



# EOLUS BULLETIN

Communications from the International Salzedo Society  
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## Ask it to Salzedo

Floralda Sacchi



Nel Dicembre 1921 a New York venne pubblicato il primo numero del Eolian Review. A Review for the New Music il cui editore ed ideatore era Carlos Salzedo. La rivista, sostenuta dai maggiori compositori e musicisti americani di quegli anni, si promuoveva di promulgare le nuove idee musicali e, considerando l'editore, dava particolare risalto all'arpa e alle composizioni dedicategli. La rivista aveva pubblicazione quadrimestrale e nel suo quarto anno di esistenza il suo titolo venne mutato in Eolus, anche se il sottotitolo A Review for the New Music rimase immutato. Nel classico stile salzediano, in cui l'estetica è parte integrante del contenuto, la grafica dell'Eolian Review / Eolus era decisamente raffinata pur utilizzando esclusivamente il bianco e nero e non includendo nessuna riproduzione fotografica. Fino al 1922 le decorazioni sono in un tardo stile floreale, vagamente ridondante ed enfatico a cura del grafico Ernst de Weerth; l'ultimo numero del 1922 è decorato dal gusto lineare di Robert E. Locher; e dal 1923 il trionferà Witold Gordon, più essenziale ed apparsente, vicino all'ultimo stile decò che si va geometrizzando verso gli anni trenta.

Im Dezember 1921 wurde in New York die erste Ausgabe der Eolian Review, A Review for the New Music veröffentlicht, deren Schöpfer und Redaktor Carlos Salzedo war. Die Zeitschrift wurde von wichtigen amerikanischen Komponisten und Musikern jener Jahre unterstützt und hatte zum Ziel, neue musikalische Ideen zu verbreiten. Durch ihren Redaktor sollte die Harpe und die ihr gewidmeten Kompositionen besonders hervorgehoben werden. Die dreimal jährlich erscheinende Zeitschrift wechselte im vierten Jahr ihren Namen in Eolus, behielt aber den Untertitel A Review for the New Music bei. In der typischen Art Salzedos, die Ästhetik untrennbar mit dem Inhalt zu verbinden, hatte Eolian Review / Eolus eine raffinierte grafische Gestaltung, ausschliesslich in Schwarz und Weiss ohne jegliche photographische Reproduktionen. Bis 1922 pflegte der Graphiker Ernst de Weerth eine etwas überschwengliche und emphatische Gestaltung in einem späten Jugendstil. Die letzte Ausgabe von 1922 war geprägt vom linearem Stil von Robert E. Locher. Ab 1923 trat Witold Gordon an seine Stelle mit einem graphischen Stil in der Nähe des späten Art

En décembre 1921, la première édition de l'Eolian Review, A Review for the New Music fut publiée à New York, dont le créateur et rédacteur ne fut autre que Salzedo. La revue bénéficia d'un soutien annuel d'éminents compositeurs et musiciens américains et avait pour objectif de propager de nouvelles idées musicales. La harpe et les compositions qui lui étaient dédiées devaient être particulièrement mises en relief par son rédacteur. La revue trimestrielle fut ensuite éditée durant quatre ans pour paraître ensuite sous le titre d'Eolus et elle garda comme sous-titre: A Review for the New Music. Salzedo possédait ce don incroyable de créer une symbiose entre l'esthétique et le contenu, la mise en page graphique d'Eolian Review / Eolus était d'un tel raffinement, bien que la revue n'était imprimée qu'en noir et blanc et sans aucune reproduction photographique. Jusqu'en 1922, le graphiste Ernst de Weerth s'attachait à une mise en pages emphatique aux effets superfétatoires dans un genre „futur Art nouveau“. La dernière édition de 1922 fut imprégnée du style linéaire de Robert E. Locher. A compter de 1923, Witold Gordon lui succéda avec un style graphi-

In December 1921, the first issue of the Eolian Review, A Review for the New Music was published in New York. Its creator and editor was Carlos Salzedo. The journal was supported by the most prominent American composers and musicians of the time, and had as its goal the propagation of new musical ideas. Through the editor, the harp and the compositions dedicated to it were to receive special attention. The magazine, which appeared three times a year, changed its name to Eolus in the fourth year of its existence, but retained the subtitle A Review for the New Music. In Salzedo's typical manner of inseparably combining aesthetics and content, the Eolian Review / Eolus featured a refined graphic layout, held entirely in black and white without any photographic reproductions. Until 1922, graphic artist Ernst de Weerth cultivated a somewhat extravagant and emphatic design in late art nouveau style. The last issue of 1922 was marked by the linear style of Robert E. Locher. Witold Gordon succeeded him in 1923 with a graphic style close to late art deco, which towards the 1930s took on geometric forms.

Numerous historical contributions by Salzedo, but also

### Notes

\* Salzedo, Carlos: The Art of Working. HARPA-PIANO No. 3 (Winter - Hiver 1997/98).

See also:

Owens, Dewey: Mozart's Concerto in C for Flute and Harp as Edited by Carlos Salzedo. Part II; Rondo and Reinecke Cadenzas. HARPA No. 29, Herbst - Automne - Autumn 1998.

Owens, Dewey: Mozart's Concerto in C for Flute and Harp as Edited by Carlos Salzedo. Part I; Allegro and Andantino. HARPA No. 28 (Frühling - Printemps - Spring 1998).

Giles, Alice: «The Summer Harp Colony of America - The Salzedo School». HARPA No. 19 (Herbst - Automne - Autumn 1995).

Foundation of «Eolus International Salzedo Society». Who was Salzedo? / Gründung von «Eolus - Internationale Salzedo-Gesellschaft». Wer war Salzedo? / Fondation de «Eolus Société Internationale Salzedo». Qui était Salzedo? HARPA No. 15 (Herbst - Automne - Autumn 1994).

Giles, Alice: Carlos Salzedo. Eine Biographie von Dewey Owens - Une biographie par Dewey Owens - A Biography by Dewey Owens. HARPA No. 8 (4/1992).

Giles, Alice: The Salzedo Method (2). HARPA No. 4 (4/1991).

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### Sources

Eolian Review, Vol. I, No. 1, December 1921, p. 29 - Vol. I, No. 2, March 1922, p. 25 - Vol. I, No. 3, July 1922, p. 28 - Vol. II, No. 1, December 1922, p. 28 - Vol. II, No. 2, March 1923, p. 32 - Vol. II, No. 3, June 1923, p. 30 - Vol. III, No. 1, November 1923, p. 30 - Vol. IV, No. 2, May 1925, p. 30 - Vol. V, No. 2, May 1926, p. 33.

Molti storici articoli di Salzedo, ma anche di Alfred Holy, Adolph Bolm, D. Rudhyar, ecc., costituivano il nucleo fondamentale della rivista. Gli argomenti trattati variavano da problemi prettamente armonico-compositivi a utopie musicali, da commenti sul mondo musicale americano a puri divertissements come l'articolo *Cooks and Composers* di Salzedo o le massime sulla musica e i musicisti di Varèse. Breve spazio era dato a riproduzioni di recensioni o reportages dall'Europa. In ogni numero venivano inoltre riportate molte notizie sul mondo arpicco americano e in coda venivano registrati i nuovi membri e le attività dei vari comitati della N.S. of H., National Society of Harpists, di cui la rivista era l'organo ufficiale. Un articolo dell'*Eolian Review* è stato pubblicato da „Eolus“ in HARPA\* e, sia nelle prossime edizioni, sia in HARPA Web, [www.harpa.com](http://www.harpa.com), ci siamo riproposti di continuare su questa via e riproporre il maggior numero possibile del materiale dell'*Eolian Review / Eolus*. Ci sembra opportuno cominciare con la rubrica *Queries and Answers*.

Fin dal primo numero Salzedo decise di introdurre una sezione in cui rispondere ai quesiti che gli rivolgevano i lettori. Inizialmente questa rubrica ebbe molto successo e in ogni numero venivano incluse circa una trentina di domande inviate dai lettori, ma dal 1924 si iniziarono a sentire i primi segni di stanchezza e una certa ripetitività nei quesiti che inoltre diminuiscono, per divenire poi saltuari e terminare completamente nella seconda uscita del 1926 (la rivista proseguirà fino al 1932). Le domande si possono raggruppare in generali sulla musica, su problemi inerenti al comporre per arpa, sull'arpa, sulla tecnica arpistica, sui metodi di studio, sul repertorio, per concludere con problemi di natura pratica. Da un lato le domande sono a volte estremamente efficaci per comprendere termini e concetti tipici di Salzedo come la cosmicità dello strumento, il „new harpism“, l'estetica della musicalità; dall'altro rivelano un spirito umoristico e ironico affiancato da una grande spiritualità, il tutto facilmente riassunto nella massima, nella battuta si spirito nel piccolo motto. Le risposte sono brevi e lapidarie e solo quando affrontano descrizioni di tecniche arpistiche si espandono leggermente. Ogni domanda e risposta era preceduta da un titolo e gli argomenti liberamente mischiati; così anche in questa raccolta che spazia in tutti i numeri dell'*Eolian Review*.

Deco, der gegen die dreissiger Jahre geometrische Formen annahm.

Zahlreiche historische Beiträge von Salzedo, aber auch von Alfred Holy, Adolph Bolm, D. Rudhyar und anderen bildeten den Kern der Zeitschrift. Zu den Themen gehörten harmonisch-kompositorische Fragen, musikalische Utopien, Kommentare über das amerikanische Musikleben oder rein Unterhaltendes wie der Artikel *Cooks and Composers* von Salzedo oder die *Maximes* über Musik und Musiker von Varèse. Etwas Raum wird auch den Besprechungen oder Reportagen aus Europa gegeben. In jeder Nummer finden sich zahlreiche Meldungen über die amerikanische Harfenwelt, und am Schluss sind die neuen Mitglieder und die Aktivitäten der verschiedenen Komitees der N.S. of H., National Society of Harpists, aufgeführt, deren offizielles Organ die Zeitschrift war. Ein Artikel Salzedos wurde bereits in der Rubrik „Eolus“ von HARPA nachgedruckt.\* In den nächsten Ausgaben von HARPA sowie auf dem HARPA Web unter [www.harpa.com](http://www.harpa.com) setzen wir den Nachdruck wichtiger Beiträge aus *Eolian Review / Eolus* fort, wobei wir mit den *Queries and Answers* beginnen.

Salzedo beschloss, ab der ersten Nummer eine Rubrik einzuführen, worin Fragen der Leser beantwortet würden. Anfänglich hatte die Rubrik grossen Anklang und jede Ausgabe enthielt etwa dreissig Fragen von Lesern. Aber ab 1924 machten sich erste Zeichen der Ermüdung und eine gewisse Wiederholung der Fragen bemerkbar, die zudem auch weniger zahlreich wurden, dann nur noch gelegentlich erschienen und mit der zweiten Nummer von 1926 völlig aufhörten (die Zeitschrift existierte bis 1932). Die Fragen können gruppiert werden in: Allgemeines über Musik, Komponieren für Harfe, über die Harfe selbst, die Harfentechnik, die Studienmethoden, das Repertoire, sowie Fragen praktischer Natur. Einerseits sind die Fragen in wirkungsvoller Weise auf typische Konzepte von Salzedo gerichtet, wie der kosmische Charakter des Instruments, dem „new harpism“, die Ästhetik der Musikalität; andererseits zeigen sie Humor und Ironie, begleitet von grosser Spiritualität. Die Antworten sind kurz und lapidar, nur bei der Beschreibung harfentechnischer Belange werden sie etwas ausführlicher. Jede Frage und Antwort steht unter einem Titel und die Themen sind bunt gemischt. Dasselbe gilt für die folgende Auswahl,

que annonçant les prémisses du futur art déco qui adoptera les formes géométriques dans les années trente.

De nombreux articles historiques de Salzedo mais également d'Alfred Holy, d'Adolph Bolm, de D. Rudhyar et autres formerent le noyau de la revue. Les thèmes portaient sur des questions concernant la composition et l'harmonie, les utopies musicales, les commentaires sur la vie musicale américaine ou purement divertissantes comme l'article *Cooks and Composers* de Salzedo ou les *maximes* sur la musique et les musiciens de Varèse. Quelque espaces étaient également accordés aux critiques ou aux reportages venant d'Europe. De nombreuses informations sur le monde américain de la harpe se trouvaient dans chaque numéro et on pouvait trouver en conclusion la liste des nouveaux membres et les activités des différents comités du N.S. of H., National Society of Harpists, qui était l'organe officiel de la revue. Un article de Salzedo fut déjà réimprimé dans la rubrique „Eolus“ de HARPA.\* Nous poursuivrons la réimpression d'importants articles de *Eolian Review / Eolus* dans les prochaines éditions de HARPA ainsi que sur le Web HARPA sous [www.harpa.com](http://www.harpa.com), à l'occasion de quoi nous débiterons avec les *Queries and Answers*.

Dès le premier numéro, Salzedo décida d'introduire une rubrique dans laquelle les lecteurs trouveraient réponses à leurs questions. La rubrique connut un grand succès au début et chaque édition comprenait quelque trente questions de lecteurs. Mais le début de 1924 enregistra les premiers signes de désintéressement ainsi qu'une certaine répétition des questions, mais toujours de moins en moins nombreuses, si bien qu'elles ne parurent encore que de temps à autre et la rubrique disparut dans le deuxième numéro de 1926 (la revue exista jusqu'en 1932). Pourtant ces questions pourraient être groupées de la manière suivante: Généralités sur la musique, composition pour la harpe, l'instrument harpe, la technique de la harpe, les méthodes des études, le répertoire ainsi que des questions sur la nature pratique. En outre, les questions „iraient à l'encontre“ – et de manière beaucoup plus efficace – des concepts typiques de Salzedo comme du caractère cosmique des instruments, du „new harpism“, de l'esthétique de la musicalité; enfin, elles seraient teintées d'humour, d'ironie et accompagnées d'une grande spiritualité. Les réponses seraient courtes et lapidaires, mais dans la description des intérêts techniques de la harpe, elles seraient quelque que peu plus détaillées. Chaque question et chaque réponse seraient sous un titre et les thèmes hétéroclites.

by Alfred Holy, Adolph Bolm, D. Rudhyar and others formed the nucleus of the journal. Among the topics were matters of harmony and composition, musical utopias, commentaries on American musical life or pure entertainment, such as the article „*Cooks and Composers*“ by Salzedo or the comments on music and musicians by Varèse. Some space was also given to reviews and reports from Europe. Each issue contained numerous notices concerning the American harp world, and, at the back, listings of the new members and the activities of the various committees of the N.S. of H., the National Society of Harpists, of which the journal was the official organ. One article by Salzedo has already been reprinted in HARPA in the „Eolus“ section.\* In coming issues of HARPA, as well as on the HARPA Web ([www.harpa.com](http://www.harpa.com)), we will continue this series of reprints of important articles from the *Eolian Review / Eolus*, beginning with the „*Queries and Answers*.“

Already with the first number, Salzedo decided to introduce a section in which the readers' questions would be answered. Initially, the „*Queries and Answers*“ section found great resonance, with each issue containing around thirty questions from readers. Starting in 1924, however, first signs of fatigue and a tendency towards repetition became apparent. Moreover, the questions became fewer, the section appeared then only intermittently, and finally ended in the second issue of 1926. (The journal existed until 1932.) The questions could be categorised as follows: General questions about music, questions about composing for the harp, about the harp itself, harp technique, methods of study, the repertoire, as well as questions of practical nature. On the one hand, the questions are effectively directed towards typical concepts postulated by Salzedo, such as the cosmic character of the instrument, the „new harpism“, the aesthetics of musicality. On the other hand, they show humour and irony, accompanied by great spirituality. The answers are short and to the point. Only when describing aspects of harp technique do they go into greater detail. Each question and answer pair appeared under its own title, and the topics were in random order. The same is true of the following selection in which we leaf through all the issues of the *Eolian Review*.

mit der wir durch alle Nummern der *Eolian Review* schweifen.

Il en serait de même pour le choix suivant avec lequel nous compulsions tous les numéros de *Eolian Review*.



## STUDY

What is the best age to take up the study of the harp professionally? Is it ever too late to learn?

The earliest time is the best (though it is never too late to learn).

## INSTRUMENTAL PSYCHOLOGY

Explain the psychological relationship of the instrumentalist to his instrument.

To give a satisfactory answer this subject should be dealt with at length in an article. Briefly answered, however, a psychological relationship exists between the player and his instrument only in the case of the exceptional artist.

## OVERTONES

Has the harp more overtones than other instruments?

Yes, infinitely.

## PEDALS

What is the best manner of moving the pedal of the harp? How can one eliminate the noise when moving them?

Noise in pedalling comes from moving the pedal directly into the inner part of the notch. To eliminate this noise, practice the following exercise: (1) push the pedal vigorously from flat to natural on the outer part of the notch; (2) bring pedal gently into the inner part of the notch. These two movements should, after practice, gradually merge into one. Harpists who use this method of moving the pedals will never make a noise. When moving the pedal the heels should remain on the floor as much as possible.

## ART AND POLITICAL NUANCE

Is art a democracy?

Such a question cannot be answered briefly and this subject will certainly be dealt with at length in the form of an article in one of our following numbers. In the meantime, we might venture to say that art cannot be a democracy so long as democracy has still to battle with problems of an aristocratic nature.

## POLYPHONISM

How many voices can be clearly heard simultaneously?

As many as the player is capable of „bringing out“!

## PLACING

Is there any definite rule for „placing“?

One should „prepare“ in the order the strings are to be played. An exception is made for broken figures.

## MUFFLED SOUNDS

After playing muffled chords on the harp how can one leave the string without making them sound?

Remove the hand from the string with a slight outward movement of the wrist, taking away the finger tips last.

## DAILY PRACTISE

What are the fundamental daily exercises?

Arpeggios, scales, trills, chords and

thumb exercises. The pupil should always alternate these exercises and practice them, at first, each hand separately.

## MEMORIZATION

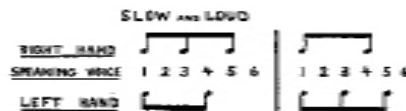
How does one learn to memorise?

One doesn't! Remembering is more the result of absorption than of volition. Concentrated work will effect this result.

## TWO AGAINST THREE

How does one master the difficulty of playing two notes against three?

This can be solved by doing an exercise away from the instrument. In this exercise, the speaking voice is used as a medium for reconciling the contrary rhythms. The hands tap their respective rhythms on a wooden surface. The following example will demonstrate how one should proceed. In doing this exercise, be sure to count in strict time and energetically aloud, and to tap the notes precisely as marked; tap very strongly. Later on, this exercise should be played on the instrument instead of tapped on the wooden surface.



## MANICURE

Should the finger nails be kept short as for the piano playing?

Yes, as short as possible. A good plan is to file them every day so as to keep them always the same length.

## COSMIC VIBRATION

Is the harp the only instrument that can vibrate „cosmically“?

All instruments vibrate more or less „cosmically“. However, the elemental nature of the harp classifies it as being the most cosmic of all the modern instruments.

## METHOD OF WRITING FOR HARP

Why is it advisable in writing harp music to omit the rest signs?

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 peculiarities, but today composers who are seeing a notation corresponding to the aerial language of the harp are bound to arrive at the elimination of rests. Of course, an 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.

## BACH ON THE HARP

What is the best way to play Bach on the harp?

First, to have an excellent musical foundation – a foundation of which rhythmical sense should not be the least. Second, to be sure that the transcription has been done by a musician of indisputable worth.

## STAGE FRIGHT

How can musicians rid themselves of stage fright?

„Born musicians“ are not subject to stage fright, for their whole being is absorbed in their work. As for the generality of performers, the most efficient way of surmounting that paralyzed feeling is by appearing frequently in public, in works entirely mastered, that is, by being imbued with the inner thought of the work and of all its detail of technique and dynamics. Such appearances will gradually awaken the musical consciousness of the performer and thereby eliminate the state of uncertainty – source of all fear.

## QUINTUPLED RHYTHM

Would Mr. Salzedo explain his reason for writing all his compositions in five time?

For the last ten years I have been attracted by quintupled rhythms. While all my works for the last five years (for orchestral combinations or for single instruments) have been conceived in a quintupled manner, I do not intend to limit myself to that rhythmical encirclement. But besides being attracted by that particular rhythm, and inasmuch as no other composer has ever devoted a period of his time to evolution through a definite rhythm, I thought it interesting to extract the new resources offered by this particular mode of expression. My first series of five pieces conceived in quintupled rhythm with quintupled figures was named „Pentarhythmy“.

## TUNING

What is the best way of tuning the harp?

The following method is the most efficient:

Tune the first C from the piano. Then, without the help of the piano, tune each white note (in gut) from the preceding black note. Caution: tune octave perfectly; tune fifth slightly short. However the above method must not be indiscriminately; only those who have acquired the habit of playing on a well-tuned harp may use it. It goes without saying that this restriction does not apply to those rare individual who have a real gift for tuning. Beginners, and those provided with inaccurate ears, should tune every string of the harp from the corresponding note on a well-tuned piano. It is advisable to have one's piano tuned at 440 A. The art of tuning may be acquired by everyone who will follow the above method. A natural gift for tuning is the infallible indication of the born harpist.

## LACK OF ESTHETIC

To what cause do you attribute the motion of the head certain harpists make when playing?

Partly, to a desire for effect, partly to a lack of musical balance. This defect is generally noticeable among performers who are inclined to select an inferior class of music.

## A POINT OF ESTHETIC

When only one hand is playing a passage on the harp, what should be done with the idle hand?

In general keep the idle hand resting, with

suppleness, on the edge of the sounding board, or let it be quietly preparing for the following phrase.

#### REAL GIFT

Do you believe that inspiration to compose comes as a sudden revelation and that one does not seek it or have any choice in the matter?

The gift to compose is God-given. A natural gift may be developed, but not acquired. Real composers may be termed the „privileged tools of Destiny“.

#### EVENNESS OF PLYING

In harp playing, which fingers need to be particularly developed in order to insure even playing?

All the fingers should be equally developed. However, special attention should be given to the fourth finger and the thumb; to the fourth finger because it controls the action of the third finger, to the thumb on account of its lack of direct connection with the other fingers.

#### STRING BREAKING

I have heard that neither Mr. Salzedo nor his associates in his Harp Ensemble ever break strings in concert. Is that true? If so, could he explain how they manage?

Proceed as follows:

1. Secure a brand of Water-proof strings.
2. Insert a piece (three-fourths of an inch long) of a fourth or fifth octave string in the knot of the new one.
3. Put on the string using care not to damage it in the least.
4. Before each concert examine closely every string at the peg, at the modulating fork and at the tuning screw. Do not fear mended strings, as in fact, the strings are often more resistant than new ones.
5. No matter how powerfully you wish to play do not tear your chords. (Incidentally this will also have the advantage of produce

a better quality of tone.)

How does one find out that a string is going to break?

There are two indications: the most obvious when a white spot appears at either extremity of a string; the other when the pitch falls suddenly without showing any visible sign of defection of the string.

#### POSITION OF HARP ON THE STAGE

What is the best position of the harp on the stage, direct front or side?

Neither. The best position for a soloist is to place the harp slightly diagonally.

#### CARPENTRY

How does one keep the tuning screws of the harp tight? By hammering it?

Simply push in the tuning screw while turning it. No hammering required!

#### FALSE STRINGS

What can be done with false strings?

Quite often a string false from one end is true from the other end; therefore before destroying it, reverse it.

#### SCALE AND COMPOSITION

I would be glad to have an explanation of the scale used by Mr. Salzedo in his new works for orchestra and for harp alone.

I do not and could not bind myself to any particular scale for the reason that the occidental instruments do not offer any scale capable of satisfying composers who direct their search into the Great Unknown. As to my works for harp alone, they are composed mostly considering the resources offered by the harmonic combination of pedals.

#### REDEEMING THE HARP

What can be done to overcome the idea among many good musicians that the harp cannot be suitably used as a solo instrument? They insist that its proper sphere is in the orchestra.

The most efficient way of eliminating the idea that the harp cannot be used as a solo instrument is undoubtedly by presenting to the musical public a literature written by composers of undoubted worth. The harp music of the past was not of a nature to attract true musicians, but fortunately during the last two decades composers such as Debussy, Ravel and others, have regenerated our repertoire. The amount of good harp music is not very large, especially if we compare it with that of piano music, but this can be easily understood if one realizes that the piano - as an instrument - had already attained a high degree of perfection during the nineteenth century while the harp of that same period had practically no carrying power. In fact, it is only for the last seven years that the harp - as an instrument - has reached a point permitting an expansive scale of dynamics capable of attracting composers, and it is since these last years that a new „harpism“ has been gradually developed.

As to your last phrase (referring to harp in orchestra), it would be interesting to know what sort of orchestra your musicians have in mind. As it stands today the orchestra hardly justifies the presence of the harp. What can one or two harps do against the mass of other instruments! The evolution of music allows us to foresee a total reorganization of the orchestra. In the orchestra of the future the „harpistic element“ will be represented by a large section of these instruments. This opinion is shared by the leading composers of the day. One of them, Ernest Bloch, is planning to use an entire section of harps in his new lyric drama „Jezebel“.

#### MEN AND THE HARP

Why do so few men study the harp?

Because the harp is more often considered for the attractiveness of its appearance than for its musical resources.

