918.²⁶ The significance of their collaboration is highlighted by a special announcement Salzedo published in the pages of the *Eolian Review*, in which he characterised Rudhyar as “one of the rare individuals possessing a fundamental idea of *the Harp that is* and *the Harp that is to be*.”²⁷ Rudhyar, in turn, expressed support for Salzedo’s new harpism in numerous essays that were published in

²² The extended passage of *con sordina* that appears in *Offrandes* can be heard at 5:13-5:28, and in the *Sonata* at 5:44-5:57, in each of the live performance videos that accompany this dissertation.

²³ This point is alluded to by Aubat-Andrieu et al. Aubat-Andrieu et al., *Guide to the Contemporary Harp*, 136.

²⁴ Rudhyar is quoted in Ertan, *Dane Rudhyar*, 3. Ertan notes that Rudhyar often referred to himself “as a seed thrown away from the old world of Europe and to the New World of America.” Ibid., 13. The extensive use of natural metaphors by Rudhyar is a connection to Salzedo and Varèse discussed later in this chapter.

²⁵ Oja, *Making Music Modern*, 97.

²⁶ Ertan, *Dane Rudhyar*, xx.

²⁷ Salzedo, “An Important Asset,” 3.

the journal. It is apparent upon reading these essays that Rudhyar was a source of inspiration for the spiritual connotations that Salzedo gave to his conception of essential resonance. Consider, for instance, Rudhyar's description of the harp as being a "cosmic symbol" with "occult significance" in a lecture that Salzedo published in the *Eolian Review*.²⁸ According to Rudhyar, the harp's apparent occult significance stemmed from the use of individual strings to produce single tones, unlike the four-stringed instruments for which "strings are not kept vibrating ordinarily as single-tone producers, but are used in rapid succession for the producing of a great many tones."²⁹ The use of many strings, combined with the particular resonant ability of the instrument, allowed pitches (Rudhyar preferred the term "tones") on the harp to develop a special complexity in his view. The following passage elaborates on this point:

It means therefore that when a string of the harp is plucked, the sound which vibrates through the sounding-board is a very complex one, extending almost indefinitely toward higher sonorous realms. Now if a second tone is produced it will also vibrate forth its whole series of harmonics. In other words, disconnected as the fundamentals, the actually sounded notes may be, yet their harmonics are nearly always interblending, thus forming a continuous mass of high sounds, ebbing ceaselessly as a big sonal ocean... *Seas of sound* can only be formed where there is a sounding-board which prolongs vibrations until they reach a state of collective oneness—and especially when chords may be produced, increasing further the roaring and power of the sea of sound. What is this sea of sound? *The soul and three-dimensional reality of the mode*.³⁰

From Salzedo's perspective, Rudhyar's "seas of sound" that "ebb ceaselessly as a big sonal ocean"³¹ are a result of essential resonance. Salzedo was similarly enamoured with the "multitudinal vibrations" that could be created by allowing pitches to resonate and overlap undisturbed. Like Rudhyar,

²⁸ Dane Rudhyar, "The Harp as a Cosmic Symbol," *Eolian Review* 2, no. 2 (March 1923): 10-13.

²⁹ *Ibid.*, 19.

³⁰ *Ibid.*, 17-18.

³¹ *Ibid.*, 19.

he emphasised that the long resonances of the harp “give one a greater sense of eternal continuity.”³² His concept of the polyharp, as discussed in Chapter 3, was built upon the idea of prolonging resonance, with the “interwoven harmonies through the sonorous corridor” resulting in a “harmonic bath” (a water metaphor that is reminiscent of Rudhyar’s “seas of sound”).³³

Salzedo associated the continuous resonant potential of the harp with the constantly reverberating sounds of nature. He described the vibrations of most instruments as ending with a sudden and cold breaking off. But the harp, because of its essential resonance, reflected the “eternal continuity” of nature, and was therefore “the most natural means of deepest expression of all the instruments.”³⁴ Rudhyar’s writings show that he was likewise concerned to characterise the harp as symbolic of nature and the natural:

The harp is, when properly understood and when considered technically in the fullness of its wealth of tones, the most natural, the most cosmic of all present instruments, as well as one of the purest and most subtle.³⁵

For Rudhyar, Western music traditions had led to a reliance on fixed pitches—pitches that were dead. The harp could challenge the pervasiveness of fixed pitches through its ability to produce overlapping resonant tones. In the following passage he explains this idea further, again with a heavy emphasis on nature and natural metaphor:

Enclosed in our palaces of steel and stone, safe apart from all whispering voices of the fields, of the woods, of the seas, we have created along purely artificial lines an art—which is too often nothing but an applied science... The harp almost alone of all existing instruments can bring back to music these real sounds of life, these

³² Salzedo, “Evolution & Possibilities of the Harp,” 3-4.

³³ “The Harp in 1922,” 4.

³⁴ “Evolution & Possibilities of the Harp,” 3-4.

³⁵ Dane Rudhyar, “The Harp and the Music of the Soul,” *Eolian Review* 1, no. 1 (December 1921): 12.

complex vibrations which despise the utter rigidity of our fixed instruments and crave for freedom.³⁶

Salzedo made a further argument for the harp as the most natural of instruments by referencing the direct touch of the flesh of the fingers as the means of setting strings in motion. Whereas other instruments were “obstructed by the medium of keyboard, bow or reed,” in his previously mentioned 1917 speech he considered that the “immediate contact” between harp and string was expressive of a special connection: “soul meets soul.”³⁷ This connection, he opined, gave the harp a “mystic” quality.³⁸ Rudhyar makes a strikingly similar claim when he writes that the direct touch of the hands on the strings, combined with the use of the feet to manipulate pedals of the double-action harp, gives the harp further “occult meaning... the inner significance of the hands and feet—the two sense-organs which are two-fold.”³⁹

In Rudhyar’s discussion of the “seas of sound,” he poses the question of how harps should be used in combination with other, single-line melodic instruments. His recommendation is for composers to use harps “not individually but in masses.”⁴⁰ A clear link can be made here to Salzedo’s conception of the orchestra of tomorrow, as described in his 1920 program notes, written in the third person, for *Three Poems by Sara Yarrow* for 6 harps, oboe, bassoon, horn and soprano (1919):

These three songs represent the very first attempt toward the orchestral reforms of tomorrow. Salzedo regards the harp as the basis for a great forward step in orchestral evolution. Briefly, he foresees the introduction of an entire harp section into the orchestra, a section comparable in importance to that of the strings, and calculated to introduce in the orchestra a new element of fluidity, an element not implied by the harp in its present decorative function.⁴¹

³⁶ Ibid., 13.

³⁷ Salzedo, “Evolution & Possibilities of the Harp,” 3-4.

³⁸ Ibid., 3.

³⁹ Rudhyar, “The Harp as a Cosmic Symbol,” 16.

⁴⁰ Ibid., 21.

⁴¹ “Boston Musical Association, First Season, Third Concert,” 23.

This idea is later continued,

Mr. Salzedo conceives of the orchestra of tomorrow as grouped somewhat in the following manner: a semi-circle of about 35 harps in the foreground: a semi-circle of human voices; in the background, instruments of string, wood, and brass; the proportion of human voices and other instruments in relation to wood and brass to be worked out by those who have the vision of this orchestral conception.⁴²

Salzedo's conception of the orchestra of tomorrow—foreshadowed in his scoring for harp ensemble, soprano, winds and brass in *Three Poems by Sara Yarrow* (1919)—is directly engaging with Rudhyar's recommendation for composers to score for harps "not individually but in masses."⁴³ In such large harp ensemble works as *Sara Yarrow* and *Brise Marine* (also written in 1919, for the same instrumentation as *Sara Yarrow* but with additional wind instruments) Salzedo's harp parts are doubled and tripled across the harp section. The resulting textural and timbral sounds of these works are quite unique and can be understood as Salzedo's expression of Rudhyar's "big sonal ocean."⁴⁴

Salzedo's fascination with timbre, exemplified by his search for extended techniques, provides a strong conceptual thread connecting him to Varèse as well as Rudhyar. Salzedo described timbre as the greatest factor in determining "the individuality of an instrument or a voice."⁴⁵ Since new harpism was built upon a mission to reveal the individuality of the harp, timbre could be considered the most important musical element for composers wishing to engage with new harpism. Salzedo gave timbre an elevated position in his compositions in numerous ways, the most obvious of which is through his search

⁴² Ibid., 26.

⁴³ Rudhyar, "The Harp as a Cosmic Symbol," 21.

⁴⁴ *Three Poems by Sara Yarrow* and *Brise Marine* are both included in the recorded component of this PhD. These large ensemble works remain unpublished and have never been professionally recorded until now. After hearing Salzedo perform in 1920, in a program that included *Brise Marine* and *Three Poems by Sara Yarrow*, the composer Ernest Bloch declared: "no one could have dreamed of the astonishing and dumbfounding resources and of the latent possibilities of this instrument. For me it was a revelation and, I do not hesitate to affirm, an *historic* event." Ernest Bloch, "The Future of the Harp," *Eolian Review* 1, no. 1 (December 1921): 10.

⁴⁵ Carlos Salzedo, "Considerations on the Piano and the Harp," *Eolian Review* 2, no. 3 (June 1923): 35.

for, and codification of, extended techniques. Many of these techniques, including the use of nail sounds and pedal buzzes, were intentionally harsh and ugly statements of sound. Salzedo's new harpism embraced the need for *noise* as a liberating force for the harp—in the past confines of traditional Western music the full tonal spectrum of the harp had lain dormant. The harp of the past, wrote Salzedo, had been a "very limited musical instrument." For the harp of the twentieth century, however, this was only true "in the mind[s] of people with *limited understanding*."⁴⁶

Varèse similarly discussed the importance of timbre,⁴⁷ describing his ambition to promote it as a "form-defining element" in music.⁴⁸ According to Klaus Kropfinger, Varèse's use of timbre "took the place of theme and motif as the guiding principle behind the concept of musical material."⁴⁹ The fact that Varèse was directly inspired by Debussy in his conception of timbre is acknowledged by such authors as Denise Von Glahn. She identifies Varèse as the first modern proponent of timbre as an element of fundamental importance, describing him as "pick[ing] up the mantle from his fellow countryman [Debussy] and foreground[ing] timbre."⁵⁰ Salzedo was similarly inspired by Debussy, whom he greatly admired for "his method of construction through color."⁵¹ Debussy's comment that he took "great care to employ each timbre in its pure state" provides a direct link to Varèse,⁵² but can also be applied to Salzedo's own exploration and codification of extended harp techniques.

Rudhyar captured the importance of timbre in his use of the term "tone" as a replacement for "note." Whereas a note is merely a musical pitch, the looser definition of tone for Rudhyar encompassed a living pitch with timbral, resonant,

⁴⁶ "The Harp—Musical Medium of Our Age." Emphasis in the original.

⁴⁷ Gilles Tremblay (1932-1017), a Canadian composer, wrote that one of Varèse's principal contributions "is to have broadened the scope of harmony... by restoring it to its primitive role as resonance and timbre." In Fernand Ouellette, *Edgard Varèse*, trans. Derek Coltman (New York: Onion Press, 1968), 58-59.

⁴⁸ Varèse and Wen-chung, "The Liberation of Sound," 12.

⁴⁹ Klaus Kropfinger, "You Never Took the Simple Path': Varèse's Liberation of Sound and the Delimitation of the Arts," in *Edgard Varèse: Composer, Sound Sculptor, Visionary*, ed. Felix Meyer and Heidy Zimmermann (Woodbridge Suffolk: Paul Sacher Foundation, Boydell Press, 2006), 157.

⁵⁰ Denise Von Glahn, "'Empty Spaces': The Conceptual Origins of Déserts," in *Edgard Varèse: Composer, Sound Sculptor, Visionary*, ed. Felix Meyer and Heidy Zimmermann (Woodbridge Suffolk: Paul Sacher Foundation, Boydell Press, 2006), 302.

⁵¹ Salzedo, "The Evolution of Musical Speech and Its Renaissance through Claude Debussy," 49.

⁵² Ouellette, *Edgard Varèse*, 26.

and spatial qualities. According to Oja, Rudhyar's concept of "tone," at its most fundamental, denotes "a pulsating sound, whether built up cumulatively or resonating in isolation, that [fills] the space around it."⁵³ Rudhyar seems to have believed that the "complex vibrations" of the harp, captured in his description of a big sonal ocean of sound, made it an ideal instrument to explore his concept of tone. Here is his description of the harp as an "initiator" that can help realise the quality of tones:

The harp... will serve as a link, as an initiator, which will make us realize the real quality of tones, and therefore lead us to the creation of more synthetic instruments depending upon electrical or magnetic energy. Upon these ideal instruments the *music of the future* will rest.⁵⁴

Both Rudhyar and Varèse were interested in the sound production modes of gongs, struck once and then left to resonate through space, a sustain unaided by human intervention.⁵⁵ That same characteristic of natural resonance is what interested Rudhyar and Salzedo about the harp. Indeed, for the latter, the polyharp was a logical means of further generating amplified and unstopped vibrations.⁵⁶ Varèse described the sound production of gongs as "timbre for timbre's sake."⁵⁷ As with a gong, once a harp string is struck it will resonate, unchecked, unless stopped. In this way, Salzedo described, the harp "murmurs on and on," making it "infinitely more in harmony with the elemental vibrations of the Universe."⁵⁸ Rudhyar similarly wrote about the "complex vibrations" of the harp as "bringing us to Nature, to the first *essential* cause of music."⁵⁹ A direct parallel can be made to essential resonance. As conceptualised by Salzedo, essential resonance is the first essential cause of all music on the harp.

⁵³ Oja, *Making Music Modern*, 103.

⁵⁴ Rudhyar, "Music of the Soul," 13.

⁵⁵ Dane Rudhyar, "The Rebirth of Hindu Music, Chapter Five: Geometry of Music," *The Rudhyar Archival Project*, http://www.khaldea.com/rudhyar/rhm/rhm_c5.shtml, accessed 26 August 2019.

⁵⁶ Salzedo, "The Harp in 1922," 4.

⁵⁷ Ouellette, *Edgard Varèse*, 46.

⁵⁸ Salzedo, *Modern Study of the Harp*, 3.

⁵⁹ Rudhyar, "Music of the Soul," 13.

The theme of nature and the natural more generally is strong in the work of all three men. A possible parallel can be drawn with some of their ideas to theories of organicism in music. Salzedo stated that music is the “natural expression of nature.”⁶⁰ He endowed instruments with a quality of independence, describing them as “living organisms needing only the impetus of imagination to accomplish feats never dreamed of in treatises on instrumentation.”⁶¹ In this context, he saw new harpism as an idea dictated by the modern concert grand harp itself, a kind of natural evolution. Just as Salzedo described musical instruments as “living organisms,”⁶² Varèse similarly wrote about sound as “living matter,”⁶³ and famously described his music as a “process of crystallisation,”⁶⁴ an analogy to natural phenomena. As well as referring to sound as “living tones,” Rudhyar also frequently used seed and growth imagery to describe his compositions, employing the term “seed music.”⁶⁵ His music, he wrote, gave the experience of “the seed from which the melody rises through a process analogous to germination.”⁶⁶ From a more general perspective, Rudhyar conceived of all compositions as only first existing through the act of performing, once an audience had received it in an exchange of living energies.⁶⁷ Given this, it is perhaps notable that Salzedo named many of his works with titles that are expressive of an action or state of being, such as *Scintillation* (1936), “Flight” from *Five Poetical Studies for Harp Alone* (1918) and “Iridescence” from *Five Preludes for Harp Alone* (1917).

The spatial quality of sound, as captured by Rudhyar’s use of the word “tone,” is another recurring theme in the work of all three men. Salzedo’s writing

⁶⁰ Carlos Salzedo, “Queries and Answers,” *Eolian Review* 1, no. 3 (July 1922): 32.

⁶¹ “Considerations on the Piano and the Harp,” 6.

⁶² Ibid.

⁶³ Chou Wen-chung, “Varèse: A Sketch of the Man and His Music,” *Musical Quarterly* 52, no. 2 (April 1966): 157.

⁶⁴ Varèse and Wen-chung, “The Liberation of Sound,” 16.

⁶⁵ Michelle Hakanson, “The Seed Ideas of Dane Rudhyar: Sources, Influence, and Reception” (PhD diss., University of Oregon, 2006), 205. Michael K. Trinastic explores the relationship between Rudhyar’s ideas about composition and theories of organicism in music. Michael K. Trinastic, “Dissonant Harmony and ‘Seed-Tones’: Organicism in the Piano Music of Dane Rudhyar,” *Music Theory Online* 20, no. 2 (June 2014).

⁶⁶ Dane Rudhyar, *The Magic of Tone, and the Art of Music* (Boulder and London: Shambhala Publications, 1982), 146. Cited in Ertan, 36.

⁶⁷ Hakanson, “The Seed Ideas of Dane Rudhyar,” 199.

on the difference between “sound” and “noise” from 1923 helps to clarify his approach:

What is music scientifically?

Fundamentally, sound and noise are the same thing. Sound was differentiated from noise through the ages. Noise, purified and organised, became sound. Sound is the substance out of which music is made. Consequently, music is noise (or sound) scientifically and esthetically controlled through individual sensitiveness.

What is music poetically?

The sonorous substance is everywhere. It infiltrates itself into our world as would a sand bag emptied into space.⁶⁸

Salzedo’s description of music as “sound esthetically controlled” is echoing Varèse’s famous use of the term “organised sound” to describe his music.⁶⁹ Similarly, Salzedo’s description of music as a “sonorous substance” can be said to engage with Varèse’s concept of music as “spatial.”⁷⁰

A separate conceptual link can be made between Salzedo’s “sonorous substance” that “infiltrates itself into our world as would a sand bag emptied into space” and Rudhyar’s use of “tone” to describe “pulsating sound, whether built up cumulatively or resonating in isolation, which fills up the space around it.”⁷¹ Both of these conceptions eschew the depiction of notes as mere pitches: a pitch must have a timbre, and that timbre is dependent on the space in which the sound is made.⁷²

⁶⁸ Salzedo is quoted in Bitter, *Pentacle*, 143.

⁶⁹ Varèse wrote: “When I was about twenty... I came across a definition of music that suddenly seemed to throw light on my gropings toward a music I sensed could exist. Hoéne Wronsky, physicist, chemist, musicologist and philosopher of the first half of the nineteenth century, defined music as ‘the corporealization of the intelligence that is in sounds.’ It was a new and exciting conception and to me the first that started me thinking of music as spatial.” In Ouellette, *Edgard Varèse*, 17.

⁷⁰ Ibid.

⁷¹ Oja, *Making Music Modern*, 103.

⁷² Rudhyar’s tone is described by Oja as representing a “multidimensional entity that included pitch, timbre, duration, and register.” “Dane Rudhyar’s Vision of American Dissonance,” *American Music* 17, no. 2 (Summer 1999): 135.

A marked difference between Salzedo and his two compatriots is that Salzedo maintained the influence of traditional Western classical music in his work by continuing to arrange classical, romantic, early and folk music styles until his death. Varèse and Rudhyar may have had great admiration for composers and styles of the past, but they did not write music that could be said to stylistically evoke the past. Although Salzedo described himself as late as 1944 as “belonging to the progressive left wing of music,”⁷³ and wrote works that he himself described as evoking a “modern idiom,”⁷⁴ many of Salzedo’s compositions for concert harp were based on traditional melodies, such as the Sailor’s Hornpipe and Londonderry Air (both reimagined by Salzedo in 1938). Here is a description of his *Fantaisies on Favourite Folktunes*, printed in the program notes of a 1942 concert given by Salzedo:

Jolly Piper is one of the several *Fantaisies on Favourite Folktunes*, recently composed by Salzedo. In selecting such well known folk tunes as the *Arkansas Traveler*, *Dixie*, *Turkey in the Straw*, *Sailor’s Hornpipe* and *Yankee Doodle*, and in writing compositions by taking these folktunes [sic] as themes, Salzedo had in mind to fill a gap in the repertoire of the concert artist, that is, to enrich the concert and radio literature of compositions appealing both to the layman and to the musician.⁷⁵

This seems at odds with Salzedo’s consistent depiction of himself as belonging to the “progressive left wing of music” and has indeed been a topic of controversy in the academic literature written about him. However, an explanation can be found in Salzedo’s previously mentioned article from 1944 in which he asserted his continued allegiance to progressivism in music.

The puzzling fact that the radio audience is both uncontrolled and unlimited has prompted the far-sighted artist to broaden his conception in radio program making. There are artists who always refuse to step in time with their own epoch; failing to sense the

⁷³ Salzedo, “The Harp—Musical Medium of Our Age.”

⁷⁴ “Program: Harp Ensemble, Large Festival Ensemble.”

⁷⁵ “Symphony Club of Central Ohio Presents the Indianapolis Symphony Orchestra,” 13.

universality of ether waves they cling to a kind of program which deprives them of popular recognition. This view may give the impression of advocating an inferior class of music over the air. It is exactly the contrary. The best music should always be offered to audiences, visible or invisible; but the artist has to use a greater discrimination in making his radio programs; mainly he must eliminate all works edging on the drawn-out side, regardless by whom composed. Every composer from Bach on down has his great and feeble moments. Radio has no excuse for musical weakness.⁷⁶

This article makes plain that Salzedo, despite his progressive ideals, could be termed a populist. He wanted to present programs of solo harp that would prove popular with the general public—this is the reason for his recommendation of short programs: “always advisable for every instrument as well as for harp.”⁷⁷ Salzedo perceived the radio audience to be “uncontrolled and unlimited” and therefore very different to a concert-going audience that has physically committed to attending a musical event. As a radio performer he felt he had to capture and keep the attention of his audience in a keener sense than he had previously experienced in a concert setting. His work to present the most challenging of programs to the Guild audiences can be understood as a program perfectly pitched to an audience that wants to be challenged. Thus, in Salzedo’s own programs, designed to captivate audiences with the multi-faceted harp, he was willing to provide popular music concessions (so long as these works were of an excellent quality). With specific reference to his adaptations of existing melodies, it was not the musical style of such works that mattered: it was Salzedo’s new idiomatic approach to harp writing, in accordance with new harpism, that made these compositions innovative. He saw himself as ranking “among the most progressive composers of our time” and described his compositional innovations for the harp as comparable to those of Chopin for the piano.⁷⁸ Varèse himself applauded Salzedo’s adaptations, stating:

⁷⁶ Salzedo, “The Harp—Musical Medium of Our Age.” Salzedo was quick to embrace the format of radio, giving the first harp recital on June 24, 1925, at the British Broadcasting Company, in London.

⁷⁷ “Queries and Answers,” *Eolian Review* 1, no. 1 (December 1921): 30.

⁷⁸ “Biographical Sketch.”

And not only has he enormously enriched harp literature with his own remarkable compositions, but he has given harpists a wide choice of great music for their repertoire by his adaptations. Lucile Lawrence has pointed out a rare virtue characterizing all his adaptations: "Many works can be played on the harp, but shouldn't. Salzedo never makes this mistake."⁷⁹

The programs performed by his students at the Curtis Institute are a testament to this idea. A press release issued by Curtis evidences this point through its description of a recent concert given by the Salzedo harp department:

The program which the harp students played as the twelfth concert in the series given by various Department pupils this season was of extraordinary interest, embracing as it did, a wide field of composition, including works from the seventeenth century up to the ultra-modernists.⁸⁰

Even more illuminating is the following description of Salzedo by the *Musical Courier*:

The understanding and capability of interpreting the masters of the seventeenth and eighteenth centuries, as well as the moderns of our day, possessed by Salzedo is what differentiates him from any other artist and gives him world supremacy as a harpist.⁸¹

It thus becomes clear that Salzedo's "old-type of harp music" was not strictly about musical style, but about musical worth. Despite new harpism being rooted in progressive ideals, it is a mistake to exclusively associate the application of this approach with new music. There is plenty of room in Salzedo's new harpism for any and all musical styles, so long as the essential character of the instrument is considered in the composer's approach. His use of popular folk tunes evidence that he was not opposed to harp composition written in any

⁷⁹ Varèse wrote a commendation for Salzedo for Bitter's biography. Bitter, *Pentacle*, 261-262.

⁸⁰ "Press Material for Immediate Release: The Curtis Institute of Music," (n.d., ca. 1926), CSCI.

⁸¹ "Salzedo Harp Ensemble Plays over Radio," *Musical Courier*, March 1, 1928, 68.

given style, but was rather fighting against the tendency for composers to give the harp “impressive-looking runs” and “old-fashioned arpeggios or unnecessary doubling of other instruments” in the place of substantive musical ideas—he dismissed this as “*Papier Musik*.”⁸² “Almost everywhere reigns a spirit of retrogression and sentimentalism,” he lamented in the *Eolus*, “instead of a love for true music regardless of whether it is music of the old masters or of contemporary composers.”⁸³

As seen in this chapter, Salzedo’s interactions with Varèse and Rudhyar were highly significant to the development of his concept of new harpism. His search for new timbres and in particular his conceptualisation of essential resonance as the acoustic principle behind all timbral possibilities of the harp can be directly related to similar pursuits of new timbres by Varèse and Rudhyar. Moreover, his continued use of conventional musical styles, in contrast to his two colleagues, is shown not to conflict with the tenets of new harpism—defined as a compositional approach with a commitment to idiomatic writing that responds to the fundamental acoustic principle of essential resonance.

The way in which Salzedo envisioned essential resonance in action was through a set of so-called “esthetic laws.” The next chapter draws out these distinct principles of idiomatic harp composition and gives musical examples of each in action.

⁸² Salzedo, “The Harp—Musical Medium of Our Age.”

⁸³ Kastner and Salzedo, “Eolus’ Open Forum: Two Letters,” 26.

Chapter Five

Esthetic Laws of Harp Composition: a Performer-oriented Analysis

As we have seen in previous chapters, at the heart of Salzedo's idea of new harpism was the concept of essential resonance. This complex acoustic principle informed all of his philosophical ideas regarding the spiritual connotations of the harp, the importance of timbre, the view of all musical instruments as having an essential nature, and many other concepts. However, Salzedo did more than form esoteric theories about music: he responded to essential resonance in his compositions by adhering to a set of so-called "esthetic laws." Salzedo never formalised the esthetic laws, however, by considering his output as a whole (both written essays and musical scores), it is possible to reconstruct them.

A detailed analysis of Salzedo's compositions, in combination with close readings of his various published and unpublished writings, reveals his use of a recurring set of idiomatic principles from 1917 onwards. This chapter explores his consistent use of six such principles which, as we shall see, constitute what he termed the esthetic laws of harp composition and performance.¹

Salzedo first referred to the existence of esthetic laws of harp composition and performance, sometimes also called "natural laws,"² in a 1922 article titled "A Study on Instrumental Esthetics."

The future of music rests with those, public and musicians, who will penetrate the *essentialness* of each instrument. This will lead composers to compose for the substance, through the substance, in the substance, at the substance, like the sculptor of old who worked

¹ Through my research and analysis I have so far identified six principles; however, I do not discard the possibility of future researchers identifying others.

² Salzedo referred to laws of harp composition as being dictated by the nature of the instrument—for this reason, he described them as "natural" as well as "esthetic" laws: "The existing method of musical notation is the result of convention; it is not based on natural law." Salzedo, *Modern Study of the Harp*, 4.

not in the clay but directly in the marble... it will awaken in him [the instrumentalist] esthetic laws in relation to his instrument.³

The fact that Salzedo never formalised the esthetic laws is reflective of a broader issue of density and vagueness in his essays and articles, and his habit of naming concepts inconsistently. The result is that he uses many seemingly separate terms interchangeably (e.g. “esthetic” and “natural” instrumental law).⁴

However, the above quote demonstrates that the esthetic laws are the product of an idiomatic approach to harp composition. As discussed in Chapter 3, this approach involves a deep level of engagement with the “essential qualities” of the instrument,⁵ captured by Salzedo’s multi-dimensional descriptions: “for,” “through,” “in,” and “at.”

Recall Salzedo’s new definition of his compositional approach in December 1917 as an attempt “to penetrate into the very flesh and soul of my instrument” by “taking advantage of the continuity of the multitudinous vibrations of the harp.”⁶ Although he had not yet conceived the term essential resonance, his description of the “continuity of the multitudinous vibrations of the harp” points to the conceptual seeds of that term. The specific composition he was referring to in this speech was his newly published *Five Preludes for Harp Alone*. His first published harp composition since before WWI,⁷ he began composing the *Five Preludes* in late 1916, following his return to New York from service in the French Army. The *Five Preludes* thus function as the first evidence for the development of the esthetic laws, further solidifying 1917 as an important marker for the emergence of his new harpism approach.

In his method book, *Modern Study of the Harp* (written in 1918 and published in 1921), Salzedo makes a useful distinction between the “technical problems” addressed by his new harpism and the “higher-order” considerations

³ “A Study on Instrumental Esthetics,” 5. Salzedo describes the esthetic laws similarly in “The Newest of Musical Instruments—the Harp,” 11.

⁴ The concepts of esthetic law and natural law are both principles of idiomatic harp composition and performance, governed by the essential nature of the harp (essential resonance).

⁵ Salzedo, “A Study on Instrumental Esthetics,” 4.

⁶ “Evolution & Possibilities of the Harp,” 3-4.

⁷ We only know of one original harp composition completed by Salzedo during the period 1912-1916. *Chanson Chagrine* (1913-14) was edited by Dewey Owens and published posthumously. *Chanson Chagrine*.

that inform it.⁸ All “higher-order” considerations, he specifies, must ultimately relate to the “psycho-physiology” of the harp.⁹ “Only researches conducted along this line of thought,” he continues, “will enable us to discover the true language and logical notation of sounds” of the harp. Accordingly, any concepts that explore the essential nature (or psycho-physiology) of the harp (such as those discussed in the previous two chapters) are higher-order considerations, including the concept of essential resonance. In contrast, the esthetic laws are the practical solution to the “technical problems” of harp writing. In this way, the esthetic laws are directly informed by the higher-order consideration of essential resonance. Together these concepts constitute Salzedo’s new approach to harp composition and performance, captured by the umbrella term of new harpism.

I have identified six esthetic laws, listed here in the order in which they are addressed: the omission of rests unless needed for rhythmic clarity; the notation of muffling as a fundamental consideration for the composer; the existence and exploitation of the super legato, achieved through cumulative resonance; the consideration of resources offered by the harmonic combination of pedals; the search for extended techniques; and the importance of gestural esthetics (“instrumental esthetics” is Salzedo’s term) for both composition and performance.

1. Rest omission

One of the most striking aspects of Salzedo’s harp music after 1917 is that he rarely uses rests. In the introduction of *Modern Study of the Harp*, he makes it clear that this is a reasoned choice, opining, “one can foresee the complete suppression of rests in the notation of the harp of the future.”¹⁰ A fuller explanation can be found in this passage from an early edition of the *Eolian Review*:

⁸ *Modern Study of the Harp*, 2.

⁹ In the *Eolian Review*, Salzedo explains his concept of psycho-physiology as consisting of two main elements that together constitute the *essential* qualities of an instrument: “First, it is necessary to understand the physical nature of the instrument... second, one should become fully familiar with all the resources of the instrument. It is under these conditions that music will liberate itself and pursue freely its evolution.” “A Study on Instrumental Esthetics,” 4.

¹⁰ *Modern Study of the Harp*, 4.

This function of rests in music is to indicate silences, i.e. immediate cessation of sound. This is the correct method of writing for other instruments but not for the harp. In the harp music of the past, composers and harpists did not seem to realize that striking peculiarity, but today composers who are seeking a notation corresponding to the aerial language of the harp are bound to arrive at the elimination of rests. Of course, adequate notation can be prompted only by ideas of an essentially harpistic nature. It is in this 'musicalness' that the future of the harp lies.¹¹

The phrase "the aerial language of the harp" illustrates his conception of the way in which notes on the harp are sustained in the air: after the harpist has set the string in motion, they cannot actively control the duration of the sustain as other instruments can by breath, bow, or pedal. They can, however, encourage a visual representation of sound traveling upwards—something that Salzedo addressed in his method of playing, with the hands drawing the sound upwards in a raising gesture.

Here is Salzedo in his method book, *Modern Study*, describing the sound production of the harp:

On the harp, the sound is obtained by quickly withdrawing the finger from the string set in motion, and is prolonged by itself, without the aid of any mechanical appliance, such as pedal or bow.¹²

His characterisation of the string as "prolonging sustain by itself" is a reference to essential resonance. Due to the constant overlapping resonance of the instrument, the long sustain of each vibrating string hangs heavily in the air, rarely allowing for phrase endings to naturally decay into complete silence. Salzedo's "aerial" term captures this spatial quality of harp playing and is fundamental to understanding his dislike of rests in harp notation.

His dismissal of rests was an acknowledgement that essential resonance is fundamental to the character of the harp and, as such, the principle in playing

¹¹ "Queries and Answers," *Eolian Review* 1, no. 2 (March 1922): 31.

¹² *Modern Study of the Harp*, 2.

should be that the performer does not muffle strings unless specifically instructed to do so.¹³ Such a principle may seem obvious, but in fact it continues to be the case in harp music notation that rests are not a sure indication to stop sound.¹⁴ It is common for composers to write for the harp as though it were a piano, persisting with the misconception that the piano and harp are closely related. Composers writing for the harp often do not take into consideration the action of muffling strings, leaving the harpist to decide on the use of muffling at his or her own discretion.¹⁵ The result is that rests are often ignored by the player altogether, as they are not a reliable indicator of the composer's intention. If we follow Salzedo's reasoning about essential resonance, and the harp is left to vibrate by default, then it is aesthetically disturbing to see printed rests when notes are being sustained. This conclusion points to one of his esthetic laws for harp composition: to omit rests unless needed for rhythmic clarity.

Early works such as *Ballade* (1910), *Variations sur un Thème dans le Style Ancien* (1911), *Jeux d'eau* (1911), and *Chanson Chagrine* (1913-14) were all written before Salzedo's conception of new harpism and the esthetic laws. Examples 5.1a-d all feature left-hand rests that are ignored in performance (i.e. no muffling is used).

¹³ For the purposes of this dissertation I will be using the term 'muffle' ('étouffer' in French) to describe the arrest of vibration, as it is the one used by Salzedo in his method books. Ibid. Lawrence and Salzedo, *Method for the Harp*. Please note that other harp techniques may prefer the term 'damp' to describe the same action.

¹⁴ This is acknowledged by Inglefield and Neil, when they state that "the fact that there is no universal standard for L.V. [let vibrate] versus damping procedures (or vibrations vs. stopping procedures) leads to considerable confusion in many scores." Inglefield and Neill, *Writing for the Pedal Harp: A Standardised Manual for Composers and Harpists*, 14.

¹⁵ Schroeder Rose, *The Harp in the Orchestra*, ix.

Example 5.1a. Salzedo, *Variations sur un Thème dans le Style Ancien* (1911), Staccati variation, bars 57-66.¹⁶

Scherzando. $\text{♩} = 120$

Example 5.1b. Salzedo, *Chanson Chagrine* (1913-14), bars 6-9.¹⁷

$\text{♩} = 54$

¹⁶ Carlos Salzedo, *Variations sur un Thème dans le Style Ancien*, op. 30, Trois Morceaux Pour Harpe Seule (Paris: Alphonse Leduc, 1913), 3. Salzedo revised this work in 1954. Harpist Marjorie Call, Salzedo's third wife, detailed the revisions in an article for the *American Harp Journal*. Call, "Salzedo's Later Thoughts on His Variations," 15-17.

¹⁷ Salzedo, *Chanson Chagrine*, 1. Bitter gives the date of this composition as 1914. Bitter, *Pentacle*, 251. In the posthumous 1985 publication, edited by Dewey Owens, the composition date given is ca. 1913-1914.

Example 5.1c. Salzedo, *Jeux d'eau* (1911), bars 132-139.¹⁸

Example 5.1d. Salzedo, *Ballade* (1910), bars 10-17.¹⁹

(¹) Près de la table d'harmonie et avec les ongles.

In all of these examples, Salzedo writes rests in the left hand despite the strings not being muffled in actual performance practice. In bars 11-17 of *Ballade* (example 5.1d), for instance, given that the note values are not dotted crotchets it might be assumed that the left hand is meant to muffle each chord. However, we know from Salzedo's own recordings and the performance tradition passed down through successive generations of his students that he intended that all the

¹⁸ Salzedo, *Jeux d'eau* (*Playing Waters*), op. 29, 6.

¹⁹ *Ballade*, op. 28, *Trois Morceaux Pour Harpe Seule* (Paris: Alphonse Leduc, 1914), 1.

left-hand chords vibrate unstopped, contrary to the indicated rests.²⁰

Furthermore, phrases like these would become very awkward if the player were to muffle the strings as frequently as the rests indicate. Unlike the use of the sustain pedal of the piano, muffling on the harp is not a subtle gesture: the harpist must press the hands onto any or all strings that are to be stopped. While sustain on the harp is achieved passively by the resonant soundboard, muffling strings requires time and effort on the part of the player. In works such as *Ballade*, there is simply not time to place all of the notes and to stop them as the rests indicate without disturbing the musical line.²¹

The first published example of Salzedo's new conception of rests occurs in the *Five Preludes for Harp Alone* (1917). Example 5.2 from "Iridescence," the second of the *Five Preludes*, clearly demonstrates Salzedo's complete omission of rests, in stark contrast to his earlier works.

²⁰ Carlos Salzedo, harpist, "Ballade," recorded in 1954, track 4 on *Scintillation – The Harp in high Fidelity with Carlos Salzedo*, Mercury MG 80003, 33⅓ rpm.

²¹ *Ballade* is included as a live video performance in the recorded component of this PhD. The theme that begins in bar 11, shown in example 5.1d, can be heard at 0:58 of the recording. As seen in the video footage, the left hand is required to jump quickly from one chord to the next in bars 12 and 14. The addition of muffling in between these ascending jumps would add difficulty and stiffness to the line.

Example 5.2. Salzedo, "Iridescence," *Five Preludes for Harp Alone* (1917), bars 18-21.²²

Salzedo's post-1917 notation acknowledges that the harp continues to vibrate throughout each phrase—its essential resonance thus recognised. Other excellent examples of his radical re-think of harp notation regarding rests can be found in the *Sonata for Harp and Piano [in one movement]* (1922, example 5.3a) and "Flight" from the *Five Poetical Studies for Harp Alone* (1918, example 5.3b).²³

²² Salzedo, "Iridescence," in *Five Preludes for Harp Alone (First Series)* (New York: Carl Fischer, 1924), 16.

²³ *Five Poetical Studies* was completed in 1918 and included in Salzedo's *Modern Study of the Harp*, first published in 1921.

Example 5.3a. Salzedo, *Sonata for Harp and Piano [in one movement]*
(1922), bars 26-28 [piano, harp].²⁴

at ease
à l'aise

mf *dim. molto*

f *dim. molto*

pp *rall.* *quasi rubato* *mp* *mf*

pp *dim. pp* *p* *mf*

L.V.

G $\sharp$ C $\sharp$ E $\sharp$ G $\sharp$ D $\sharp$ G $\sharp$

Example 5.3b. Salzedo, "Flight," *Five Poetical Studies for Harp Alone*
(1918), bars 32-33.²⁵

diaphane
diaphanous

p

Ré $\flat$ Sib
D $\flat$ B $\flat$

Sol $\sharp$
G $\sharp$

²⁴ Carlos Salzedo, *Sonata for Harp and Piano [in one movement]* (New York: Lyra Music Company, 1978), 8. The *Sonata* is included as a live video performance in the recorded component of this PhD. Example 5.3a can be heard at 2:15-2:38.

²⁵ "Flight," in *Five Poetical Studies for Harp Alone*, Modern Study of the Harp (New York: G. Schirmer, Inc., 1921), 30.

When he does write rests, for the purposes of rhythmic clarity he explicitly marks 'L.V.', 'let vibrate', as can be seen in the final bar of example 5.4a from the *Sonata*. Example 5.4b from "Flight" shows numerous L.V. markings, many of which are given above the right-hand semiquaver rests that begin each phrase, indicating that the resonance of the previous phrase is still hanging over. Salzedo explains his recurring use of L.V. as the only way to ensure the performer would not muffle: "in order to avoid hesitation when reading... rests are always supplemented by the indication L.V."²⁶

Example 5.4a. Salzedo, *Sonata for Harp and Piano [in one movement]*, bars 5-8 [piano, harp].²⁷

The image displays a musical score for Example 5.4a, consisting of two systems of music. Each system has a harp part on the top staff and a piano part on the bottom staff. The piano part includes a 'Xlphn' marking and a 'cresc. molto' marking. The harp part includes a 'L.V.' marking. The score is in 4/4 time and features piano and harp parts. The piano part includes dynamic markings like *ff*, *mf*, and *L.V.* (let vibrate). The harp part includes fingering numbers and a 'cresc. molto' marking. The score is divided into two systems, each with a harp part on the top staff and a piano part on the bottom staff. The piano part includes a 'Xlphn' marking and a 'cresc. molto' marking. The harp part includes a 'L.V.' marking.

²⁶ *Modern Study of the Harp*, 4.

²⁷ *Sonata for Harp and Piano [in one movement]*, 4. Example 5.4a can be heard at 0:41-0:48 of the performance of this piece in the recorded component of this PhD.

Example 5.4b. Salzedo, "Flight," *Five Poetical Studies for Harp Alone*,
bars 3-9.²⁸

The musical score for Example 5.4b, Salzedo's "Flight" from *Five Poetical Studies for Harp Alone*, bars 3-9, is presented in three systems. The key signature is G major (one sharp) and the time signature is 3/4. The score is written for a single harp, with the right hand (L.V.) and left hand (L.V.) staves. The first system (bars 3-4) shows the right hand playing a melodic line with a trill in bar 4, while the left hand (f) plays a bass line. The second system (bars 5-6) continues the melodic line in the right hand and the bass line in the left hand. The third system (bars 7-9) features a more complex melodic line in the right hand with many trills and a trill in bar 9, while the left hand (p) plays a bass line. Dynamics include f, pp, mf, and p. Fingerings are indicated with numbers 1-4. The left hand is labeled 'La# A#' in the first system, 'Do# C#' in the second, and 'La# A#' in the third.

It is important to clarify that prior to the *Five Preludes*, Salzedo omitted rests only when both hands were sharing a given passage. This can be seen in bar 6 of *Ballade* (example 5.5), in which the left hand takes an E natural from the right-hand stave, followed by a two-handed trill in bars 7-8. In bar 9 Salzedo reverts to using rests, as the left hand is no longer sharing melodic material with the right hand. The esthetic law of omitting rests was not yet a part of his work.

²⁸ "Flight," 27.

Example 5.5. Salzedo, *Ballade*, bars 6-9.²⁹

Similarly, throughout the various two-handed techniques required in the *Variations* and *Jeux d'eau*, rests are only omitted as an acknowledgement of material that is to be shared between the hands (seen in examples 5.6a and b).

Example 5.6a. Salzedo, *Variations sur un Thème dans le Style Ancien*, Bourrée variation, bars 33-37.³⁰

Example 5.6b. Salzedo, *Jeux d'eau*, bars 52-59.³¹

²⁹ *Ballade*, op. 28, 1. The two-handed trill in bars 7 and 8 can be seen at 0.38-0.54" of the live video performance of this piece that is included in the recorded component of this PhD.

³⁰ *Variations sur un Thème dans le Style Ancien*, op. 30, 2.

³¹ *Jeux d'eau* (Playing Waters), op. 29, 3.

The first of the *Five Preludes*, “Quietude,” composed in late 1916, does not display the same kind of emphatic rest omission seen in “Iridescence” because it consists primarily of shared two-handed passages. However, it is clear that in “Quietude” Salzedo had begun to conceive his new approach to rests. This is evidenced by his use of L.V. at the end of the opening phrase, seen in example 5.7. The use of rests in bar 8 is necessary to indicate the single-note muffle on beat 3.

Example 5.7. Salzedo, “Quietude,” *Five Preludes for Harp Alone* (1917), bars 1-8.³²

doux et confiant
sweet and confident

mp

très égal et souple
very even and supple

rit.

L.V.

Legend:
E♭ F♯ G♯ A♭
B♭ C♯ D♭

The final bar of example 5.7 also serves to illustrate the next esthetic law: the use of muffling as a fundamental consideration for both composer and performer.

2. Muffling as a fundamental consideration

Salzedo’s use of specific muffling as both a technical and timbral effect is another of his principles of idiomatic harp composition. He pioneered the use of muffling as a specific gesture, not to be conceived as an unimportant and approximate throwing of the hand onto the strings. In this way he created true staccato phrases, isolated harmonies, achieved dynamic and textural changes, and was able to use pedalling that was logical and quiet. As part of his new

³² “Quietude,” 9.

harpism approach, Salzedo developed an exact notation for muffling, indicating exactly which group of strings to stop and precisely when to do so.³³

In *Modern Study*, Salzedo emphasises the role of notation as needing to respond to the nature of an instrument. Under the heading, “On the Method of Writing for the Harp,” he makes this revealing statement:

The necessary arresting of vibrations is carefully indicated in the course of these five studies. By observing these directions intelligently, one will succeed in fathoming the essential nature of the harp.³⁴

His assertion is that notational methods shape the perception of instruments by performers (hence the role of harp repertoire in perpetuating old harpism, as discussed in Chapter 3). Salzedo’s own harp notation, including rest omission and muffling, conveys the most fundamental nature of the instrument, that of essential resonance.

An example of a total muffle used to great effect can be found in bars 26-28 of the third movement of Salzedo’s unpublished *Trois Poèmes de Stéphane Mallarmé* (1925), written for soprano, harp and piano.³⁵ In these bars the harp and piano build to an enormous *crescendo* (seen in example 5.8). In bar 28 the harp mutes immediately at the top of a dramatic triple *forte* two-handed *glissando*, creating a sudden cessation of sound from the harp while the piano’s *mezzo-piano* chord is sustained until the end of the movement. The aural effect is like that of a sound system being suddenly turned down in volume, from a loud boom to a soft hum.

³³ A complete list of Salzedo’s muffling symbols and their meaning can be found in *Modern Study of the Harp*.

³⁴ *Ibid.*, 4.

³⁵ *Trois Poèmes de Stéphane Mallarmé* is one of the unpublished works included in the recorded component of this PhD. The total muffle effect take place at 1:22 of the third movement, *Une dentelle s’abolit*.

Example 5.8. Salzedo, III. "Une dentelle s'abolit," *Trois Poèmes de Stéphane Mallarmé* (1925), bars 26-28 [soprano, piano, harp].³⁶

Handwritten musical score for Example 5.8. The title is "AU mouvement Acquis (sans plus Admire)". The score is written for Treble, Violoncello, and Piano. It includes various musical notations such as notes, rests, and dynamic markings like "ff" and "m/p".

Example 5.9 from the *Concerto for Harp and Seven Winds* (1926) demonstrates how Salzedo used muffling as an essential tool for articulation and colour in his harp writing. The first chord in bar 116 is marked L.V., followed by two octaves that are muffled, followed by an L.V. octave with a lower register muffle in the next bar, followed by two muffled octaves, then finally two muffled chords played low at the soundboard and shared between the two hands.

Example 5.9. Salzedo, "Prelude," *Concerto for Harp and Seven Winds* (1926), bars 116-119 [harp part].³⁷

Handwritten musical score for Example 5.9, showing the harp part. The score includes staves for the harp, with notes, rests, and dynamic markings like "ff" and "f". Below the staves, there are chord diagrams for E^b , A^b , $F^\#4$, $D^\#4$, and $F^\#4$.

³⁶ Carlos Salzedo, "Une dentelle s'abolit," in *Trois Poèmes de Stéphane Mallarmé* (1925), CSCI, 17. Example 5.8 can be heard at 1:16-1:23 of the performance of this piece in the recorded component of this PhD.

³⁷ *Concerto for Harp and Seven Winds* (New York: Lyra Music Company, 1994), 13.

Given that the concert-grand harp has 47 strings and a capacity for resonance greater than that of lutes, guitars or smaller harps, the gesture required to stop sound or to create a true staccato is uniquely complex. Staccato on the harp is not a matter of how the note is sustained, but how quickly the action of muffling is performed. Note that in example 5.9, the right hand plays the octave and the left hand stops the strings. Dedicating one hand to playing and the other to muffling ensures accuracy and makes for an achievable line.

Here is Salzedo's description of the cessation of sound as executed on the harp:

The pianist lifts his hand from the keys (also releasing the pedal); the 'cellist raises his bow from the strings; the oboist removes the reed from his lips; whereas, the harpist proceeds to do the exact opposite: in order to obtain silence, he places his hands, wide open, upon the strings. (This difference in gesture is extremely significant; it is one of the reasons that demonstrate the necessity of placing the harp in a separate category).³⁸

Once a staccato chord has been played, all strings used have to be stopped in a muffling gesture before playing the next chord. The time it takes to stop the strings, before being able to move onto the next group of strings, does not allow for fast transitions. If, however, staccato chords are given to only one hand, the other hand is able to perform all muting actions and a fast staccato technique can be achieved (as seen in example 5.9 from the *Concerto*).

Examples of Salzedo employing this method to achieve a *staccato* articulation can be found in *Pentacle* (1928) and *Four Preludes to the Afternoon of a Telephone* (1921).³⁹ Example 5.10 from *Pentacle* shows an entire theme constructed from two-handed trills and staccato figures.⁴⁰ Example 5.11 from *Four Preludes to the Afternoon of a Telephone* demonstrates the extensive use of staccato phrases in a call-and-response structure that exploits the interplay

³⁸ *Modern Study of the Harp*, 2.

³⁹ Both *Pentacle* and the *Four Preludes* have been included in the performance component that accompanies this thesis.

⁴⁰ The two-handed trill theme occurs at 0:43-1:06 and is reprised at 3:42-4:06 in the performance of "Pantomime" that is included in the recorded component of this PhD.

between staccato phrasing and overlapping resonance between the duetting harpists.⁴¹

Example 5.10. Salzedo, V. "Pantomime," *Pentacle: Suite for Two Harps* (1928), bars 15-22 [harp 1].⁴²

⁴¹ Refer to the opening of "Audubon 530" from the recording of the *Four Preludes* in the recorded component of this PhD. Example 5.11 can be heard at 0:16-0:23.

⁴² Carlos Salzedo, "Pantomime," in *Pentacle Suite for Two Harps: Harp 1*, ed. Dewey Owens, n.d. (after 1961), CSCI, 17.

Example 5.11. Salzedo, II. "Audubon 530," *Four Preludes to the Afternoon of a Telephone* (1921), bars 19-29 [harp 1, harp 2].⁴³

The image shows a handwritten musical score for two harps. The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'sfz'. There are also handwritten annotations and a library stamp 'MS NY' in the bottom left corner. The score is organized into two systems of staves, with the top system containing bars 19-24 and the bottom system containing bars 25-29. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'sfz'. There are also handwritten annotations and a library stamp 'MS NY' in the bottom left corner.

Salzedo did not see the long decay of harp strings as a deficiency that had to be countered. Indeed, when applying his esthetic laws to harp composition, the essential resonance of the harp becomes its greatest asset. The esthetic laws, including muffling and the explicit use of L.V., are the tools through which he was able to intentionally control the essential resonance of the harp.

He also explored the limits of the harp's capacity to resonate by magnifying the quality of "super legato"—another one of his esthetic laws.

⁴³ "Audubon 530," in *Four Preludes to the Afternoon of a Telephone*, (1921), CSCI, 9.

3. Super legato and cumulative resonance

Salzedo described his invention of terms such as super legato as an answer to a broader need to expand the language of the harp. Due to the harp being only at the “beginning of its true evolution,” he wrote, its language was “hardly defined” and new terms were needed to identify the timbral possibilities of the instrument.⁴⁴ Here is a passage from the *Eolian Review* in which Salzedo introduces his concept of the super legato:

The harp... is devoid of a true legato since each note, as in the case of the piano, represents a dying column of sound, but the harp has a marked advantage over the piano and over all instruments on account of the overlapping of each sound, the result of which produces an effect that might be termed *a super legato*.⁴⁵

The super legato quality of the harp is inherently connected to its capacity for essential resonance: the resonant echo of reverberating strings creates an overlapping articulation that Salzedo conceived of as a special kind of legato.⁴⁶

It is important to clarify that the super legato articulation results from the foundational acoustic principle of essential resonance. In fact, the omission of rests, the use of specific muffling and L.V. instructions are all ways in which Salzedo encouraged the quality of the super legato in his work. He explains in *Modern Study* that the key to idiomatic harp composition is to embrace the superposition of vibrations that the harp creates:

The superposition of vibrations provoked by the different harmonies (which is inadmissible for the music formerly written for the harp), can serve as the expression for a special type of musical utterance, when intentionally called forth and controlled.⁴⁷

⁴⁴ "The Newest of Musical Instruments—the Harp," 11.

⁴⁵ "Considerations on the Piano and the Harp," 7.

⁴⁶ As of yet, Salzedo wrote, little use has been made of the “unique blending power which gives to the ear the impression of a super-legato.” “The Newest of Musical Instruments—the Harp,” 11.

⁴⁷ *Modern Study of the Harp*, 3.

The practice of overlapping resonances across and into new phrases is more extreme when parts are doubled and tripled, as happens in the unpublished works *Three Poems by Sara Yarrow* for 6 harps, oboe, bassoon, horn and soprano and *Brise Marine* for 6 harps, flute, oboe, 2 bassoons, horn and soprano (both written in 1919).⁴⁸ The opening bar of "Ecstasy" from *Sara Yarrow* (example 5.12), for instance, features six harps doubling two sets of chords. There follows a brief statement by the bassoon, the ending of which is echoed in quick succession by horn (in F) and then by harp harmonics. Salzedo instructs all harps to be left to vibrate throughout the opening, resulting in an unbroken background of resonance against the bassoon and horn melody.

Example 5.12. Salzedo, I. "Ecstasy," *Three Poems by Sara Yarrow* (1919), bars 1-5 [bassoon, horn in F, harps 1, harps 2].⁴⁹

⁴⁸ An example of the contribution of the performance-led approach to this project is the fact that my own understanding of the concepts of essential resonance and the esthetic law of the super legato only developed during the process of recording *Three Poems by Sara Yarrow* and *Brise Marine*, both of which are included in the recorded component of this PhD. Sitting amongst six harps, the magnified resonance of the ensemble provided a visceral experience of essential resonance and the super legato articulation in action.

⁴⁹ Carlos Salzedo, "Ecstasy," in *Three Poems by Sara Yarrow*, (1919), CSCI, 1. Example 5.12 can be heard at 0:00-0:35 of the performance of this piece in the recorded component of this PhD.

Importantly, the resonance generated by allowing successive strings to vibrate has a cumulative effect. In bar two of “Ecstasy,” for instance, it is not merely the overhang of the last chord of bar one that is heard, but the overlap of multiple humming resonances from the previous five chords. Greta Torpadie, the soprano who premiered many Salzedo compositions, described the phrasing in *Sara Yarrow* as having an impressive “kaleidoscopic” effect, enabled by the “wealth of sonority” that using six harps affords.⁵⁰

Salzedo deliberately augmented the super legato potential of harp chords through repeated patterns that result in a gradual build-up of cumulative resonance. For instance, in example 5.13 from “Ecstasy,” he showcases the super legato articulation through the repetition of chordal motifs: the sharing and doubling of these chords effects a quality of ebb and flow as different resonances stand out and an overhang accumulates across chord changes. It is worth recalling Rudhyar’s recommendation, previously considered in Chapter 4, for harps to be scored for “in masses,” so as to magnify their collective potential to create “seas of sound” that “ebb ceaselessly as a big sonal ocean.”⁵¹

⁵⁰ Greta Torpadie, “The Impression of a Singer,” *Eolian Review* 1, no. 2 (March 1922): 10.

⁵¹ Rudhyar, “The Harp as a Cosmic Symbol,” 19.

Example 5.13. Salzedo, I. "Ecstasy," *Three Poems by Sara Yarrow*, bars 40-42 [oboe, bassoon, horn in F, soprano, harps 1AA, 1B, 1BB, 2A, 2B, 2BB].⁵²

In many of his compositions after 1917 Salzedo explores cumulative resonance by allowing the harp to ring, unstopped, through repetitions of cluster chords, *glissandi*, and sustained trills. Before providing examples of these techniques in Salzedo's work, it is important to discuss briefly the term

⁵² Salzedo, "Ecstasy," 8. Example 5.13 can be heard at 3:20-3:36 of the performance of this piece in the recorded component of this PhD.

“cumulative resonance” and its associations with the compositions of Rudhyar.⁵³ In her analysis of Rudhyar’s compositions, Oja provides a helpful explanation of cumulative resonance as “a means of introducing piles of seconds, as well as of other intervals considered ‘dissonant’ within traditional tonal practice.”⁵⁴ Rudhyar himself detailed how composers such as Scriabin and Cowell achieved cumulative resonance in an article for the *Eolus*:

The shock of the cymbals produces a primary complex tone which at once grows by the cumulative resonance of all the sub-tones of the metallic mass. When this happens the tone produced can be truly said to be *alive*. Otherwise it is dead. Tones which do not grow are dead. This is why Scriabine [sic] piles up chords upon chords... Cowell tone-clusters upon tone-clusters; thus is produced the illusion—and at time[s] the reality—of the growth of tones; thus are cumulative resonances dealt with, and not singular, separative [sic] entities called notes.⁵⁵

Salzedo linked the compositional approaches of Scriabin and Rudhyar by describing them both as “evolved out of a sonal substance which in its fluidity, its vibrancy, appear [sic] as *essentially* harpistic.”⁵⁶ He clarifies the meaning of an “essentially harpistic” approach as involving the “interweaving of harmonies” (similar to the super legato) in the following passage:

Scriabine [sic] has developed an entirely new conception of the piano which, it is interesting to notice, is derived from the *harpistic principle*—the interweaving of harmonies. This conception is not very apparent in Scriabine’s earlier works which were formulated in a post-Chopinist style, but is fully realized in his last Sonatas, Preludes and Poems. In these latter works the pedal plays a most important part. For an adequate performance great skill in pedalling is required

⁵³ Laurance remarks on the use of cumulative resonance in the compositions of Rudhyar and Salzedo in her article about Salzedo’s *Sonata for Harp and Piano [in one movement]* (1922). Laurance, “The Most Cosmic of All Present Instruments,” 43.

⁵⁴ Oja, “Dane Rudhyar’s Vision,” 136.

⁵⁵ Dane Rudhyar, “The Birth of the XXth [sic] Century Piano,” *Eolus* 5, no. 1 (January 1926): 17.

⁵⁶ Salzedo, “An Important Asset,” 3.

as well as a keen sense of discrimination in determining its action. This may explain why Scriabine's works are so frequently misinterpreted. Pianists, by force of habit, *renew* the pedal whenever the harmonies change; nothing could be more contrary to Scriabine's pianistic conception. The rôle [sic] of the pedal in Scriabine's works is all the more puzzling for those unfamiliar with his ideas as none of his works contains the least pedal indication. The pedal should almost constantly be down.⁵⁷

It would seem that Salzedo viewed Scriabin's attempts to push the upper limits of overlapping resonance on the piano, achieved by keeping the pedal almost constantly depressed, as being similar to his own goal of exploiting the super legato of the harp through cumulative resonance.

Rudhyar described the "building of resonances" in his music as not based on unfolding melodic themes, but rather as a process of "sprouting into vast trees of harmonies."⁵⁸ A connection can be made to Salzedo's plea for the public to realise that "enduring music does not spring only from the boudoir pet—melody!"⁵⁹ The phrase "trees of harmonies" is particularly apt when compared with the following description of Salzedo's music that appeared in a 1918 edition of the *New France* (a journal to which he was a frequent contributor):

It may be boldly said that Carlos Salzedo has been the first to discover the infinite resources that sleep in the mysterious domain which someone has called "the forest of harp chords."⁶⁰

Salzedo realised a "forest of chords" in his harp ensemble compositions by using cumulative resonance to highlight the super legato articulation of the harp. One way in which he achieved this was through the use of sustained trills that utilise the overlapping resonances of multiple harps. This technique, seen in example

⁵⁷ "Considerations on the Piano and the Harp," 9.

⁵⁸ Rudhyar is quoted in Oja, "Dane Rudhyar's Vision," 140.

⁵⁹ Salzedo, "A Study on Instrumental Esthetics," 5.

⁶⁰ "French Music in the United States," *New France, A Journal of Franco-American Evolution* 2, no. 2 (April 1918): 61.

5.14, creates a dissonant hum of chords that shimmer and shift between the trilling pitches.⁶¹

Example 5.14. Salzedo, *Brise Marine* (1919), bars 9-10 [flute, oboe, bassoon, horn in F, harps 1AA, 1B, 1BB, 2A, 2B, 2BB].⁶²

⁶¹ Example 5.14 is an excerpt from *Brise Marine*, a large ensemble work that is included in the performance component of this PhD. The excerpt can be heard at 0:42-0:54 of the performance of this piece in the recorded component of this PhD.

⁶² Carlos Salzedo, *Brise Marine*, (1919), CSCI, 3.

Example 5.15 demonstrates Salzedo's approach of building resonances that are then left to vibrate in space: the resonant aftermath of the pitches is featured in such a way as to make it as important as the initial sounding pitch itself. This example uses the extended technique of "aeolian tremolo," in which a set of indicated strings is rubbed very rapidly back and forth using a flat palm. This creates a kind of percussive muted *glissando*, the full resonance of which is only heard when the rubbing stops and the agitated strings are left to vibrate.

Example 5.15. Salzedo, I. "Ecstasy," *Three Poems by Sara Yarrow*, bars 25-29 [oboe, bassoon, horn in F, soprano, harps 1AA, 1B, 1BB, 2A, 2B, 2BB].⁶³

The image shows a handwritten musical score for Example 5.15, Salzedo, I. "Ecstasy," bars 25-29. The score is written on ten staves. The first staff is for Oboe, the second for Bassoon, the third for Horn in F, the fourth for Soprano, the fifth for Harp 1AA, the sixth for Harp 1B, the seventh for Harp 1BB, the eighth for Harp 2A, the ninth for Harp 2B, and the tenth for Harp 2BB. The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '5' is placed above the first staff. The score is handwritten and shows signs of being a working draft.

⁶³ "Ecstasy," 4. The aeolian tremolo at rehearsal mark 5 can be heard at 2:07-2:23 of the performance of this piece in the recorded component of this PhD.

The ending of the *Sonata for Harp and Piano [in one movement]* from 1922 is an example of cumulative resonance in a work with one harp. Salzedo uses loud repeated cluster chords and low left-hand *glissandi* across bars 234-238, then *crescendos* into two-handed *glissandi* in bar 239. The use of the low-register steel strings to perform these *glissandi* results in a large amount of dissonance. This technique is deliberately percussive and gong-like in quality and suggests a link to the importance of gongs for Rudhyar and Varèse, previously discussed in Chapter 4.

Example 5.16. Salzedo, *Sonata for Harp and Piano [in one movement]*, bars 238-239.⁶⁴

Salzedo's use of *glissandi* as a source of important thematic material is evident in many of his compositions. Similar to his pioneering muffling indications, he created a highly detailed notational system for *glissandi*, with specific indications for rhythm, register, and special timbral effects. In an effort to distance his treatment of the *glissando* from its historical usage as an

⁶⁴ *Sonata for Harp and Piano [in one movement]*, 35. Example 5.16 can be heard at 11:58-12:10 of the performance of this piece in the recorded component of this PhD.

embellishing gesture with saccharine connotations, he re-named it the “æolian flux,” or simply “flux.”⁶⁵

The æolian flux as conceived by Salzedo is a fundamental timbre and is used to generate cumulative resonance and exploit the esthetic law of the super legato. He devised whole segments of pieces through extensive use of repetitive flux, most notably in the *Five Preludes* from 1917. “Introspection” from the *Five Preludes* has a long passage of flux to finish the work (example 5.17). An even more extreme example from the *Preludes* is “Whirlwind” (example 5.18), entirely constructed from repetitive and forceful flux and exemplifying Salzedo’s exploitation of cumulative resonance.

⁶⁵ Spelt as “eolian” flux in Lawrence and Salzedo, *Method for the Harp*, 66.

Example 5.17. Salzedo, "Introspection," *Five Preludes for Harp Alone* (1917), bars 37-45.⁶⁶

The musical score is written for harp and consists of four systems of staves. The first system shows a treble and bass staff with a forte (*ff*) dynamic. The second system includes a middle staff with a mezzo-piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic. The third system features a mezzo-forte (*mf*) dynamic and a mezzo-piano (*pp*) dynamic, with a *poco accelerando* instruction. The fourth system includes a mezzo-forte (*f*) dynamic, a mezzo-piano (*p*) dynamic, and a mezzo-piano (*pp*) dynamic, with a *morendo L.V.* instruction. The score also includes various articulation marks, such as slurs and accents, and performance instructions like *molto rall.*, *molto più rall.*, *molto rall. subito*, and *molto lento*. The score is dated February 7, 1917, New York City.

⁶⁶ Salzedo, "Introspection," in *Five Preludes for Harp Alone* (First Series), 27.

Example 5.18. Salzedo, "Whirlwind," *Five Preludes for Harp Alone*
(1917), bars 15-27.⁶⁷

The musical score for Example 5.18, Salzedo's "Whirlwind" from *Five Preludes for Harp Alone*, bars 15-27, is presented in five systems. Each system consists of two staves. The first system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The third system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The fourth system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The fifth system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp', 'mf', 'f', and 'ff'. There are also performance instructions like 'aérien' and 'dim. molto'.

⁶⁷ "Whirlwind," in *Five Preludes for Harp Alone (First Series)*, 30.

One of the finest examples of Salzedo's exploration of the flux as a source of thematic material occurs in the solo harp work *Scintillation* from 1936. The *glissando* is transformed into a *tempo di rumba* pattern through a recurring sequence of æolian fluxes (example 5.19).⁶⁸

Example 5.19. Salzedo, *Scintillation* (1936), *tempo di rumba* glissandi, bars 62-65.⁶⁹

The upper register flux pattern is repeated without alteration for eleven bars. Harmonic variation is created through pedalling and changing downbeat chords in the left hand. The repetition of the figure allows the colourful shifts in harmony—amplified by sudden dynamic changes—to shine through. This technique points to the fourth esthetic law of pedalling, which Salzedo described as turning the hazard of pedalling into a law.⁷⁰

⁶⁸ *Scintillation* is featured in the recordings that accompany this PhD. The *tempo di rumba* section of fluxes begins at 3:10 of the recording.

⁶⁹ Carlos Salzedo, *Scintillation* (Salvi Publications, 1989), 7. Example 5.19 can be heard at 3:24-3:34 of the performance of this piece in the recorded component of this PhD.

⁷⁰ "Queries and Answers," *Eolian Review* 1, no. 2 (March 1922): 25.

4. Pedalling as a resource, not a hazard

Pedalling in harp performance is typically seen as the most awkward aspect of the instrument. Harpists will often have different opinions about the best way to pedal a particular piece of music. Some prefer to change a pedal as early as possible, others prefer to change the pedal at the point closest to where the accidental occurs in the music. For this reason, whether composers provide pedalling indications in their music or not, harpists will always set aside time to check and alter pedalling when learning a new work. Pedalling in a Salzedo composition is different, and not just because he was a harpist and so was able to provide reliable pedalling. Salzedo treated the pedals as a source of harmonic structure, not, as is nearly always the case, as a tolerated hindrance to realizing musical ideas. He argued that composers needed to incorporate pedalling into their conception of harp writing, stating that: "in music logically conceived for the harp the pedaling [sic] is always precisely indicated by the composer."⁷¹

As with the potential hazard of ongoing resonance, Salzedo's conception of pedalling turned a difficult aspect of the instrument into a great asset. In an early edition of the *Eolian Review*, Salzedo cautioned harpists wishing to study harmony against applying the principles of the "great masters" of music to harp composition. He instead proposed a new approach to harmony, one defined by consideration of "the resources offered by the harmonic combination of pedals."⁷² Salzedo described the pedals as offering "multifold combinations [that] open an illimitable field both to science and to fantasy in harmony."⁷³ This idiomatic approach to pedalling greatly contributes to the unique sound of his compositions and aligns perfectly with his request for composers to compose in the substance of the harp. Here is a passage in which he describes his conception of pedalling as turning an apparent hazard into a foundational principle of harp composition:

...harpists who have a real gift for composing will find their harmonic laws... pre-eminently from within themselves, and from the unlimited

⁷¹ "Queries and Answers," *Eolian Review* 1, no. 3 (July 1922): 32.

⁷² "Queries and Answers," *Eolian Review* 1, no. 2 (March 1922): 26.

⁷³ *Modern Study of the Harp*, 3.

resources that can be obtained by the combination of the pedals.

Hazard, if controlled becomes a law.⁷⁴

There are numerous examples of Salzedo using pedal changes as a primary source of development for thematic material. Two pieces that exemplify this approach are "Flight" and "Mirage" from the *Five Poetical Studies for Harp Alone* (1918). "Flight" (example 5.20) consists of rising and falling scales and "Mirage" (example 5.21) of a single repeated arpeggiated phrase. The primary source of interest is harmonic, achieved via pedal changes at the harmonic rhythm of one main shift per bar. Incidentally, the sudden harmonic shifts require the pedalling changes to be executed at exactly the point they appear notated in the music. Prioritising pedal changes to occur at the exact point of need and not before is an important tenet of the Salzedo pedalling method, and something he aimed to train in the *Five Poetical Studies*.

Example 5.20. Salzedo, "Flight," *Five Poetical Studies for Harp Alone* (1918), bars 36-39.⁷⁵

⁷⁴ "Queries and Answers," *Eolian Review* 1, no. 2 (March 1922): 25.

⁷⁵ "Flight," 31.

Example 5.21. Salzedo, "Mirage," *Five Poetical Studies for Harp Alone* (1918), bars 9-14.⁷⁶

The musical score consists of three systems, each with a treble and bass staff. The first system is in F# major, the second in C# major, and the third in G# major. Each system features a 'cresc.' marking and a 'p' or 'più f' dynamic marking. The bass staff of each system has a list of notes below it: System 1 (Mi, Ré, E, D), System 2 (Mi, Do, E, C), and System 3 (La, Do, A, C).

These examples show Salzedo deriving thematic content from the moving of pedals, as opposed to constructing a harmonic sequence and then attempting to make the pedalling work to achieve that sequence.

The considered pedalling seen in the *Five Poetical Studies* and other post-1917 compositions can be contrasted with the awkward pedalling in *Ballade* (1910). An effective homage to Chopin and the nineteenth-century tradition of the piano ballade, *Ballade* is a highly virtuosic solo work that was written before

⁷⁶ "Mirage," in *Five Poetical Studies for Harp Alone*, 35.

Salzedo's conception of new harpism and the esthetic laws.⁷⁷ Pedalling indications in this piece appear in the traditional solfège markings below the stave (see example 5.22), with multiple pedal changes required in individual bars—in bar 21, for instance, there are seven pedal changes across the three beats of the bar—all executed at a fast tempo. Salzedo was equally skilled as a pianist, and in this work he appears to be willing the harp to be capable of virtuosic piano performance. It is as if he is still conceiving of the harp as a difficult piano, the inferior design of which he could overcome with many hours of mastering never-ending modulations for the feet.

Example 5.22. Salzedo, *Ballade*, bars 18-21.⁷⁸

Whilst chromaticism is possible with the double-action harp, there is still the problem of having seven pedals and only two feet. There are three pedals on the left side of the harp for the left foot (B, C, D) and four on the right side for the right foot (E, F, G, A). A sequence that requires a C-sharp (left foot) and a B-flat (also left foot) in quick succession is therefore easier to achieve if the B-flat is replaced by an A-sharp (right foot). The right foot can move the A-sharp at the same time as the left foot changes the C-sharp. This enharmonic negotiation becomes increasingly complex the more chromatic a passage is.

Salzedo's system of notation in *Ballade* preferences the harmonic function of chords over showing the way they are executed on the harp, resulting in

⁷⁷ Salzedo describes *Ballade* as in the tradition of Chopin: "A Ballade composed by an English musician derives in general from the form of poetry of the same name; while a Ballade of French origin (like Chopin's, whose father was French) has no relation to any form of poetry. This Ballade belongs to the French conception." "Program: Harp Ensemble, Large Festival Ensemble."

⁷⁸ Salzedo, *Ballade*, op. 28, 2. Example 5.22 can be heard at 1:16-1:30 of the performance of this piece in the recorded component of this PhD.

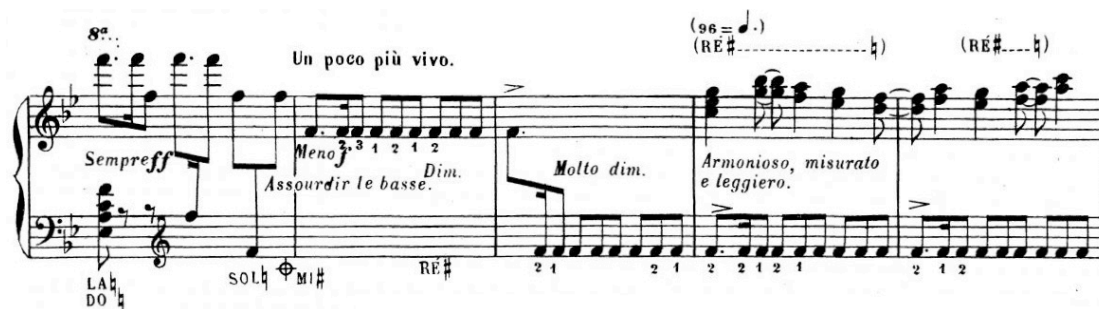
numerous instances of visually confusing passages. For instance, as can be seen in example 5.23, in bars 6-9 Salzedo notates D sharps but gives the pedal indication below the staff of E flat (*Mi flat*).

Example 5.23. Salzedo, *Ballade*, bars 6-9.⁷⁹



This signals to the harpist to use E-flat, the enharmonic equivalent of D-sharp, to achieve the passage. It is necessary because he also asks for a D-flat in the same bar. If the harpist were to play a D-sharp followed by a D-flat as written, the changing of a pedal would be required. But if one uses an E-flat instead of a D-sharp, then all strings can be left to vibrate and pedalling is avoided. Similarly, in bars 45-49, Salzedo writes many repeated Fs but we know he intends them to be alternated with E-sharps—as is indicated by the bracketed solfège “Mi” sharp indication (example 5.24).

Example 5.24. Salzedo, *Ballade*, bars 45-49.⁸⁰



Repeated notes on the harp are antithetical to its mode of sound production, particularly when playing at a fast tempo, with the stopping of resonance resulting in a stilted and ineffective line. Salzedo was well aware of this fact, and

⁷⁹ Ibid., 1. Example 5.23 can be heard at 0:38-0:54 of the performance of this piece in the recorded component of this PhD.

⁸⁰ Ibid., 4. The repeated Fs achieved by alternating between two strings (those of F and E-sharp) can be seen at 2:42-3:03 of the video recording of *Ballade* in the recorded component of this PhD. Example 5.24 occurs at 2:39-2:50.

while he did not write the above passage using alternating Fs and E-sharps, his pedalling indications make clear that he intended for performers to apply the appropriate enharmonic.

The notating of the harmonic function of a chord, as opposed to its enharmonic alternative, happens throughout *Ballade* and is one of the many factors that make it a difficult piece to memorise, as the performer's visual memory does not accord with what they have to play.⁸¹ The passage between bars 65-70 (example 5.25) is particularly interesting in this regard. The vast amount of enharmonic equivalences forces Salzedo to provide an alternative notation below the stave showing how the phrase is to be executed.

⁸¹ I became aware of the confusing notation system in *Ballade* when I began learning the piece as part of my performance-led research for this PhD. Through learning *Ballade*, I discovered the difference in Salzedo's system of harp notation in works that pre-dated 1917, and the impact of these two systems upon the performer. This in turn started my search for an explanation behind the change in his approach. The answer, new harpism, became the topic of this thesis.

Example 5.25. Salzedo, *Ballade*, bars 65-70.⁸²

The musical score for Example 5.25, Salzedo's *Ballade*, bars 65-70, is presented in two systems. The top system consists of a treble and bass staff. The treble staff begins with a piano (p) dynamic and the instruction 'Subito calmo e leggiero.' The bass staff has a piano (p) dynamic and the instruction 'Subito calmo e leggiero.' The notation is complex, with many accidentals and dynamic markings. The bottom system also consists of a treble and bass staff. The treble staff has a piano (p) dynamic and the instruction 'Subito calmo e leggiero.' The bass staff has a piano (p) dynamic and the instruction 'Subito calmo e leggiero.' The notation is dense and difficult to read.

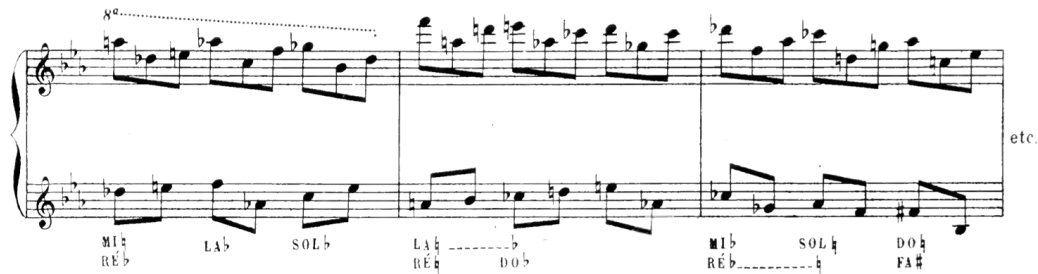
This notation is relatively small in size and very difficult for the player to read. From the performer's perspective it would be better to present the stave that the player is to perform in the bigger size. Other examples of this practice can be found in *Jeux d'eau* (1911). Salzedo gives an instructional page at the beginning of the work showing how various passages are to be performed using enharmonic equivalents (refer to examples 5.26a and b), and he is also forced to insert an extended enharmonic equivalent passage at bars 34-36.

⁸² Salzedo, *Ballade*, op. 28, 5. Example 5.25 can be heard at 3:30-3:47 of the performance of this piece in the recorded component of this PhD.

Example 5.26a. Salzedo, *Jeux d'eau*, instructions for bars 42-44.⁸³

EXÉCUTION

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Example 5.26b. Salzedo, *Jeux d'eau*, bars 42-46 as they appear in the score.⁸⁴



The enharmonic complications that arise in Salzedo's early works are symptomatic of an earlier approach that prioritises a mainstream conventional approach to harmony. Indeed, in the early stages of his career he appears to have been concerned with showing his mastery of mainstream compositional conventions, the style he was educated to emulate. This would change when he came to conceive the esthetic laws. In *Modern Study of the Harp*, he states that implied enharmonics, as opposed to fully incorporated enharmonics, are only used "in the music written formerly for the harp."⁸⁵ This includes his own compositions written before 1917. Furthermore, he writes that existing methods of musical notation for the harp are "not based on natural law," are impractical for the performer, and "the result of convention."⁸⁶

Incidentally, the change in Salzedo's conception of pedalling to a more idiomatic approach partially explains the exploration of greater dissonance in

⁸³ *Jeux d'eau* (*Playing Waters*), op. 29, Preface.

⁸⁴ *Ibid.*, 3.

⁸⁵ *Modern Study of the Harp*, 8.

⁸⁶ *Ibid.*, 4.

many of his compositions from 1917 onwards. Starting with the *Five Preludes*, his works begin to display aspects of various schools of twentieth-century modernism, including the dismissal of a conventional approach to tonality. By freeing himself from the constraints of traditional harmonic progressions, his compositional approach accommodated the esthetic law of pedalling—turning “hazard into law”—in a way that his early works did not. He began to conceive of pedals as a primary source of harmonic and melodic construction—in the discussion of the previous esthetic law we saw his description of pedals as the “multifold combinations [that] open an illimitable field both to science and to fantasy in harmony.”⁸⁷ Accordingly, in 1922 he wrote that he found his harmonic laws pre-eminently within himself, and “from the unlimited resources that can be obtained by the combination of the pedals.”⁸⁸ This new approach to tonality caused him to deviate from traditional Western scales, which he described as incapable of satisfying his search into what he termed the “Great Unknown.”⁸⁹

As well as proposing changes to the existing conventions of harp notation, Salzedo codified numerous unconventional timbres and extended techniques for the harp.⁹⁰ The task of uncovering the timbral possibilities of the harp was an important aspect of Salzedo’s new harpism and is the fifth esthetic law of harp composition.

5. Use of extended techniques

Salzedo perceived the harp as different from any other instrument in that it is “orchestral in its tonal range.”⁹¹ A 1918 article about Salzedo’s work, published in *The New France*, similarly claimed: “He has realized that a harp contains in miniature an entire orchestra with all its wealth of effects.”⁹² His compositional approach was informed by exploring the full palette of tonal colours and effects that the instrument could offer. “The full beauty and

⁸⁷ Ibid., 3.

⁸⁸ “Queries and Answers,” *Eolian Review* 1, no. 2 (March 1922): 25.

⁸⁹ Ibid.

⁹⁰ A detailed analysis of how Salzedo’s practices compared to other harpists’ is outside the scope of this thesis. A more detailed explanation of extended techniques on the harp and their historical use more generally can be found in Aubat-Andrieu et al.’s *Guide to the Contemporary Harp*.

⁹¹ Salzedo, “The Harp—Musical Medium of Our Age.”

⁹² “French Music in the United States,” 61.

usefulness of the harp," he wrote, "grows out of the many varying tonal effects of which it is capable."⁹³ He described these tonal effects as "harpistic instrumentations," the use of which "may be compared to a kind of orchestration."⁹⁴ The importance of many of these pioneering effects, invented and codified by Salzedo, lay precisely in their departure from a conventionally beautiful harp sound.

Composers such as Pierre Boulez, Luciano Berio and Elliot Carter have all acknowledged the far-reaching impact of Salzedo's pioneering extended techniques upon their harp writing. Boulez was to comment in 1967 that Salzedo's method of writing completely transformed his own conception of the harp from that of a weak instrument to one capable of great power and numerous sound possibilities.⁹⁵ Berio declared in 1985 that he was directly influenced by Salzedo's "modern school" of harp writing.⁹⁶ Carter specifically referenced the importance of *Modern Study of the Harp*:

Carlos Salzedo's *Modern Study of the Harp* (New York, 1921) presents a whole new repertory of effects for that instrument that are still not incorporated into our composers' vocabulary...⁹⁷

Despite such recognition of Salzedo's innovations, as this quote by Carter expresses, extended harp techniques were not incorporated as standard within the vocabulary of twentieth-century composers. Indeed, they are still not standard knowledge for composers today.

Salzedo considered the search for new timbral sounds on the harp to be a vital process for any composer, as evidenced by this passage from "A Study on Instrumental Esthetics," the same article in which he discusses the esthetic laws:

It requires a great deal of intuition and study to become thoroughly and intimately acquainted with the *essential* qualities of a musical instrument. First, it is necessary to understand the physical nature of

⁹³ "Modern Harp Technique," *Etude Music Magazine* (January 1952): 56.

⁹⁴ Ibid.

⁹⁵ Pierre Boulez, "Pierre Boulez on 'the Harp'," *News from Lyra House—Devoted to the Harpist*, (ca. 1967), 5.

⁹⁶ Luciano Berio, Rossana Dalmonte, and Bálint András Varga, *Two Interviews / Luciano Berio*, trans. David Osmond-Smith (New York: Marion Boyars Publishers, 1985), 99.

⁹⁷ Elliott Carter, *Perspectives of New Music* 4, no. 1 (Autumn-Winter 1965): 13.

the instrument, which is represented by the substance-matter used for its construction; second, one should become fully familiar with all the resources of the instrument. It is under these conditions that music will liberate itself and pursue freely its evolution.⁹⁸

A comprehensive list of the various extended techniques can be found in *Modern Study of the Harp*.⁹⁹ What follows is an analysis of some of these techniques.

Salzedo's exploitation of the resources of the instrument to maximum effect is epitomized by his transformation of the *glissando* into the powerful and precise "æolian flux." Here is his explanation of the æolian flux, detailed in *Modern Study*:

Æolian flux:

These effects, usually known under the inadequate name of *glissandi*, are, among all instrumental effects, the most directly expressive of universal elements... The changing of the name *Glissandi* (in English 'gliding'), springs from the fact that this name simply indicates a physical gesture, without suggesting in the least the elemental effect which results from the application of the gesture.¹⁰⁰

Another way in which Salzedo explored the effect of the flux is in the falling-hail effect.¹⁰¹ Derived from the same flux gliding motion, the "falling-hail" effect uses the nails instead of the flesh of the fingers to create a plectrum-like sound. Salzedo's "Chanson dans la nuit" (1927), one of the *Fifteen Preludes for Beginners* included in *Method for the Harp*, provides a clear example of the extensive use of the falling-hail effect (example 5.27). This technique frequently appears in Salzedo's compositions, with instances occurring in the *Sonata for Harp and Piano*, the *Concerto for Harp and Seven Winds*, *Preamble et Jeux* (harp solo, flute, oboe, bassoon, string quintet, 1929), *Bolmimerie* (seven harps, 1919), *The Enchanted Isle* (a symphonic poem for harp and orchestra, 1918), and *Trois Poèmes de Stéphane Mallarmé* (1924, example 5.28), among others.

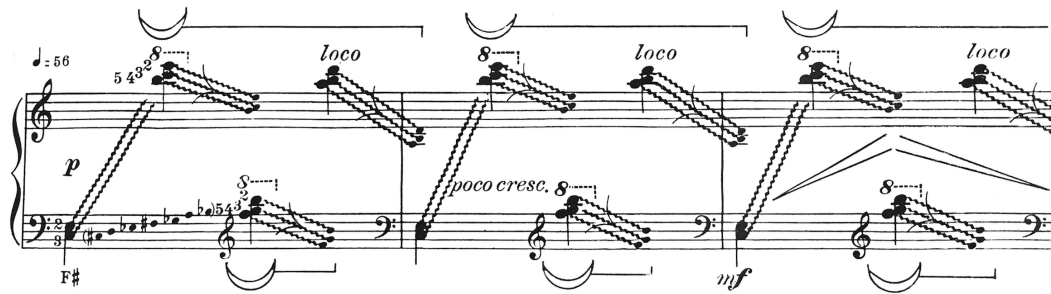
⁹⁸ Salzedo, "A Study on Instrumental Esthetics," 4.

⁹⁹ *Modern Study of the Harp*, 7-25.

¹⁰⁰ *Ibid.*, 5.

¹⁰¹ *Ibid.*, 11.

Example 5.27. Salzedo, XV. "Chanson dans la nuit," *Fifteen Preludes for Beginners* (1929), bars 62-64.¹⁰²



Example 5.28. Salzedo, III. "Une dentelle s'abolit," *Trois Poèmes de Stéphane Mallarmé*, bars 3-5 [soprano, piano, harp].¹⁰³

Carl Fischer, New York.
No. 23-20 lines.

A different *glissando* technique is the so-called æolian chord.¹⁰⁴ Æolian chords require the performer to perform a series of rapid *glissandi* along a given set of pitches. Each *glissando* is so rapid that the cluster of notes sounds almost

¹⁰² "Chanson dans la nuit," in *Fifteen Preludes for Beginners*, Method for the Harp (New York: G. Schirmer, Inc., 1929), 71.

¹⁰³ "Une dentelle s'abolit," 13. Example 5.28 can be heard at 0:04-0:15 of the performance of this piece in the recorded component of this PhD.

¹⁰⁴ *Modern Study of the Harp*, 13-14.

simultaneously as a chord. These cluster *glissando* chords use a short, sharp flux technique and are notated by Salzedo using precise rhythms and groups of notes. Example 5.29 shows æolian chords being used to great effect in *Scintillation*.

Example 5.29. Salzedo, *Scintillation*, bars 68-69.¹⁰⁵

The image shows a musical score for harp, specifically Example 5.29 from Salzedo's *Scintillation*, bars 68-69. The score is written in two systems. The first system (bars 68-69) is in bass clef and features a dynamic marking of *p* (piano) and a *molto* tempo marking. The second system (bars 70-71) is in treble clef and features a dynamic marking of *mf* (mezzo-forte) and a *molto* tempo marking. The score includes various musical notations such as notes, rests, and fingerings. Below the first system, there are chord symbols: A $\flat$ and D $\flat$. Below the second system, there are chord symbols: F $\sharp$, B $\sharp$, and F $\sharp$ C $\sharp$.

One of the most unusual and innovative effects used by Salzedo is the “xylophone” sound.¹⁰⁶ In this technique, the left hand applies pressure to strings at the soundboard that are simultaneously played by the right-hand, creating a dulled “underwater” timbre that resembles a xylophone. This effect is limited to very few notes at a time as the left hand cannot muffle many notes simultaneously, and even then only over a narrow range. Salzedo employs the unique timbre of the xylophone effect in the *Sonata* to enable the harp to cut through the volume of the piano, as seen in bars 5 and 6 of example 5.30. This example also shows the use of the “plectric” sounds,¹⁰⁷ using the nail and playing low at the soundboard to create a brittle and loud timbre in bars 3 and 4.

¹⁰⁵ *Scintillation*, 8. Example 5.29 can be heard at 3:45-3:51 of the performance of this piece in the recorded component of this PhD.

¹⁰⁶ *Modern Study of the Harp*, 18-19.

¹⁰⁷ *Ibid.*, 17.

Example 5.30. Salzedo, *Sonata for Harp and Piano [in one movement]*, bars 3-6 [piano, harp].¹⁰⁸

The musical score for Example 5.30 consists of two systems. The first system shows the piano part with a right hand playing descending arpeggios (marked with fingerings 1, 3, 2, 5, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1) and a left hand with staccato chords (marked with fingerings 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2). The harp part features a right hand with descending arpeggios (marked with fingerings 1, 3, 2, 5, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1) and a left hand with a loud xylophone effect phrase (marked with 'Xlphn' and '4 2 3 1'). The piano part is marked with 'mp' and 'ff', while the harp part is marked with 'ff' and 'ff sempre'. The score includes various articulation marks such as accents, staccato, and slurs. The harp part is marked with 'Red.' and 'ff'.

The percussive and brittle timbre of both the nail-plectrum and xylophone techniques are similarly used to great dramatic effect in the harp ensemble work *Bolmimerie* (1919), written for seven harps.¹⁰⁹ Example 5.31 shows a resonant series of descending arpeggios suddenly contrasted with staccato chords and a loud xylophone effect phrase in Harp 2A.

¹⁰⁸ *Sonata for Harp and Piano [in one movement]*, 4. The use of xylophone effect and plectric sounds in the *Sonata* can be observed at 0:37-0:52 and 10:47-11:00 of the live video performance included in the recorded component of this PhD. Example 5.30 occurs at 0:37-0:45.

¹⁰⁹ *Bolmimerie* is one of the very few unpublished Salzedo works that has been recorded for commercial release. The work features on the album of the same name by Australia's SHE (Seven Harp Ensemble). SHE (Seven Harp Ensemble), "Bolmimerie," recorded April 2008, track 1 on *Bolmimerie*, Tall Poppies TP204, 2010, compact disk and digital download.

Example 5.32. Salzedo, *Sonata for Harp and Piano [in one movement]*, bars 55-56 [piano, harp].¹¹³

The musical score for Example 5.32 shows two staves. The top staff is for the piano, featuring a descending melodic line with a 'Ped.' marking. The bottom staff is for the harp, featuring a 'molto' section with a wavy line indicating a tremolo effect, and a 'fff' section with a wavy line indicating a forte effect. The tempo is marked as quarter note = 104.

Other percussive effects that Salzedo codified are the so-called “tam-tam” and “timpanic” sounds.¹¹⁴ “Tam-tam” sounds are made by striking the string with a stick, and “timpanic” sounds by striking the most sonorous part of the soundboard with the tip of the third finger. Both techniques are featured in the *Pentacle Suite* (1928) for two harps (see examples 5.33 and 5.34).¹¹⁵

Example 5.33. Salzedo, IV. “Catacombs,” *Pentacle Suite for Two Harps* (1928), bars 1-10 [harp 1], tam-tam sounds.¹¹⁶

The musical score for Example 5.33 shows a single staff for harp 1. The tempo is marked as quarter note = 60. The score includes a 'f' dynamic marking. The harp 1 part features a series of notes with a 'tam-tam' sound effect indicated by a wavy line. The score is marked with circled numbers 1 through 10.

¹¹³ Salzedo, *Sonata for Harp and Piano [in one movement]*, 13.

¹¹⁴ *Modern Study of the Harp*, 17.

¹¹⁵ *Pentacle Suite* (1928) is included in the recorded performance component of this PhD.

¹¹⁶ Carlos Salzedo, “Catacombs,” in *Pentacle Suite for Two Harps: Harp 1*, ed. Dewey Owens, n.d. (after 1961), CSCI, 14. Example 5.33 can be heard at 0:00-0:23 of the performance of this piece in the recorded component of this PhD.

Example 5.34. Salzedo, V. "Pantomime," *Pentacle Suite for Two Harps*, bars 100-104 [harp 2], timpanic sounds.¹¹⁷



Extensive use of tam-tam sounds also appears in *Bolmimerie*. Repeated tam-tam sounds are featured from rehearsal mark 18 through to 21. Example 5.35a shows the first iteration of tam-tam sounds in Harp 2A. Example 5.35b, again from *Bolmimerie*, shows the addition of “metallic sounds” by Harp 1A, produced by holding the pedal halfway between two notches.¹¹⁸ The combination of these two effects results in arguably the most cacophonous moment in the entire work.

Example 5.35a. Salzedo, *Bolmimerie*, bars 172-176 [harps 1A, 1AA/1B/1BB/2B/2BB, 2A].¹¹⁹

¹¹⁷ "Pantomime," in *Pentacle Suite for Two Harps: Harp 2*, ed. Dewey Owens, n.d. (after 1961), CSCI, 19. Example 5.34 can be heard at 5:24-5:33 of the performance of this piece in the recorded component of this PhD.

¹¹⁸ *Modern Study of the Harp*, 16.

¹¹⁹ *Bolmimerie*, 15.

Example 5.35b. Salzedo, *Bolmimerie*, bars 181-184 [harps 1A, 1AA/1B/1BB/2B/2BB, 2A].¹²⁰

One of the most innovative examples of Salzedo's use of extended techniques can be found in the third movement of *Pentacle*, titled "Felines." The melody in this movement is intended to evoke the timbre of a cat's meow. Salzedo achieves this by using a number of extended techniques, one of which he named "fluid or fluidic sounds."¹²¹ This highly unusual effect involves the left-hand application of a metal stick sliding up and down the string (originally the metal end of a harp tuning key, but also possible with the use of a blunted screw-driver) to create a *glissando* pitch-bend on a single string.¹²² Salzedo notates this in "Felines" by indicating the pitches to be generated by the left hand slides on the bottom stave, while the rhythm for the actual playing of strings in the right hand is given in the top stave (example 5.36). Deliberate pedal slides continue to be used throughout, adding yet another dimension of timbre.¹²³ The effect is to create a sliding melodic line that distinctly mimics the rise-and-fall contour of an off-key cat's meow.¹²⁴

¹²⁰ Ibid., 16.

¹²¹ *Modern Study of the Harp*, 23-24.

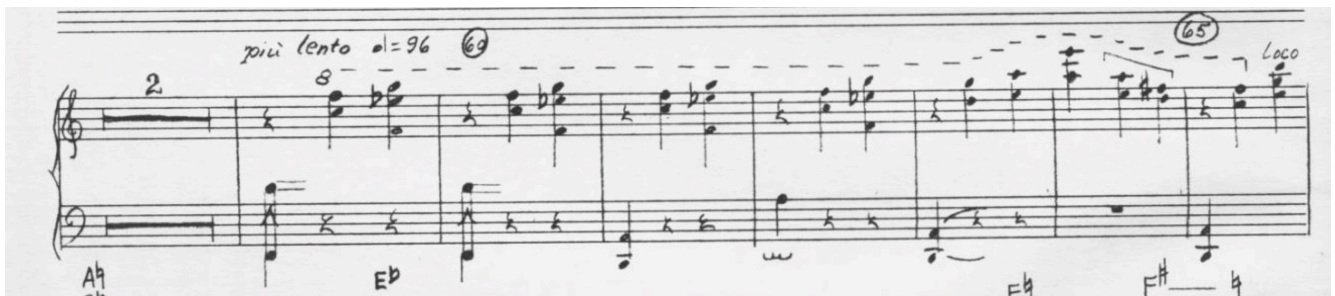
¹²² Aubat-Andrieu et al. note that Elias Parish-Alvars used a similar technique to obtain a fast chromatic *glissando* on a single string in his *Sérénade*, op. 83 from 1846. Aubat-Andrieu et al., *Guide to the Contemporary Harp*, 115. Salzedo's use of a single pitch to create distinct melodic pitches for extensive phrases is, however, distinctly unusual and significantly more difficult to achieve.

¹²³ Salzedo, *Modern Study of the Harp*, 15-16.

¹²⁴ Pedal slides can be heard at 0:26-1:36 of the recording of "Felines" in the recorded component of this PhD. Fluidic sounds are first introduced at 1:43.

Whistling sounds are passed between both harp parts of “Felines.” One example of their use occurs in bars 59-60, shown in example 5.37. These two bars are a solo in the second harp part and follow two bars of silence in bars 57-58. The featured repetition of the effect after silence is both audibly and visually arresting.

Example 5.37. Salzedo, III. “Felines,” *Pentacle Suite* for two harps, bars 57-65 [harp 2].¹²⁹



The other way in which a cat’s meow is achieved in the melodic lines of “Felines” is through the use of pedal slides (previously seen in example 5.36). These pedal slides raise and lower the pitch of various chords directly after they have been played, exposing the audible shift in the harp mechanism.¹³⁰ The result is a melody that exudes a slippery and slinky character with a little bite (example 5.38).

¹²⁹ “Felines,” in *Pentacle Suite for Two Harps: Harp 2*, ed. Dewey Owens, n.d. (after 1961), CSCI, 10. Example 5.37 can be heard at 1:36-1:51 of the performance of this piece in the recorded component of this PhD.

¹³⁰ An early example of this pedalling technique identified by Aubat-Andrieu et al. occurs in a 1794 sonata by Martin Pierre d’Almivare. However, the authors note that this effect was very rare before Salzedo began using it extensively in his works. Aubat-Andrieu et al., *Guide to the Contemporary Harp*, 108.

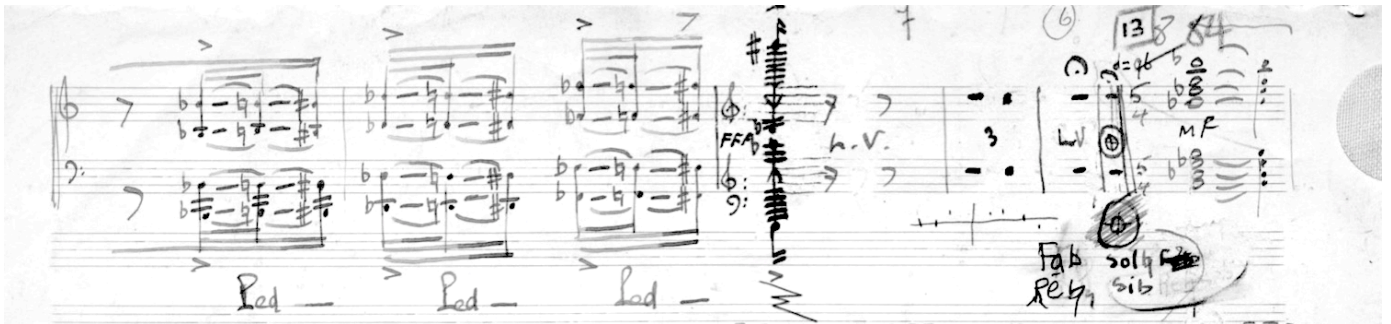
Example 5.38. Salzedo, III. "Felines," *Pentacle Suite* for two harps, bars 13-21 [harp 1].¹³¹

Salzedo's treatment of the pedal action in "Felines" is part of his broader conception of the pedal mechanics as a timbre in itself. The mechanics of moving a pedal are typically concealed: the harpist carefully moves the pedal at the moment the corresponding strings are stopped, or when other sounding strings can conceal the pedal noise. Salzedo used pedal slides so that pedal noise and buzzing, usually only heard as a badly timed pedal shift, became an intended effect. Once again, the mechanics of the instrument were not merely accommodated, but celebrated.

A different treatment of the pedal slide can be seen in example 5.39 from *The Enchanted Isle*. Instead of the languid atmosphere created in *Pentacle*, these slides are used to contribute drama at moments of heightened tension.

¹³¹ Salzedo, "Felines," *Pentacle Suite* for Two Harps: Harp 1, 9. Example 5.38 can be heard at 0:26-0:40 of the performance of this piece in the recorded component of this PhD.

**Example 5.39. Salzedo, *The Enchanted Isle* (1918), bars 121-129
[harp part].¹³²**



Example 5.40 from the *Concerto for Harp and Seven Winds* similarly shows the use of pedal slides to create tension and rhythmic drive. Incidentally, this example also shows the previously discussed technique of using a repeated set of strings with pitch variation generated by changing pedals, in this case using pedal slides.

**Example 5.40 Salzedo, "Prelude," *Concerto for Harp and Seven Winds*,
bars 127-132 [harp part].¹³³**

¹³² *The Enchanted Isle (Harp Part)*, (1918), CSCI, 7. Note that Salzedo's notation for pedal slides in this draft part for *The Enchanted Isle* does not employ the pedal slide symbols used in *Modern Study* (and as appears in *Pentacle* example 5.38, the *Concerto* example 5.40, and other works published after 1917).

¹³³ *Concerto for Harp and Seven Winds*, 14.

"La Désirade" is a more extreme illustration of the effectiveness of the pedal slide: the melodic line is almost entirely composed using this technique. As with the Harp 1 melody of "Felines," the precise and rhythmical execution of the slides in "La Désirade" (shown in example 5.41) contribute difficulty and virtuosity.

Example 5.41. Salzedo, XIV. "La Désirade," *Fifteen Preludes for Beginners* (1929), bars 1-7.¹³⁴

La Désirade

XIV

$\text{♩} = 60$

f *mf* *f* *mf* *f* *dim.* *p* *pp* *L.V.* $\oplus$

$G\flat$ $\sharp$ $G\flat$ $\sharp$ $G\flat$ $\sharp$ $G\flat$ $\sharp$

ff $B\flat$ $A\flat$ $G\flat$ $\oplus$

barbare *ff* $A\flat$ $C\sharp$ $E\flat$ $G\flat$ $\sharp$ $E\flat$ $C\flat$ $A\flat$ $G\sharp$ $\oplus$

Leaving aside extended techniques, there are numerous examples of more conventional techniques that Salzedo isolated and used to create extensive sections of virtuosic material. These include the two-handed trill, butterfly chords, and fast scalar patterns. An example of the two-handed trill as a virtuosic technique occurs in the *Sonata for Harp and Piano*. Example 5.42 shows the middle section of a ten-bar trill segment that is reprised again later in the

¹³⁴ "La Désirade," in *Fifteen Preludes for Beginners*, Method for the Harp (New York: G. Schirmer, Inc., 1929), 63.

movement.¹³⁵ Unlike the long trills of *Sara Yarrow* and *Brise Marine*, the majority of the trills in this section of the *Sonata* are only one crotchet in length. The constantly changing intervals of a 2nd, 3rd, 4th and 5th, together with numerous harmonic shifts, create a shimmering ebb and flow of varying contour and colour.

Example 5.42. Salzedo, *Sonata for Harp and Piano [in one movement]*, bars 37-40 [piano, harp].¹³⁶

The musical score for Example 5.42 consists of two systems of staves. The first system shows the Harp part (top staves) and the Piano part (bottom staves) for bars 37-40. The Harp part begins with a melodic line in 10/8 time, marked 'p' and 'cresc.', followed by a descending scale in 5/4 time, marked 'mp cresc.' and 'dim. molto'. The Piano part features a rhythmic accompaniment of repeated eighth notes, marked 'mf' and 'f cresc.', followed by a descending scale, marked 'dim. molto rit.'. The second system shows the Harp part (top staves) and the Piano part (bottom staves) for bars 41-44. The Harp part begins with a melodic line in 7/8 time, marked 'p' and 'a tempo', followed by a descending scale in 4/8 time, marked 'a tempo'. The Piano part features a rhythmic accompaniment of repeated eighth notes, marked 'mp' and 'a tempo'. The score includes dynamic markings, articulation marks, and a key signature change from D-flat major to D major.

One of the most virtuosic passages in Salzedo's harp writing occurs in *Scintillation*. In the middle of the piece a stand-alone segment appears; it is not obviously connected with the rest of the work and consists entirely of a repeated technique that is only used in this section. The technique involves playing a two-

¹³⁵ Refer to 3:24-4:06 and 9:00-9:42 of the live video recording performance of this piece in the recorded component of this PhD.

¹³⁶ Salzedo, *Sonata for Harp and Piano [in one movement]*, 10. Example 5.42 can be heard at 3:32-3:53 of the performance of this piece in the recorded component of this PhD.

note chord with the left hand followed by a repetition of the upper note of the chord and its lower neighbour note by the right hand. The effect is of a fast flutter of chords, with the left-hand chord acting as the push down of an imaginary wing, and the right-hand upper notes acting as the push back up of the wing to centre. The colour of the shifting harmonies is most important here, rather than the upper melodic notes.¹³⁷

Example 5.43. Salzedo, *Scintillation*, bars 99-106.¹³⁸

The musical score for Example 5.43, Salzedo's *Scintillation*, bars 99-106, is presented in four systems. The notation is for piano, with a key signature of one flat (B-flat major). The first system shows a rapid sequence of chords. The second system includes a mezzo-forte (*mf*) dynamic marking. The third system features a piano (*p*) dynamic and includes a key signature change to one sharp (F#) indicated by a double bar line and a sharp sign. The fourth system includes a forte (*f*) dynamic marking, followed by a piano (*p*) dynamic, and shows further key signature changes to A major (A#) and D major (D#). The score is characterized by fast, fluttering chordal patterns in both hands.

Example 5.44 exemplifies Salzedo's approach of taking a technical idea and expanding it to generate entire phrases. This example shows the scalic coda

¹³⁷ Salzedo previously used this technique in the so-called "Butterfly" variation of his 1910 *Variations*.

¹³⁸ Salzedo, *Scintillation*, 12. Example 5.43 can be heard at 5:11-5:28 of the performance of this piece in the recorded component of this PhD, as part of a larger section that takes place between 5:00-5:55.

section in “Audubon 530” from *Four Preludes to the Afternoon of a Telephone*.¹³⁹ Salzedo incorporates repeated notes at an extremely fast tempo, something that is usually to be avoided in harp writing at all costs. Both harps are given fast ascending scales with double notes sounded throughout. What makes this section achievable is Salzedo’s use of both upwards and downwards intervals, allowing the fingers to be placed in advance in a given direction, making for greater control. Moreover, it is a repeated segment, meaning that the harpist only has to learn a small amount of notes that are then repeated over the course of the section in different registers. Lastly, it is very soft dynamically, enabling the performer to play very lightly to assist speed. The effort involved therefore translates into an effective and worthwhile outcome.

¹³⁹ The coda of “Audubon 530” can be heard at 1.28-end of the performance of this movement of *Pentacle* in the recorded component of this PhD.

6. Incorporation of conscious gestures (“instrumental esthetics”)

All of the muffling indications and extended techniques codified by Salzedo are designed to be produced using sympathetic gestures.¹⁴² Recall, for instance, the use of a dramatic swiping gesture to create “whistling sounds.” Importantly, he specified that gestures must always have a rhythmical sensitivity. In the case of whistling sounds, this is achieved with two different notations that specify a “rapid” or “slow” sliding motion.¹⁴³ Likewise, the gesture used to muffle as conceived by Salzedo is a “rhythmical entity.”¹⁴⁴ If a piece demands a sudden and abrupt end that is followed by a soft *calmato* phrase, then the stopping of the strings is to be abrupt and the player is to keep their hands on the strings as a means of holding tension until it feels musically appropriate to move the fingers to the strings of the new phrase using slow and gentle gestures to transition. Conversely, if the next phrase is to be a loud *agitato* phrase, then the gestures used to transition from one phrase to another should be fast and direct.¹⁴⁵

The coordination of gesture in response to the rhythmic character of the music is an essential aspect of Salzedo’s instrumental esthetics. He greatly admired the work of Émile Jaques-Dalcroze (1865-1950) and his eurhythmics pedagogy as a means of appreciating music through movement, particularly the element of rhythm. A 1922 edition of the *Eolian Review* advertised eurhythmics classes in New York City as teaching the “Science of Rhythm.”¹⁴⁶ Salzedo described Dalcroze and his work as “reawakening the consciousness of

¹⁴² Salzedo clearly articulated this idea in the following quote: “...each of the thirty-seven tone colors of the harp calls for a gesture in relation to its symbolic and sonorous meaning.” Ibid., 7.

¹⁴³ Whistling sounds also appear in the *Sonata*, in a series of five “whistles” that gradually become louder and longer with each iteration. The expressive gesture required to execute the effect can be seen at 12:56-13:03 of the video performance of this piece in the recorded component of this PhD.

¹⁴⁴ Lawrence and Salzedo, *Method for the Harp*, 26.

¹⁴⁵ The use of gesture to embody the rhythmical character of transitions between phrases can be seen in the video performance of the *Sonata* included in the recorded component of this PhD. An example of slow gestures that sustain the tension of phrase endings can be seen at 1:13-1:16, and 13:06-end. A contrasting series of fast gestures can be seen at 0:32-0:52 and 4:34-4:43.

¹⁴⁶ “Dalcroze Eurhythmics: Science of Rhythm,” *Eolian Review* 2, no. 1 (December 1922): v.

relationship of soul and body so as to establish unity through rhythm."¹⁴⁷ He highlighted the importance of uniting gesture with rhythm, specifically with regard to his own method of playing, in a speech given at a 1917 Salzedo Harp Ensemble concert:

...the use and expression of the arms and hands in harp-playing, which cannot be overestimated, anymore [sic] than the very rhythm and breathing of the body. Quite apart from the technical importance of the matter, the psychological and spiritual significance is enormous. The arms and hands should express by their gesture, pause, touch, upliftment before attack, at a conclusion, in a silence, the very heart, mood and soul of the music felt and desired by both composer and interpreter. They must become the very expression of the artists [sic] soul, the rhythm of the music and the rhythm of the gesture, being as one.¹⁴⁸

According to Salzedo, his conception of gesture was the result of a fortuitous coincidence, culminating in the collaboration of celebrated ballet dancer Vaslav Nijinsky (previously detailed in Chapter 1). In an unpublished document, possibly part of a press kit, Salzedo recounted how, at a concert early in his career, the manager of his trio, 'Trio de Lutece' with flautist George Barrère and cellist Paul Kefer, insisted on positioning Salzedo's harp on the right side of the stage. The manager opined that this position would give the audience the best view of Salzedo's expressive left hand. Salzedo's own notes (written in the third person) continue:

The harpist was understandably bewildered. The following day he practiced his harp the whole morning in front [sic] of a mirror, trying to discover what was so extraordinary about his left hand. That same evening, a few friends, among them the famous dancer, Nijinsky, came to dinner at the Salzedo house. Laughing, Salzedo told them about his manager's explosive remark. All of the guests were amused with the

¹⁴⁷ Carlos Salzedo, "A Study on Instrumental Esthetics," *Eolian Review* 2, no. 1 (December 1922): 3.

¹⁴⁸ "Evolution & Possibilities of the Harp," 4.

exception of Nijinsky, who remained silent. A few moments later, the dancer started a long dissertation deploring the lack of esthetic presentation of music by concert artists. He stated that Salzedo was one of the rare performing musicians whose handling of their instruments was “telling.” The next day Salzedo arranged a conference with the famous dancer during which the latter encouraged him to work out and establish definite rules for manipulating hands at the harp. The result of this conference was Salzedo’s well-known “Instrumental Esthetics.”¹⁴⁹

With Nijinsky’s help, Salzedo was able to harness the expressive power of gesture and to incorporate it into his technical and compositional method. He argued that sustaining sound on the harp could be visually and aurally encouraged through gestures that embody columns of sound travelling up into the air (previously referred to in Chapter 3). Accordingly, Salzedo described his “instrumental esthetic” of harp playing as based upon a “sonorous ascension”¹⁵⁰ that takes the basic harpistic gesture of “the raising of the hands slowly and with complete control”¹⁵¹ as its starting point. Upon mastering this basic ascending gesture, the harpist will become conscious “of the relationship between the sonorous vibrations of the harp and his own physical and psychic vibrations.”¹⁵² Incidentally, Salzedo argued that gesture was not only important in solo or chamber contexts, but in orchestral settings also. For this reason, he argued that harps should always be positioned to the right of the conductor, so as to give the best view of the harpist’s left hand and to show the face of the player to the audience.¹⁵³

When playing according to Salzedo’s esthetic laws, gestural intention is paramount to achieving an expressive performance. It is therefore unsurprising that he described his technical conception of harp playing as entirely based on aesthetics:

¹⁴⁹ “NCAC [National Concert and Artists Corporation] PUBLICITY—SALZEDO: Salzedo’s Hands,” 1-2.

¹⁵⁰ “A Study on Instrumental Esthetics,” 6.

¹⁵¹ “Modern Harp Technique,” 9.

¹⁵² “A Study on Instrumental Esthetics,” 7.

¹⁵³ “Harpists Versus Conductors,” 9. This positioning can be seen in the video performances of *Ballade* and the *Sonata* included in the recorded component of this PhD.

My own conception of approach to the harp technically as well as artistically, is based entirely on *aesthetics*. Since the instrument does require necessary gestures, these gestures should be correct not only functionally but aesthetically as well. Music is meant to be heard, but also to be looked at—otherwise radio would have long ago supplanted the concert stage which, fortunately, it has not. Like the orchestral conductor, the harpist must learn how to externalise music. This he does through his gestures which should be inspiring and not dry; these gestures should emphasise—and not negate—the intent of the music.¹⁵⁴

Salzedo saw his theory of instrumental esthetics and the fundamental harpistic gesture as a starting point. The harp, he wrote, still requires “adequate gestures” for “the entire scale of dynamics and different moods.” The fundamental consideration of gesture, he continued, would eventually come to be a fundamental consideration across all musical disciplines:

Considerations of the same order can be worked out and applied to all instruments—principally the piano—and also to the art of conducting. Nothing will have greater value for the adequate rendition of a work of music.¹⁵⁵

One way in which Salzedo's compositions explore the use of gesture is through the use of formalized movements incorporated into his technique. The ascending gesture of raising, for instance, is prominently featured in “Communion” from the *Five Poetical Studies* (example 5.45). This work is a study on chords and requires the harpist to execute chords spanning multiple octaves and corresponding hand jumps, all completed using a final raising motion at the conclusion of each chord. Importantly, the rhythmical consistency of the phrase is to be maintained so that each “giant-chord” does not give the impression of a series of arpeggios.¹⁵⁶ In this way, the duration and length of the raising gesture that finishes each chord is dictated by the accurate rhythmic execution of the

¹⁵⁴ “Modern Harp Technique,” 9.

¹⁵⁵ “A Study on Instrumental Esthetics,” 7.

¹⁵⁶ *Modern Study of the Harp*, 51.

phrase as a whole. Note also the very specific gradual muffling with the third finger gestures in bar 40.

Example 5.45. Salzedo, "Communion," *Five Poetical Studies for Harp Alone*, bars 35-40 (1918).¹⁵⁷

The musical score for Example 5.45, Salzedo's "Communion" from *Five Poetical Studies for Harp Alone*, bars 35-40, is presented in two systems. The first system begins with a tempo marking of $\text{Tempo } I^0$ and a metronome marking of $\text{♩} = 72$. The key signature is three flats (B-flat, E-flat, A-flat). The score is written for harp, with left-hand (l. h.) and right-hand (r. h.) parts. Dynamic markings include *ff*, *p*, *mf*, and *pp*. Articulation markings include *l. h.* and *r. h.*. Fingerings are indicated by numbers 1, 2, 3, 4. The score is divided into two systems, with the second system ending with a *L.V.* marking. The first system includes a key signature change to two flats (B-flat, E-flat) and a tempo change to *molto*. The second system includes a key signature change to one flat (B-flat) and a tempo change to *molto*. The score is divided into two systems, with the second system ending with a *L.V.* marking.

Furthermore, in a piece such as "Communion," the repeated ascending gesture is more than an effect—the gesture is itself functioning as a compositional device.

The approach of using gesture to generate thematic material is best exemplified in *Scintillation* (example 5.46).

¹⁵⁷ "Communion," in *Five Poetical Studies for Harp Alone*, 53.

Example 5.46. Salzedo, *Scintillation*, bars 60-67.¹⁵⁸

The musical score for Example 5.46, Salzedo's *Scintillation*, bars 60-67, is presented in four systems. Each system consists of a grand staff (treble and bass clef) and a series of chord diagrams and fingerings indicated by letters and numbers below the staves. The notation includes various dynamic markings (f, p, mf, cresc., diminuendo, molto, dim.) and articulation marks (accents, slurs). The score is divided into four systems, each with a grand staff (treble and bass clef). Below the staves, there are chord diagrams and fingerings indicated by letters and numbers.

System 1: *f sub.*, *p sub.*. Chord diagrams: F $\flat$ E $\flat$ D $\sharp$, G $\flat$ F $\sharp$, E $\flat$.

System 2: *mf crescendo*, *f cresc.*, *piu f*, *diminuendo*, *molto*. Chord diagrams: F $\sharp$ B $\sharp$, G $\sharp$, A $\sharp$ G $\flat$ D $\sharp$, F $\flat$ E $\flat$.

System 3: *p*. Chord diagrams: G $\sharp$ C $\flat$ B $\sharp$, A $\sharp$ C $\sharp$, B $\sharp$.

System 4: *mf sub.*, *dim.*. Chord diagrams: A $\flat$ G $\sharp$.

The distances between the left- and right-hand positions at the start of each recurring *glissando*, or flux, shown in example 5.46, require the performer to reach the hands far apart and then draw them close together. The result is to create repeated, dance-like gestures that continue unbroken across multiple pages of music. Salzedo uses a curved accent symbol, seen on beats one and

¹⁵⁸ *Scintillation*, 7. Example 5.46 can be heard at 3:15-3:41 of the performance of this piece in the recorded component of this PhD.

three of bars 61-66, to indicate that the gesture for the right-hand downbeat *glissando* is round and requires a relaxed thumb. The first beat of bars 60 and 67 shows a contrasting accented diagonal gesture, for which the thumb must be as straight and strong as possible, to create a cutting, forceful tone.¹⁵⁹ Flexibility in the back is essential as the player must oscillate between the two sit bones, in order to reach the opposing extremes of register and to execute the pedal changes—another element of dance, now in the feet.

Scintillation also conveys a connection to dance through its form: Salzedo stated that he conceived *Scintillation* in distinct sections, each inspired by a style of dance. He elaborates further in these program notes:

Thematically considered, *Scintillation* is built on classical dances of various periods. The theme is in the mood of a Sarabande. The middle period is conceived in a Tempo di Rumba. Then emerges a scintillation section justifying the title of the composition. Following a short emotional episode, the Sarabande is anew introduced and leads into a languorous Tempo di Tango. The composition ends in a triumphant crescendo of orchestral proportion.¹⁶⁰

Salzedo also referred to the use of a “rumba rhythm” in *Scintillation*.¹⁶¹ Although he did not specify further, it is possible to argue that a single basic rhythmic cell of “long-short-short” permeates much of the work. In this way, despite the changing dance styles of various sections, a single rhythmical pattern is repeated throughout, serving to unify the whole. The stand-alone “scintillating” section (discussed in the context of the previous esthetic law) is the only one that does not conform to this rhythmic pattern, heightening the contrast to all that has come before with an entirely new chordal gesture.

¹⁵⁹ The use of repeated *glissando* to create a gestural, as well as musical, effect also occurs in the *Sonata*, and can be seen at 11:46-12:20 of the video performance of this piece in the recorded component of this PhD.

¹⁶⁰ “Y” Concert Series. Y.M.-Y.W.H.A, Salzedo Concert Ensemble,” (March 9, 1943), program notes for *Salzedo Scintillation*, CSCI.

¹⁶¹ Carlos Salzedo, “Mexican Impressions,” *Overtone: The Monthly Publication of The Curtis Institute of Music* 7 (1937), 11.

As previously stated, the exploration of gesture in Salzedo's work can be directly connected to his collaboration with various professional dancers.¹⁶² The Salzedo Collection at the Curtis Institute of Music contains numerous programs of concerts that Salzedo appeared in with various dancers, including multiple tours for Adolph Bolm's *Ballet Intime*. As well as his collaboration and friendship with Bolm (1884-1951) and Nijinsky, Salzedo also worked with dancers such as Isadora Duncan (1877-1927), Ruth Page (1899-1991), and Martha Graham (1894-1991).

Salzedo recognised the inspiration of dance in his work in 1922, stating that: "The art of harp playing is being now developed along lines parallel to the great art of Isadora Duncan, Roshanara, Nijinsky, Bolm and other priests of Art."¹⁶³ He composed *Bolmimerie* after witnessing a rehearsal in Chicago of John Alden Carpenter's ballet *The Birthday of the Infanta* (first performed in 1919).¹⁶⁴ Bolm was both choreographer and dancer for the ballet, and *Bolmimerie* is dedicated to him. Ruth Page danced the role of the *Infanta*, and *Prelude to the Afternoon of a Telephone* is dedicated to her performance of that role.¹⁶⁵

The interest that Salzedo had in the work of dancers was reciprocated. Nijinsky was quoted by Salzedo as having said that "Salzedo's hands explain the music before the music starts, and as the music proceeds they emphasize the various modes of each composition."¹⁶⁶ Nijinsky's description of Salzedo's hands as "emphasising various modes" is particularly apt. Graham expressed gratitude to Salzedo for his kindness in regularly helping her with any "musical problems"

¹⁶² Salzedo was known to offer professional and financial assistance to artists in need. He helped Nijinsky and his wife Romola to afford care in Switzerland when Nijinsky became ill. Martha Graham credited Salzedo with convincing the "Guggenheim people" to give a grant to dancers, of which she was the first recipient. Martha Graham, "A Remembrance of Carlos Salzedo," interview by Arnold Michaelis, *ABC Radio Network*, 29 November 1961.

¹⁶³ "A Study on Instrumental Esthetics," 6. Heather R. Lancot's research explains that there was a great variety of styles of dance co-existing in the United States at the start of the twentieth century: "Experimental dance styles from American female dancers like Isadora Duncan and Ruth St. Denis, were combined with not only the Orientalist and primitivist flavor of the Ballets Russes and popular American dance, but also the classical repertoire and techniques found in Imperial Russian Classical ballet." Heather R. Lancot, "The Birthday of the Infanta: An Early Twentieth-Century Chicago Ballet Contextualized" (Master's thesis, University of Oregon, 2012), 51.

¹⁶⁴ "Salzedo Work Feature of Smith College Concert," *Musical America* 33, no. 21 (March 19, 1921): 31.

¹⁶⁵ Score dedication: Salzedo. Page's involvement in *The Birthday of the Infanta* is detailed in Lancot, "The Birthday of the Infanta: An Early Twentieth-Century Chicago Ballet Contextualized," 54.

¹⁶⁶ Salzedo, "NCAC [National Concert and Artists Corporation] PUBLICITY—SALZEDO: Salzedo's Hands," 2.

that she encountered in her choreography.¹⁶⁷ She recognised both the importance of gesture and the use of percussive effects in Salzedo's style of playing, stating that:

I loved to hear him play. I loved to watch him play. Because the whole feeling of the way he would use the harp as the percussion instrument was fascinating to me... [Watching him play] was very important, because he seemed to become part of it. They were together, and the eagerness of his body as he leaned into it, evoked harmony.¹⁶⁸

As well as being interested in gesture, Salzedo also explored other visual elements of performance in his compositions.¹⁶⁹ According to the inscription on the drafted score, *Bolmimerie* was conceived as "music for a film pantomime," based on nine tableaux.¹⁷⁰ The ending was intended to synchronise with curtain movements: the score bears the instruction to line up the tumbling of the theatre curtain to reflect a projected film image of dissolving magicians.¹⁷¹ Instructions written on the score for the *Telephone Preludes* similarly ask for the use of a curtain in performance.¹⁷² The raising of the curtain is timed to coincide with ascending *glissando* gestures at the end of the Prologue, and the lowering of the curtain is similarly timed to coincide with descending *glissando* gestures at the end of the final movement.

Salzedo's interest in visual aesthetics can be more broadly connected to his love of modernist art, as discussed in chapters 1 and 3. As well as surrounding himself with custom-built furniture and commissioning artworks for his home, he also created his own visual art in the form of photography. His collection includes conventional portraits, experimentations with shadow

¹⁶⁷ Graham, "A Remembrance of Carlos Salzedo."

¹⁶⁸ Ibid.

¹⁶⁹ It is worth mentioning a set of drawings for an unspecified dance work that are contained in Salzedo's personal archive at the Curtis Institute. The sketches are signed by Jules Buoy and appear to detail a set design and lighting that is designed to frame the movement of a dancer. Whether the drawings relate to a project of Salzedo's is not known. It is possible that he may have collaborated on the designs with Buoy. In any case, his careful preservation of the blueprints would seem to speak to his interest in multimedia performance.

¹⁷⁰ Score inscription. Salzedo, *Bolmimerie*, 1. We unfortunately do not know what became of the film, or if it was even made; however, the manuscript score for *Bolmimerie* is housed at the Curtis Institute Archives.

¹⁷¹ Ibid., 19.

¹⁷² Score inscription. *Four Preludes to the Afternoon of a Telephone*, 3, 23.

photography and superimposition techniques. An example of the latter can be seen in figure 5.1, possibly a self-portrait.



Figure 5.1. Photograph by Salzedo, possibly a self-portrait.¹⁷³

¹⁷³ Carlos Salzedo Collection, MSS 26, Curtis Institute of Music Archives.

All of the aforementioned esthetic laws are founded upon Salzedo's ultimate concern: to create a compositional language that embraced the "essentialness" of the vibrating harp, captured in his already mentioned description of himself as "like the sculptor of old who worked not in the clay but directly in the marble."¹⁷⁴ For Salzedo, composing "in the marble" of the harp was to respond to the contradiction of rests with specific muffling, to exploit the "super legato" ability with cumulative dissonances, to find a harmonic language that considered pedalling its starting point, to explore and codify extended techniques, and to always consider gesture as a means of expression for both composer and performer. The esthetic laws do more than take technical concepts and embed them in compositions. The fact that each esthetic law is conceived in response to the fundamental principle of essential resonance results in an integrated system of idiomatic harp writing. Importantly, the esthetic laws rely on each other for successful execution—it is this that makes them so cohesive and visible in Salzedo's compositions.

¹⁷⁴ Salzedo, "A Study on Instrumental Esthetics," 5.

Conclusions

The aim of this thesis has been to explore how Salzedo's thought system of new harpism resulted in a radical change in his approach to the harp from 1917 onwards. As I have argued, new harpism is a pioneering theory that extends beyond the field of composition and conceptually links Salzedo's work across the three areas of harp performance, composition and design: encompassing his compositions, his pedagogical method, his philosophical writings, and his contributions to harp aesthetics and construction. I have similarly shown the importance of the cornerstone concept of essential resonance, and identified its practical manifestation in Salzedo's compositions, through what he called the esthetic laws of harp composition and performance. It is my hope that these ideas will offer a more comprehensive account of his work than has previously been made possible, and breathe new life and renew interest into a figure of great importance to the harp.

Salzedo's status in the harp community is such that his method of playing continues to be prevalent to this day, and his compositions are highly popular worldwide. For harpists who follow his technique, this thesis offers an insight into the rationale behind their daily practices. Perhaps of greater significance, however, is the opportunity provided to composers, performers, conductors, musicologists, and harpists of any technical background, to understand the detailed reasoning behind one of the most idiomatic approaches to harp composition ever achieved.

As both one of the first true virtuosi of the modern harp and as a talented composer, Salzedo viewed himself as being in a unique position in history to forge a new cultural perception of the instrument. As shown in Chapter 3, Salzedo's new harpism was a reinvention of the instrument in direct opposition to old harpism, which he described as a pervasive trend that championed sentimentality for past centuries.

It was Salzedo's theorisation of a new acoustic principle, essential resonance, which acted as the catalyst for revolutionising his conception of the harp. As shown in Chapter 1, essential resonance was linked to organological

concerns, namely, the improved level of sonority, or “sonorous splendour,”¹ of the American harps made by Lyon & Healy in the twentieth century. As discussed in Chapter 3, this was a development of such importance to the organology of the harp as to render it in his eyes a new instrument. Accordingly, I have demonstrated that Salzedo’s new harpism was a theory that sought to modernise the harp and its repertoire by capturing essential resonance, the unique sonority of the new twentieth-century harp. In Chapter 3 this was achieved by breaking down Salzedo’s contribution to the harp into the three categories of performance, composition, and design, and exploring how Salzedo embedded the principles of new harpism in each of them.

Salzedo’s immersion into avant-garde music circles *ca.* 1916 is significant in the context of his self-described “renovation” of the harp in 1917, as explored in Chapter 1.² The biography provided in that chapter highlighted his active involvement in the promotion of new music in the United States through organisations such as the International Composers’ Guild. Varèse and Rudhyar, both largely unexplored in the Salzedo literature, were found to be influential figures. Salzedo co-founded the Guild with Varèse and worked with Rudhyar in the contexts of the Guild and the *Eolian Review/Eolus*. By exploring the interactions between these three composers, I was able to identify common themes in their writings. As shown in Chapter 4, these themes provided insights into new harpism and its related concepts, in particular to Salzedo’s discussions on nature and the foregrounding of timbre as a musical element. In addition to this critical analysis, Chapter 4 provided an examination of *Offrandes* (1921) by Varèse, evidencing the influence of Salzedo upon Varèse’s harp writing.

Chapter 4 also explored the apparent contradiction of Salzedo’s continued use of traditional musical styles, in contrast to Varèse and Rudhyar and despite his involvement in modernist organisations such as the Guild. As explained in that chapter, Salzedo’s view of the idiomatic nature of new harpism was not bound to a specific musical style; it was conceptualised as a response to essential resonance, the fundamental acoustic principle of the harp. Accordingly, any harp

¹ “The Harp — Medium of the Modern Age,” 199.

² Salzedo pinpointed 1917 as the year in which he began a “complete renovation of the harp.” “Biographical Sketch/Hobbies/Camden Harp Colony.”

composition can be stylistically traditional, but still be highly innovative in terms of its harp writing.

A detailed explanation of how Salzedo achieved innovation in his harp compositions, in line with his new harpism approach, was provided in Chapter 5. This chapter demonstrated that his new harpism philosophy directly manifested itself in a set of compositional techniques that he termed the esthetic laws.³ No previous account had discussed the esthetic laws or attempted to explore their meaning in actual musical terms. Chapter 5 connected the esthetic laws to specific idiomatic principles that are consistently evident in his harp compositions after 1917. Six laws were identified: rest omission; muffling as a fundamental consideration; super legato and cumulative resonance; pedalling as a resource, not a hazard; use of extended techniques; and the incorporation of conscious gestures (“instrumental esthetics” is Salzedo’s term) in both composition and performance. A wide variety of musical examples, including unpublished works, served to demonstrate the consistent use of each law across his considerable catalogue. A comparison of his compositional approach before and after 1917 showed the *Five Preludes for Harp Alone* (1917, originally titled *Pentarhythmie*) to be his first published composition to display the emergence of the esthetic laws.

The investigation presented here does not exhaust all there is to explain about Salzedo’s work. I have only been concerned with presenting a detailed analysis of new harpism (in chapters 3 and 4), with special attention given to how the principles of new harpism manifest in Salzedo’s system of harp notation (in Chapter 5). It must be noted that there is scope for further investigation of other aspects of both Salzedo’s compositions and his technical method. Research opportunities that were outside the limits of my project include the investigation of Salzedo’s use of a coded musical alphabet within his compositions; the possibility of applying gestural analysis to entire Salzedo works; and the tracking of Salzedo’s influence upon other composers in the latter half of the twentieth century.

³ Salzedo referred to these laws of harp composition as being dictated by the nature of the instrument—for this reason, he also described them as “natural” laws.

It is important to point out that my analysis of his compositions was informed by my position as a harp performer and a “great-granddaughter” of the Salzedo school of teaching.⁴ As such, my perspective was strictly performer-oriented and did not extend to other types of music analysis. I have made a significant effort to include as many examples from Salzedo’s concert hall harp repertoire as possible, including unpublished manuscripts. However, Salzedo wrote more than fifty original compositions. An in-depth analysis of all these works would require more space than this dissertation permits.

The inclusion of a performance component to this project was essential for multiple reasons. Firstly, understanding new harpism was reliant on the experience of performing Salzedo compositions, and consequently performance-led research was central to my thesis. My training as a harpist enabled me to uncover the meaning of the various concepts that I was analysing in my close reading of various Salzedo texts, and I gained my greatest insights into the meaning of essential resonance and the esthetic laws through the concentrated process of editing, performing and recording Salzedo’s compositions. The success of my academic research was, in a very real sense, entirely dependent on the creation of performance experiences in which to study Salzedo’s ideas first-hand. Secondly, there is an experiential aspect of new harpism that is fundamental to its conception: in other words, for new harpism to be understood, it must be experienced. This is necessary due to Salzedo being a performer above all else. In the same way as his involvement in harp design was dependent upon his being able to play the instrument and articulate the kind of sound he wanted his harp to make, the fact that he was himself a performer is a core aspect of his compositional method. His compositional approach was informed by his response to the sound possibilities of the instrument, as was his search for extended techniques and pioneering effects, many of which he invented and all of which he systematically codified.⁵ Accordingly, with my recordings I sought to realise this philosophy through performance, a process that enhanced the analysis of new harpism in my thesis, and thereby achieved a fuller appreciation of new harpism.

⁴ My two primary teachers have been Alice Giles (AM) and Xanya Mamunya, both students of Alice Chalifoux (Salzedo’s successor to his Harp Colony in Camden, Maine).

⁵ Salzedo, “The Harp—Musical Medium of Our Age.”

With this project I hope to have made a meaningful contribution to the harp community. I strongly believe that there is value in exploring Salzedo's idiomatic approach, particularly given the continued lack of familiarity with the harp within the broader music community. As I have argued, the key to understanding his work lies in unravelling the various threads contained in his concept of new harpism, a theory and philosophical ideal that emerged at the forefront of his work across harp performance, composition and design. His was a fascinating approach to composition and art engagement. Startling for its coherency and vision, new harpism is as relevant to our present time as it ever was in his.

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Appendix 1 – Details of Recorded Works

WORK	PERFORMANCE DETAILS	DURATION
Carlos Salzedo, <i>Ballade</i> , op. 28 [1910], for solo harp	Melina van Leeuwen - harp Live video recording made at Melba Hall, Conservatorium of Music, Faculty of Fine Arts and Music, The University of Melbourne	10:22
Carlos Salzedo, <i>Three Poems by Sara Yarrow</i> [1919], for 6 harps, oboe, bassoon, French horn and soprano I. Ecstasy II. Despair III. Humility (unpublished)	Melina van Leeuwen, Alice Giles AM, Jacinta Dennett, Laura Tanata, Rowan Phemister, Yuki Harwood - harps Emmanuel Cassimatis - oboe Emma Morrison - bassoon Maraika Smit - French horn Justine Anderson – soprano Jacob Abela - conductor Recorded at the Prudence Myer Studio, Ian Potter Southbank Centre, Faculty of Fine Arts and Music, The University of Melbourne	14:33
Carlos Salzedo, <i>Brise Marine</i> [1919], for 6 harps, flute, oboe, 2 bassoons, French horn and soprano (unpublished)	Melina van Leeuwen, Alice Giles AM, Jacinta Dennett, Laura Tanata, Rowan Phemister, Yuki Harwood - harps Tamara Kohler - flute Emmanuel Cassimatis - oboe Emma Morrison - bassoon Chris Martin - bassoon Maraika Smit - French horn Justine Anderson – soprano Jacob Abela - conductor Recorded at the Prudence Myer Studio, Ian Potter Southbank Centre, Faculty of Fine Arts and Music, The University of Melbourne	5:06
Carlos Salzedo, <i>Four Preludes to the Afternoon of a Telephone</i> [1921], for two harps Prologue I. Riverside 4937 II. Audubon 530 III. Prospect 7272 IV. Plaza 4570 (unpublished)	Melina van Leeuwen - harp I Laura Tanata - harp II Recorded at the Iwaki Auditorium, Australian Broadcasting Corporation, Southbank Melbourne	12:24

Carlos Salzedo, <i>Sonata for Harp and Piano [in one movement]</i> [1922]	Jacob Abela - piano Melina van Leeuwen - harp Live video recording made at Melba Hall, Conservatorium of Music, Faculty of Fine Arts and Music, The University of Melbourne	13:44
Carlos Salzedo, <i>Trois Poèmes de Stéphane Mallarmé</i> [1925], for soprano, harp and piano I. Las de l'amer repos où ma paresse offense II. Feuillet d'album III. Une dentelle s'abolit (unpublished)	Justine Anderson - soprano Jacob Abela - piano Melina van Leeuwen - harp Recorded at the Iwaki Auditorium, Australian Broadcasting Corporation, Southbank Melbourne	7:33
Carlos Salzedo, <i>Pentacle Suite</i> [1928], for two harps I. Steel II. Serenade III. Felines IV. Catacombs V. Pantomime (never before recorded)	Melina van Leeuwen - harp I Rowan Phemister - harp II Recorded at the Iwaki Auditorium, Australian Broadcasting Corporation, Southbank Melbourne	18:48
Carlos Salzedo, <i>Scintillation</i> [1936], for solo harp	Melina van Leeuwen - harp Recorded at the Iwaki Auditorium, Australian Broadcasting Corporation, Southbank Melbourne	9:51
Edgard Varèse, <i>Offrandes</i> [1921], for soprano, piccolo, flute, oboe, clarinet in Bb, bassoon, French horn, trumpet in C, trombone, harp, strings, percussion I. Chanson de là-haut II. La Croix du Sud	Justine Anderson - soprano Melina van Leeuwen - harp All other parts performed by students of the Australian National Academy of Music Steve Schick - conductor Live video recording made at South Melbourne Town Hall, Australian National Academy of Music, Melbourne	7:30

TOTAL: 100:49 minutes of recorded music