

ABSTRACT

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This thesis provides a glimpse into the life of one of the foremost musicians of the 20th century -- renowned performer and pedagogue, Alice Chalifoux. In order to gain insight into her life, the discussion begins by exploring a brief history of the harp, as well as a review of Miss Chalifoux's mentor and colleague, Carlos Salzedo. Miss Chalifoux is the representative of the Salzedo harp method and, many believe, his most outstanding student. Some argue that she actually surpasses her teacher both as performer and pedagogue.

This project is focused primarily on Miss Chalifoux's public life as the former principal harpist of the Cleveland Orchestra (1931-1974), as well as her career as a teacher at the Cleveland Institute of Music, Oberlin-College Conservatory, Baldwin-Wallace College, and the University of Maryland, and her directorship of the Salzedo Summer Harp Colony of Camden, Maine.

ALICE CHALIFOUX: THE LEGACY

By

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PREFACE

Introduction

“Would you like an antioxidant?” she asked. It was a cold January afternoon, and Miss Chalifoux and I were in her kitchen after my harp lesson. “An antioxidant?” I thought to myself, “Is she offering me a vitamin?” I should have known better, though, for after I agreed to accept said antioxidant, she turned around, reached into the refrigerator and pulled out a box of chocolates. “Have an antioxidant, dear,” she said as she held out the box to me. I grinned and chided myself for not having known better, for Miss Chalifoux is a well known “chocoholic.”

Though at first glance the previous scenario could have been played out in the kitchen of countless grandmothers, appearances do not account for everything. Miss Chalifoux is hardly a grandmotherly-type woman who teaches the harp; rather, she is a ninety-five-year-old harp legend. She is a woman whose life began in Alabama, but whose influence spans the globe.

Miss Chalifoux is inundated by requests from aspiring harpists worldwide who wish to have the honor of studying with her. She maintains close contact with her former students, and despite the fact that many of them have established reputations of their own, they still approach her with any questions they might have. She is, after all, *Alice Chalifoux*. Miss Chalifoux is known not only in the harp world but also in the world of classical music as a whole. She is honored and revered as an unparalleled

harpist and pedagogue, making her a member of the exclusive guild of master performer-teacher that few musicians ever attain.

My personal association with Miss Chalifoux began in 1998. Though I had yet to begin private lessons with her, I was permitted to sit in on the monthly lessons she gave at the University of Maryland, where I was an undergraduate. I remember the air of nervous anticipation that accompanied the days preceding her visit; it seemed the harp studio was never vacant. “I’ve got a lesson with AC,” a student would sigh. The others would nod solemnly. They all understood that a lesson with “AC,” as she was sometimes called, meant serious business. There was no skirting around practicing. She could tell the difference between those who had been diligent since last month and those who had scrambled at the last minute to play through the dreaded “La Riviere” [sic] exercises. One student referred to her as “The Whirlwind,” explaining that whenever Miss Chalifoux came, the state of affairs at the University would be like a whirlwind. As a result of these preconceived notions I had about her, I was filled with nervous excitement because of the privilege I had to observe lessons with her.

She did not say much to me when we were first introduced; after all, she was there to give harp lessons, not make new friends. I remember sitting in the corner of the studio, amazed at what was happening right before my eyes. The lesson was incredible, because she did not miss a detail. A year or so later, in a harp ensemble coaching, I would be amazed when she pointed out a false note. She not only knew

what the exact note was and who was to have played it, but she pointed this out without a score. I was dumbfounded, and she continues to amaze me to this day.

We have come a long way from the days when I would cry after a lesson, and I am honored that she has even called me her “friend.” I feel unworthy of such distinction and can hardly fathom why she has granted me the privilege of writing about her, thus allowing the world to glimpse the life of one of the most phenomenal women in history.

As is the case with biographies, this paper will not attempt to be all-inclusive, and the information that has been included is the result of what Miss Chalifoux has deemed of utmost importance. I am grateful for her guidance and assistance.

*

In order to obtain a better understanding of any musician, it is helpful to have some understanding of his or her instrument. The following is a brief overview of the harp.

Though today many of us may think of it as a European instrument, the harp is actually of Asian origin. Harps are chordophones that have strings running vertically from the neck to the soundboard, both made of wood. Scholars disagree about the earliest existence of the harp, but the consensus dates a “harplike instrument” to Megiddo, Palestine, around 3500-3200 BC (Marcuse, 381). Whatever the case, the

harp was gaining popularity – even the tomb of Ramses III Egypt was decorated with representative harp art that is seven feet high (Sachs, 93).

Harps were identified by diverse names, including *psalterion* and *magadis* (Geiringer, 35). The variety of names makes it quite difficult to classify the different types of harps according to form. In his *History of Musical Instruments*, Curt Sachs narrowed the early Mesopotamian harp classification down to two types: **arched** and **angular** (Sachs, 79). As their names imply, both were classified according to the form of their bodies: the arched harp had a “body elongated at one end into a curved neck... forming an arch,” whereas the angular harp’s “body and... neck form[ed] an angle” (Ibid). Although the angular harp was a precursor to the modern harp (Ibid, 92), the arched harp is still used in its basic, early form in some cultures in Africa, the Indochina peninsula, and parts of western Siberia (Marcuse, 383-384).

Around 2500 B.C., the **Mesopotamian harp** underwent transformation by the Greeks into a closer version of the modern harp around 2500 BC. In addition, one might say that the harp was a symbolic precursor of women’s equality: in her book *A Survey of Musical Instruments*, Sibyl Marcuse states that though they had once only been played on by men, harps were also played by women in the Greco-Roman world (Marcuse, 383), and author Karl Geiringer comments, “On account of its slight and delicate tone the harp was the favorite instrument of Greek women...” (Geiringer, 35-36).

Although it is unclear when the harp was brought to the Celts, it is mentioned in the eighth-century epic *Beowulf* (Montagu, 14). The medieval **Celtic harp** had three parts: a soundboard, a neck, and a pillar (refer to Appendix A-1). The soundboard made up the back of the harp, and it was from there that the metal strings were attached. The neck was above the soundboard, housing the tuning pegs that protruded slightly out of one side, and the pillar, often curved outwards, connected the top of the neck and the bottom of the soundboard (Geiringer, 48). Its height ranged from two to four feet, and it had a single set of diatonically tuned strings. The number of strings varied: some had as few as seven, and others (according to 14th-century composer Guillaume de Machaut) as many as twenty-five or more (Sachs, 263). The strings were brass wires to be plucked with one's fingernails (Montagu, 69). Harps also achieved great social status amongst the Celts, with members of royalty and the aristocracy playing it (Sachs, 263-264). In addition, the *Leges Wallicae* (*Laws of Wales*) stated that “three things were necessary to a man in his home: a virtuous wife, a cushion on his chair and a well-tuned harp” (Ibid).

Double-strung harps (Appendix A-2) were invented in the 1500s in order to play chromatic notes and were soon followed by the invention of triple harps for added chromatic possibilities (Rensch, 128). However, both double- and triple-strung harps were still unsatisfactory, and the hook harp was developed to facilitate chromatic movement. In 17th-century Tyrol, a system involving metal hooks placed on the left side of the neck that the performer manually turned to raise the pitch a semitone appeared. The disadvantage to this system was the fact that the performer had to play

with one hand while adjusting the hook. The hooks would alter only a single string rather than the entire octave (Flood, 102). The hook harp was a forerunner to the pedal harp (Appendix A-3).

The five-pedal **single-action harp** was invented in 1720 by Jacob Hochbrucker of Bavaria (Ibid, 111) and introduced at several European music centers, including Paris, where it had an immediate success. (Rensch, 154). It was there in Paris that harpsichord/pianoforte maker Sebastian Erard developed the double-action pedal harp, for which he received a patent in 1792 (Ibid, 102): this was the model Berlioz had in mind when writing for the harp.

Erard Pianos “were the official instrument of the Presidency of the Republic and various departments of state, [as well as having endorsements] by the leading pianists of the day” (Bitter, X-1). Gustav Lyon, of the firm of Pleyel (Appendix A-4), a rival piano company decided to produce harps as well. However, he decided to develop a harp unlike Erard’s harp. In place of pedals, Lyon decided to manufacture one that had two sets of cross-wired strings in an “X” design (Appendix A-5). This “new” harp eliminated the need for the pedals because the two sets of strings contained all of the notes that one found on a piano. In reality, however, Lyon’s design was not completely new: one can consider recall the double- and triple-strung harps of previous centuries as early precursors. In any case, Lyon crusaded for his instrument; commissioning several works for the harp that could be performed *only* on his chromatic harp. Arguably the most outstanding of those commissioned works was

Claude Debussy's *Danse sacrée et danse profane*, which was dedicated – not surprisingly -- to Lyon. Albert Blondel, president of the rivaling Erard Company, knowing full-well the significance of having someone of Debussy's caliber endorse the chromatic harp, commissioned Maurice Ravel to compose for the pedal harp (Appendix A-6). His *Introduction and Allegro* was the result, dedicated to Blondel. Lyon eventually added double-action pedals to his harp, calling it the "Integral Harp." The complications with the chromatic harp, including its inability to play glissandos and its small sound owing to the steel that reinforced the sounding board (Bitter, X-4), eventually forced it out of business.

Today, one finds both pedal and non-pedal harps, the former associated with classical music, the latter with folk/Celtic music. Non-pedal harps range in size from "lap harps" (aptly named because they can be played on one's lap) to those that stand over five feet tall. Pedal harps followed the Erard design for the most part; the concert grand contains 47 strings and 7 chromatic pedals. See Appendix A for illustrations of some of the harps discussed above.

*

Miss Chalifoux was interviewed about Camden and the Salzedo influence on June 9, 1999, and June 10, 1999 in Camden, Maine; this information appears in Chapter V: "The Legacy." Additional interviews regarding Miss Chalifoux's personal background were conducted on December 16, 2001, December 8, 2002, January 19, 2003, in Round Hill, Virginia, and March 9 and April 19, 2003 via telephone; these discussions are presented collectively in Chapter II: "Background," Chapter III:

“Curtis and Cleveland,” Chapter IV: “The Mentor,” and Chapter V: “The Legacy.”

All spellings as they appear in the original sources are reproduced in this text.

Dedication

Soli Deo Gloria

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Part One: The Heritage

I: The Salzedo Impact

“Salzedo” is a common surname for a Spaniard, but not necessarily for a Frenchman. Nevertheless, arguably the most recognized person with said surname is actually a Frenchman by the name of Charles Moise Léon Salzedo. Salzedo’s father, Gaston Salzedo, was born in Bordeaux and began a musical career as a singer in the Paris Grand Opera when he was in his early twenties. His singing career was cut short, however, after a doctor prescribed strychnine as a remedy for an ailing throat. As a result, Gaston burned his vocal chords so badly that he never again sang professionally. Nevertheless, Gaston’s musical career was not over, for he began to teach at Bayonne’s National Conservatoire of Music.

Anna Silva, Salzedo’s mother, was born in Bayonne, a part of the Basque region of France. Like her husband, Anna was a musician, eventually becoming court pianist in Biarritz (summer home of the royal family of Spain) to her Majesty Maria Christina, mother of Alphonse XIII. At three years old, Léon-Charles would also perform on the piano for the Queen, who pronounced him “mon petit Mozart.” Little did anyone realize how accurate her prediction would become.

Gaston and Anna Salzedo lived in Bayonne. During a visit to Arcachon, a resort area near Bordeaux, a pregnant Anna fell down a flight of stairs, causing her to give birth to her second son two months prematurely. Unfortunately, Anna died when he was

just five years old, and as a result, the Salzedo nurse, Marthe Bidebérripé became one of the most significant people in his life. A year after his wife's death, Gaston took Léon-Charles, his older brother Marcel, and their nurse and moved to Bordeaux.

Like all prodigies, Léon-Charles exhibited great talent at an early age. In addition to his performance for the Queen of Spain at age three, he composed a polka at age five and a minuet and a sonata at age six. Upon the move to Bordeaux, Isaac Gaston attempted to convince the school officials to allow Léon-Charles to attend school half day, because in addition to his extraordinary musical gifts, the young boy was not especially healthy (an enlarged heart would plague him his entire life and eventually be a factor in his sudden death). However, the officials refused to relent, so Isaac Gaston withdrew the young boy from school and taught him at home (Libbey, Jr., 3). A year later, Léon-Charles was enrolled in the Bordeaux Conservatory of Music before enrolling at the Paris Conservatoire at age nine to study solfège with Emily Schwartz. At eleven, he was admitted to Emile Descombes' piano preparatory class; in one year he entered Charles de Bériot's advanced class (Owens, 7).

Léon-Charles was still a child, but did not live a typical child's life: his days were spent at the Paris Conservatoire and practicing, which did not leave time for the young boy to be with other children his age and play.

Despite a heavy schedule at the Paris Conservatoire, Isaac Gaston thought it would be wise for his younger son to learn an instrument in addition to piano. Léon-Charles'

older brother Marcel had already established himself as a fine violinist, so string instruments were not considered. Wind and brass instruments were not given consideration because of Léon-Charles' poor health, so it was soon decided that the young boy would learn the harp because it would "put the least strain on the boy's physique, which had been fragile throughout his youth" (Owens, 3). Léon-Charles subsequently began private harp lessons with Mademoiselle Marguerite Archard because beginners were not permitted to take lessons at the Conservatoire.

Mlle. Archard had heard of the boy's extraordinary musical gifts and was quite pleased to have such a talented student. However, it was not long before Mlle. Archard sent Léon-Charles to Alphonse Hasselmans, professor of harp at the Conservatoire. There, at age twelve, Léon-Charles began private lessons with Professor Hasselmans before auditioning and being accepted into the harp department at the Conservatoire. He was thirteen (Owens, 9).

Instruction under Professor Hasselmans was rigid, but Hasselmans had many outstanding pupils to his credit other than Léon Charles, including Ada Sassoli, Lily Laskine, Marcel Grandjany, and Marcel Tournier, to name but a few. Léon-Charles proved himself to be a most remarkable musician, winning numerous awards for piano, harp, and solfège, and on August 1, 1901, he did what no other had done in the history of the Conservatoire – he won the Premier Prix in both piano and harp (Owens, 9).

Léon-Charles was in great demand in Paris as a performer, and in 1903 he made his debut as both pianist and harpist. It was also at this time that, despite his father's great objections, Léon-Charles made the decision to change his name. Early records indicate, however, that this was not a spontaneous decision. On the inside cover of Léon-Charles' copy of Felix Mendelssohn's "Songs without Words," his name is signed "Léon Carlos Salzedo. 1897." Dewey Owens' book suggests that Leon-Charles was "disturbed by the euphonious conflict between [his] French and Spanish names" and therefore changed his name to "Léon Carlos," and then to just "Carlos" (Owens, 10). Whatever his reasoning, it was after his 1903 recital debut that Léon-Charles would come to be known to the world as Carlos Salzedo.

Though Salzedo had composed since he was a child, he knew he would need further training and went to see Gabriel Fauré, Director of the Conservatoire, to ask his advice. "Can you write a Bach fugue by heart?" asked Fauré. "I never tried," replied Salzedo. "Then, go in the next room and write one," said Fauré. When he returned, Salzedo presented Fauré with a perfect transcription of a Bach fugue. "Anyone who is as familiar with the construction of a fugue as you seem to be will not have much difficulty in mastering the art of writing one," commented Fauré. The director then advised Salzedo to study with Samuel Rousseau, which he did – for a time. He left Rousseau's class after a while because he found the teacher "dry and too conservative." (Bitter, I 9-10). Fauré would later say to Salzedo, "Young man, if the young composers of today were able to write something like those four measures

[from Salzedo's *Piece Concertante pour Trombone et Piano*], there would be hope of getting music out of the impasse into which it seems to have drifted" (Bitter, II-3).

By this time, the entire Salzedo family was living in Paris while Isaac Gaston continued as the choirmaster of the Maître de Chapelle à la Synagogue until a stroke left him paralyzed and he was forced to give his position to his younger son. This marked the beginning of the young Salzedo's involvement with choral music: he would later establish a men's chorus while serving in the French Army as a cook, as well as coach choruses in New York for performances. Meanwhile, a busy touring schedule allowed Salzedo to tour all over Europe as recital soloist on both piano and harp with rave reviews. In 1905, Salzedo was introduced to Madame Isabelle Chinon, who asked him to organize a small musical ensemble to play in Monte Carlo during the winter months. As a result, Salzedo organized the first of his many ensembles; this one in particular was composed of approximately fifteen other Premier Prix winners from the Paris Conservatoire under the direction of Desire Thibaut, who was assistant conductor of the Société des Concerts du Conservatoire (Libbey, Jr., 4).

During the period that Salzedo had attended the Paris Conservatoire, France was quite anti-German, and that sentiment was reflected in music as well. Works of the great German composer (and fierce anti-Semite) Richard Wagner were forbidden in Isaac Gaston's home, but the young Salzedo had a secret collection of the composer's works that he would sneak out of his home and listen to at the home of a friend

(Owens, 7). Wagner's music was characteristic of the Romantic style of music, a style that defied the rigid forms of Classicism to embrace newer, freer forms. Wagner, in particular, is notable for the theory of the *Gesamtkunstwerk*, which combined different artistic genres (art, music, dance, drama, etc.) into one. During Salzedo's Conservatoire days, ideas such as this were revolutionary and not readily accepted, but it appears that Salzedo's passion for moving forward to newer ideas had already been established. Salzedo's life was soon to be drastically altered by yet another German – conductor Alfred Hertz of the Metropolitan Opera Orchestra and later of the San Francisco Orchestra. Maestro Hertz heard Salzedo's performance on piano and harp and quickly recommended him to the new Metropolitan Opera Orchestra conductor, Arturo Toscanini.

Toscanini immediately sent for the young Parisian, and in 1909, Salzedo became principal harpist of the Metropolitan Opera Orchestra in New York City. Salzedo was only twenty-four when he arrived in New York, and one of the first things he did was seek out the Pension Fabre, 885 Seventh Avenue; it had been recommended to him before he left Paris as a place in which he would feel comfortable. Salzedo did feel comfortable – too comfortable, in fact. Because neither he nor his fellow transplanted Frenchmen spoke English, Salzedo wisely decided to move elsewhere, knowing his English would go nowhere if he remained at the Pension Fabre. One story tells recalls that while he was at a "Child's" restaurant, Salzedo was so confused with the menu that he concentrated on his neighbor's order and repeated it to the waitress. He had ham and eggs for dinner (Owens, 15).

Rehearsals with Toscanini proved rather difficult for Salzedo. Despite continued effort, Maestro Toscanini constantly reprimanded both him and fellow transplanted French musician, oboist Marcel Tabuteau, at the Met's rehearsals. The two were beside themselves in their attempt to ascertain what more they could do to please the Maestro, especially since he never seemed to have any scolding for a certain clarinetist who "[didn't] really play well." Maestro Toscanini's response to them was, "There's hope for you; there's none for him" (Owens, 15-16). Salzedo remained a great admirer of Toscanini, and held him in great esteem. One of the walls of a third story room of Salzedo's Camden home was covered with pictures, newspaper clipping, and other memorabilia of the Maestro.

Salzedo soon became a favorite of musical circles and was often invited to tea at the East 37th Street home of Charles and Alice Ditson. Today Alice is remembered by the Alice M. Ditson Foundation at Columbia University. Charles, on the other hand, had his own music company and was the local representative of Chicago-based Lyon and Healy Harps (Owens, 16). It was at one of the social events at the Ditson household that Salzedo was introduced to Alice's protégée, Viola Gramm. She and her brother Arthur had made the Scharwenka School home, and it was there that Arthur became a violinist and Viola a pianist and vocalist. After their parents' untimely deaths, Arthur and Viola sold their enormous home and moved to Paris with their housekeeper, Scotswoman Janet Evans. After Arthur left Paris, Viola continued to have a successful career there as both pianist and vocalist before returning to the United States. It was this remarkable young woman who would first capture

Salzedo's heart. Romance followed friendship, and the two were married on April 30, 1914 in St. George's Episcopal Church in Grammercy Park. Unfortunately, their European honeymoon was cut short when Salzedo was drafted into the French army. In addition to being the choirmaster of a men's chorus, Salzedo spent time as chief cook of his infantry company that included artists such as composer Florent Schmitt, violist Henri Cassadesus, and painters Albert Gleizes and Georges Valmier (Libbey, Jr., 5). Always frail, Salzedo was discharged after contracting pneumonia. However the Salzedos' return to the United States had to be postponed until they were remarried – they had left the country without any identification papers (Owens, 20).

Before the war, Salzedo had established and toured with Trio de Lutece, and continued performing with them and the Metropolitan Opera Orchestra while appearing as soloist with nearly every major American orchestra, including the Philadelphia Orchestra under Leopold Stokowski, the Chicago Symphony under Frederick Stock, the Boston Symphony under Pierre Monteux, and the New York Symphony Orchestra, which would later merge with the New York Philharmonic (Libbey, Jr., 5). It was around that same time that Viola advised her husband to “get out of the pit [orchestra]” and establish himself as a composer and teacher, etc.” (Chalifoux, June 9, 1999). Salzedo heeded his wife's advice, and “When he resigned in 1913, Toscanini affectionately called him a traitor, but the great conductor surely realized that an artist of Salzedo's qualifications would never remain long only an orchestral harpist” (Owens, 21). It was also at this time that Salzedo decided to concentrate his efforts on the harp. It was been widely conceded that, had he decided

to concentrate on piano, he would have been just as spectacular. Owens claims that Salzedo made the decision to concentrate on harp based on the fact that there were far more pianists than harpist at the time, and that the musical world needed someone to promote harp artistry (Ibid).

Salzedo's musical impact did not merely lay in the promotion of harp alone. His fascination with new musical styles, such as that of fellow Frenchman and life-long friend Edgard Varèse, led him to organize the International Composer's Guild in 1921 "for the purpose of introducing new works" (Libbey, Jr., 5). A portion of the Guild's manifesto reads:

The aim of the International Composer's Guild is to centralize the works of the day, to group them in program intelligently and organically constructed, and, with the distinguished help of singers and instrumentalists, to present these works in such a way as to reveal their fundamental spirit... (Owens, 62).

In addition, during his presidency of the National Association of Harpists, Salzedo also served as editor-in-chief of the association's official publication, *The Eolian Review* (later renamed *Eolus: A Review for New Music*), which was dedicated to the promotion of contemporary music (Libbey, Jr., 5). It would soon become evident that Salzedo's progressivism was not to be limited to musical aspects alone.

In 1923, Salzedo exchanged his French citizenship for an American one and established the American branch of the International Society for Contemporary Music. The following year, he became a member of its board of directors.

The heat during the summer in New York City was unbearable, and it was therefore quite common for musicians to resort to Maine for escape. Salzedo was no exception, and he and Viola made Mt. Desert Island in Seal Harbor their summer retreat. Other prominent Seal Harbor vacationers included the John D. Rockefeller and Henry Ford families, as well as such eminent musicians as Leopold Stokowski, Fritz Kreisler, and Josef Hoffman (Chalifoux, June 9, 1999). Salzedo's most talented students were also recruited to spend their summers at Mt. Desert Island in order to improve their technique and repertoire, and would rent cottages from local landlords while taking lessons. Soon, however, a number of complications arose. First, the students began to outnumber the available accommodations; second, because Seal Harbor attracted the wealthy, it "eventually proved a difficult place to work" (Libbey, Jr., 6).

Therefore, Salzedo was forced to look elsewhere to continue his Summer Harp Colony of America. Meanwhile, in Camden, Maine, Mary Louise Curtis Bok, who had donated money for the Curtis Institute of Music in Philadelphia, had invited several members of the Curtis faculty (along with their most gifted students) to spend their summer in Camden. By this time, Salzedo, who was also a member of the Curtis faculty, decided to follow suit and re-establish his Summer Harp Colony of America in Camden, which will be discussed in Chapter V.

Salzedo had a great curiosity in the art deco style, leading him in various artistic directions. Frustrated by the ornate designs of the harps of his day, Salzedo submitted a new design to Lyon and Healy Harps in 1925, which eventually became the Style 11 harp. The Style 11 was soon followed by the submission of an art deco style

designed by Wittold Gordon; that 1928 model became known as the Salzedo Model, and (excluding the period of 1954-1979) remains in production today (Libbey, Jr., 7-8).

Salzedo's impact on the harp world is legendary; however, it was not his goal to revolutionize harp performance practice. His method developed quite slowly and carefully as a result of his own performance practices and teachings. Once, before a performance with the Trio de Lutece, the trio decided to change their on-stage seating arrangement. Soon, concert manager Catherine A. Bamman appeared and asked them what was going on; she said she had booked their trio because of Salzedo's "left hand alone" (Owens, 46) (solo harpists sit so that their left hand faces the audience). In other words, the trio had been hired for the harpist's aesthetics. Although this account may have been exaggerated, it nevertheless made Salzedo curious enough to ascertain what he was doing that was so aesthetically pleasing. Russian ballet dancer Vaslav Nijinsky was upset that many artists lacked "aestheticism," for aestheticism did not survive for visual purposes alone – the raising of the hands in harp performance, for example, also lends itself to producing a different sonority.

Nijinsky's wife Romola wrote:

Nijinsky, therefore, treated movement literally, as poet the word. He eliminated, consequently, the floating, sinuous gestures, the half-gestures, and every unnecessary move. He allowed only definitely rhythmic and absolutely essential steps... He established a prosody of movement – one single movement for a single action... For Nijinsky, the conception of art is to express the most one can with as few, simple monumental gestures as possible. (Owens, 47).

Salzedo echoed similar sentiments to Nijinsky's, and taught his students the same way. In addition to raising, technicality, properly curved fingers, a perfectly balanced forearm, and a mastery of each of the seven pedals is a simple sum of the Salzedo technique. One might wonder if his years at the Paris Conservatoire were a waste since he devised his own method and is ignored in his native France [in the *Dictionnaire des Interpretes*, considered to be the “authoritative French reference work on 20th century instrumentalists,” there is mention of him, compared to the “considerable space” of his former classmate Lily Laskine (Libbey Jr., 9)]. Salzedo's method for harp is just one example of his progressive tendencies – to take what has been established and to improve upon it. Likewise, in his numerous compositions, Salzedo experimented with sonorities and effects characteristic of other instruments (notably percussion) and applied them to harp performance. Many composers (such as Beethoven) chose not to write for harp at all, or, if they did choose, they limited its use. Tchaikovsky even went so far as to say that the harp was not a good solo instrument – that its main function was to serve as an accent to other instruments. Salzedo hated such stereotypical tendencies and sought to change them.

The Salzedo tradition is priceless: he wanted change and he got it, and harp performance will never be the same because of him. Salzedo's impact outside of the music world is also worth noting. The following are tributes from his contemporaries:

Every musical age has its pioneers, creative or instrumental. Our time can boast one of the most effective combinations of these attributes in Salzedo – composer, innovator, and teacher. Every orchestral conductor can be grateful to him for his consistent

endeavor to achieve the highest technical level in harp-playing. The harp, in his hands, has become one of the most flexible and expressive instruments in the modern orchestra... Our world of music is incomparably richer for the arrival of Salzedo in the United States.

■ Eugene Ormandy
■ (Owens, 38)

I have had great admiration for Carlos Salzedo since his youth and consider him the finest exponent of his instrument.

-- Pablo Casals
(Ibid, 37)

Salzedo has done for the harp what Bach did for the organ, Paganini for the violin, Chopin, Liszt and Debussy for the piano, which is to enlarge the technical and expressive potentialities of their chosen instruments...

--Leopold Stokowski
(Ibid)

... I think of [Salzedo's] work as a ... stone thrown far into the water, causing circles that go on and on, no end in sight – so is [Salzedo's] influence.

-- Mary Louise Curtis Bok Zimbalist
(Ibid, 40)

Salzedo's impact on the music world is inestimable, and his revolutionary harp method continues to live through his protégée, Alice Chalifoux, who has become the method's foremost interpreter, and, some believe, its perfecter.

PART TWO

ALICE ELLEN CHALIFOUX

II: BACKGROUND

Alice Ellen Chalifoux was born on January 22, 1908, into a well-to-do family in Birmingham, Alabama. Miss Chalifoux's mother, Alice Hallé Chalifoux, was an exceptionally versatile artist, having studied piano, harp, violin, china painting, and fine sewing while attending the Villa Maria Convent in Montréal (Chalifoux, December 8, 2002). The Hallés were in the lumber business and eventually moved from Quebec to Chicago because of the booming economy there; Chicago is also where Alice would meet her future husband. Oliver Chalifoux was a violinist who had attended the Paris Conservatory and was also originally from just outside of Montreal. The couple most likely met in their music circles, and often played duets on violin and piano while they were married.

On the recommendation of Mr. Chalifoux's brother, "J.L." Chalifoux, the couple moved from Chicago to Birmingham, Alabama in 1890 to open a department store there. J.L. (which may have stood for "Joseph Lawrence") Chalifoux already owned several stores and persuaded his brother that Birmingham was a "boom town." J.L. was correct -- Birmingham was the industrial capital of the south, though at the time, it was in its early stages. A relatively young city, Birmingham has an interesting

history. Between 1830 and 1860, what is now Birmingham was actually a tiny farm settlement called “Elyton.” In fact, though Alabama did experience the effects of the Civil War, Elyton managed to get by unscathed. According to an account in a Union general’s diary, Elyton was passed over because it was a “poor, insignificant Southern village” (Greater Birmingham Convention and Visitor’s Bureau). The Union army probably thought it would be a waste of time. In any case, in the decade from 1870 to 1880, several wealthy businessmen built what is now Birmingham, naming it in honor of Birmingham, England, which was at the time the British industrial center. Founded at the crossing of two railroad lines, it soon became the American equivalent to its English namesake, in part because of an abundance of natural minerals including coal, iron ore, and limestone. This immediate growth sparked some to say that it was “just like magic,” leading others to dub Birmingham “The Magic City” (Ibid).

It was to this thriving industrial center that the transplanted French-Canadian family arrived and established “Chalifoux’s Department Store,” which covered an entire block. The couple was soon blessed with four children: Oliver (1896), Camille (1898), Ralph (1900), and Alice (1908). Though the parents were both excellent musicians, it was only their youngest child who showed a keen interest in music. At eleven, Miss Chalifoux begged her mother for harp lessons. Though she did have some introductory piano lessons, the child knew she wanted to play the harp. Growing up was fairly “normal” for Miss Chalifoux; she swam and played with her friends and helped out at the family store on the weekends. A fire destroyed the

department store in approximately 1907, and since Uncle J.L. was unwilling to rebuild it, Oliver Chalifoux opened a music business, selling sheet music and records. His youngest daughter helped in the record department, later reminiscing, “We sold an awful lot of records” (Chalifoux, December 8, 2002). Unlike some family businesses, the Chalifoux business was not the center of family life. Oliver Chalifoux apparently knew how to balance work and family, never letting either to interfere with the other or overlap with it.

Miss Chalifoux’s schooling continued at the Blessed Sacrament Academy, a private Catholic school where she boarded from ages eleven to twelve before becoming a day pupil till age fifteen. As a boarder, the young musician would come home for the weekends and spend the night so she could have a harp lesson before taking the trolley back to school. She had her own harp, which was kept at a room in the convent, and on which she would practice, “Not very much, but... a little bit” (Chalifoux, January 19, 2003). At age fifteen, the family moved, so Miss Chalifoux transferred to Birmingham’s private all-girls school, Loulie Compton Seminary, where she graduated two years later. After high school, Miss Chalifoux moved to Chicago for about two years to take harp lessons. Her mother’s friends were in the area and could therefore keep an eye out for her. Miss Chalifoux spent September to May in Chicago, coming home during the summers to swim and visit her friends. While in Chicago, she lived in one of the “girls clubs,” which she described as “a place where out-of-town girls can live and do what they need to do as far as [their] education was concerned” (Chalifoux, December 16, 2001). Each girl paid for their

rent and meals, and each had their own room. Miss Chalifoux kept her harp in her room and took lessons twice a week.

At seventeen, Miss Chalifoux realized that she needed better harp instruction and informed her mother. Mrs. Chalifoux had read an article in *Musical America* weekly newspaper covering the performing arts (which is also extant today) about the newly formed Curtis Institute, and wrote to Carlos Salzedo, the founder and head of the harp department at Curtis, to inquire about the possibility of her daughter attending the school.

In 1924, Mary Louise Curtis Bok founded the Curtis Institute "to train exceptionally gifted young musicians for careers as performing artists on the highest professional level" (The Curtis Institute of Music). Because of her 12.5 million-dollar endowment, students were able to attend the school on full scholarship – a policy that is still in effect today. Miss Chalifoux notes that in 1927, one could buy dinner for fifty cents and an ice cream cone for a nickel (January 19, 2003). In any case, it was to this small, newly established institution that a young Southern girl arrived. Her first year there, students had to pay tuition. Miss Chalifoux recalls that upon meeting Salzedo, she was absolutely “terrified of him” (December 8, 2002) and perhaps rightly so, for her new teacher was a world-renowned harpist and composer as well. Little did she realize how much her association with him would change her life.

III: Curtis and Cleveland

It is no wonder then, that Miss Chalifoux was “terrified” of Salzedo when they first met. For a young lady who lived almost her entire life in the South, meeting this world-renowned musician must have been daunting. However, the years would eventually transform the fear into respect, and Miss Chalifoux would one day refer to Salzedo as her mentor, colleague, and friend. In addition to Salzedo’s austere presence, Miss Chalifoux credits her initial reaction as a part of her personality: “I was shy, very shy, believe it or not... people have a hard time believing that” (January 19, 2003). In any case, Miss Chalifoux played an audition for Salzedo and then-wife Lucile Lawrence, and was subsequently accepted into the Curtis harp department.

Curtis students lived as boarders in surrounding homes, often making practicing at home an interesting scenario. Miss Chalifoux recalls that she (and her Wurlitzer harp) lived with a pianist and two violinists, and that she and one of the violinists would alternate practicing in their room and in the bathroom.

The Curtis experience was a unique one: “It was a performance school. A strictly performance school,” describes Miss Chalifoux (December 8, 2002). When asked what her favorite classes were, she responded, “Well, we really didn’t spend much

time with classes. We were mainly performing people, mainly for performance” (Ibid). Though students did take sight-singing and ear training classes, and professors from the neighboring University of Pennsylvania taught music history and psychology, Miss Chalifoux states “We didn’t have to study very much... See, it was mainly a performing school. If you had an assignment, and you didn’t get it done, all you had to say to the teacher was, ‘I had to practice my instrument’ and that was that.... Try it sometime (laughs). Won’t work!” (Ibid).

Miss Chalifoux said that she knew of a cellist whose entire family (father, mother, and sister) was supported by Curtis just so the cellist could study there. This performance-driven institution thereby produced many well-known musicians who had studied under an incomparable faculty. Miss Chalifoux states that the teachers would annually travel to Europe during the summer to recruit prodigies to the school (Ibid).

During her second year at Curtis, the entire student body was reduced significantly, largely owing to the “Stock market crash, which changed a great deal.” As a result, the fifteen-member harp studio was reduced to ten. When asked how it was decided who would stay and who would leave, she replied, “Salzedo kept the best ones. And I was fortunate.” Out of the ten, there was only one male in studio, Bill Cameron, who later became the harpist with the Navy Band (Ibid).

Initially, Miss Chalifoux went home for Thanksgiving, Christmas and summer vacations. She recalls, “In the summer in Alabama... it was so hot, you know, this was the days before air conditioning. It was incredibly hot, and I’d spend time swimming and enjoying life with my friends. I’d practice somewhat. It was very difficult to practice, because at that time also, the harp strings had not been perfected, and there’d be about fifteen strings broken every morning, and you’d get so tired of replacing strings all the time.” Recalling my own experience with popping strings, I said, “I remember in Maine, a couple would break in the morning.” “A ‘*couple*’?” she scoffed, “How about fifteen every day?” (Ibid).

In 1930, her third year at Curtis, Miss Chalifoux began the first of over seventy years of summers in Maine. At that time, “Maine” meant Seal Harbor, Maine. During that summer, there were only five students there, because “That’s all the town would hold. There were so few people who were willing to take boarders. Matter of fact, there were no restaurants.” One might expect a world-renowned harpist to recall countless hours of practicing, but here one glimpses into Miss Chalifoux’s mind as she reveals the meals at the boarding house: “And the thing I remember about the boarding house was the cream. You’d have to lift it out of the jar with the spoon, which I love. I love cream. That’s my only recollection of the boarding house. Otherwise, I have no idea what we ate... the important things, right (laughs)” (January 19, 2003).

Miss Chalifoux and her roommate met in New York and took the overnight train to Rockland, Maine, arriving around 6:30 in the morning. After that, the pair took a

boat to Seal Harbor, where Miss Chalifoux states she will “never forget” the journey as the boat threaded through the islands. Asked what she did when she was not practicing, Miss Chalifoux responded, “there was nothing to do there. It was fairly boring,” and went on to describe how one would have to go to neighboring towns to watch movies and participate in any other recreational activities (Ibid).

During her senior year at Curtis, Miss Chalifoux auditioned for the Cleveland Orchestra, during which she played from Debussy’s *La mer* and Wagner’s “Die Walküre,” which might not seem out of the ordinary, except she performed from “Die Walküre,” entirely by memory. As she was relaying this to me, she interrupted herself and said, “By the way, you ought to order that for the summer and study it. It’s a good technical exercise. Tremendous amount of pedals” (December 8, 2002). Even when she is the focus, Miss Chalifoux is thinking of what would benefit me as her student: the mark of an excellent teacher – one who never stops thinking about what is best for their pupils.

Miss Chalifoux passed the audition and soon moved to Cleveland. “They signed me up right away. Gave me a three-year contract” (Ibid). As unbelievable as it may seem, Miss Chalifoux said she was an inexperienced orchestral harpist. Because the Curtis harp studio had ten students and because harps are not always included in orchestral works, her experience in orchestra was quite limited. Actually, it was so insignificant that she remembers performing only the overture from Wagner’s *Die Meistersinger von Nürnberg*. This lack of experience obviously affected her

performance with the orchestra: “I was not very experienced in an orchestra. I did everything mainly by ear for the first six months. I used to get lost all the time. I wasn’t used to playing in an orchestra” (Ibid). The confusion was only short-lived, and she would go on with the Cleveland Orchestra (and also by herself) to win the prestigious Grammy award for her November 17, 1967 recording of Debussy’s *Danse sacrée et danse profane*. The Cleveland Orchestra had been in the process of recording Debussy’s orchestral works, and the *Danses* were to be included. Miss Chalifoux recalled that the orchestra “Had been recording since 10:00 in the morning. At 3:00, I stopped tuning the harp at that point, because I thought we wouldn’t have time [to record the *Danses*], so I gave up. Around 3:00, I thought, “This is it. We can’t do it” [because the orchestra was scheduled to stop recording for the day at 4:00]. At 3:30, they said to do the *Danses*, so it made me faint, practically.” That last-minute single take won the Grammy. (Chalifoux, April 19, 2003).

Being in the orchestra was not all fun and games. Miss Chalifoux recalls, “Those were hard times after that, because they were the height of the Depression.” As a result, numerous adjustments had to be made. For example, Miss Chalifoux had to combine both first and second harp parts and perform them as one, since the orchestra could no longer afford to hire a second harpist. In addition, the concert season and musician’s salaries were cut, and the orchestra numbered only seventy-six musicians (December 8, 2002).

After two years, Nicolai Sokoloff left and was replaced by “a great conductor,” Artur Rodzinski. After spelling out “Rodzinski” to me, she interrupted herself with a story. “You know who Pierre Boulez is, don’t you? The funniest thing, Douglas told me yesterday... [“Douglas” is Douglas Rioth, a former pupil and the principal harpist of the San Francisco Symphony] called me up to tell me [Boulez] was in Switzerland, in his house, and they came in in the middle of the night and arrested him for being a terrorist because he had said, ‘burn all the opera houses, we should burn the opera houses’ (laughs hysterically)...”But you see, he doesn’t have any use for opera, so he said, ‘burn all the opera houses, get rid of them, burn all the opera houses!’... I think that’s awfully funny. Douglas and I were just roaring on the phone. Rodzinski loved opera, that’s what made me think of it.” (Ibid).

For several years, Martha Dalton and Claude Peddicord alternated for several years as second harp until Mr. Peddicord became the harpist for the Marine Band. Mrs. Dalton and Miss Chalifoux remain friends to this day.

One of the first things George Szell did when he arrived in Cleveland was repair the acoustics in Severance Hall. Miss Chalifoux recalls that the hall was “very dry,” owing to the plush seating and carpeting, adding that “it wasn’t very gratifying to play in, because you’d play a note and it died immediately. There was no resonance.” As a result, Szell hired German acoustical designer Heinrich Keilholz to re-do the entire shell during the summer of 1958. Unfortunately, the hall then became “too live,” so sand was put in the shell in order to deaden it somewhat. Miss Chalifoux

likened the situation to playing on an instrument: “When you play, for instance, if you play on a bad harp, you don’t really enjoy playing, and if there’s no resonance to what you’re doing, it’s not very... satisfying, but when there’s a beautiful resonance in the sound in which you produce, then it’ll be “a pleasure, and that’s what happened in the Cleveland Orchestra” (Ibid).

Miss Chalifoux recalls, “[Szell] was a great teacher. He was incredibly strict... As a matter of fact, he was the last of the really great conductors.” When asked what made him so “great,” she reiterated the fact that he was a great teacher, and that the “precision of the orchestra incredibly, it was like a string quartet all the time, everyone listened to everything” and Szell “didn’t tolerate the least discrepancy of rhythm,” making sure the orchestra “rehearsed things over and over.” A typical orchestra schedule included rehearsals on Monday and Tuesday mornings, with an occasional Tuesday evening performance in a surrounding town such as Youngstown or Oberlin, two rehearsals on Wednesday (10:00-12:30, 1:30-4:00), a rehearsal on Thursday morning and a concert Thursday night and Saturday night, with an occasional Friday morning or Sunday afternoon concert. “I think we had nine services a week,” she said. Some of her fondest memories were the result of “the incredible success [of the Cleveland Orchestra], especially when we toured in Europe,” such as the time patrons tore the doors down in Russia. People were “Scrambling to get into the concerts. It was fantastic. The reception was incredible.” She also recalled that after one concert in Spain, the entire orchestra was dressed and

leaving, but Szell was still taking bows. She then reiterated the orchestra's precision, likening it again to that of a string quartet.

When asked what she did when she “didn’t have to show up [to orchestra rehearsal]?” she responded with a laugh, “This is the thing: nowadays, orchestra people get a schedule, for instance, from 10:00-11:00, Mahler will be rehearsed, 11:00-12:00 something else will be rehearsed. In those days, if I had five weeks where there was a Beethoven festival or something, I had to be there every morning with the harp in tune and sit around for the whole time. I wasted years of my life sitting around that hall, because he would not tolerate... When he first came to the orchestra, the percussion and I used to go in and say, ‘Mr. Szell, do you need us this week?’ He’d say, ‘I do not like to be confined to a tight schedule,’ so we had to be there. And there was nothing we could do about it. Today, you don’t put up with it. No, no-no orchestra does that. They couldn’t get by with it. Even then, there was, I remember when we first went to Amsterdam, there was a big schedule on the... Szell was supposed to conduct there... when we finished our tour, he was going back to Amsterdam to conduct and there was his rehearsal schedule posted on the board, and we were all dumbfounded to see that he had to conform there and tell what was going to be rehearsed *every* day, and what *time*, and how *long*. We had nothing like that.”

“So you just *sat* there?”

“I used to read, write letters. Days-on-end, I had to stay there the *whoole* time, and the percussion did, too... because a lot of time they don’t play. We gave up asking. After a few times, we didn’t ask anymore. There was no use. But he got by with it. He died in 1970. We went, our last concert was in Anchorage, Alaska; we were coming back from a tour of Japan, Korea, and all those places, and he was a sick man during that tour, very sick, but he didn’t give up. He would stand back stage and look like he was at death’s door, and then when it came time to go on, he’d straighten up and walk out. Great determination. And he got off the plane, went to the hospital, and a month later he was dead.” Miss Chalifoux explained that the Maestro had been previously diagnosed with prostate cancer and been given a five-year prognosis. “And sure enough, it was,” she commented (Ibid).

After Szell passed away, the Cleveland Orchestra welcomed yet another great conductor. “Pierre Boulez, whom I love greatly. He was a terrific conductor. Talk about precision. We used to play an Ives piece, a piece by Ives that required two conductors, because different parts of the orchestra was playing in one rhythm, and the other part was playing in another, and always two conductors, one on the podium, and one down below that would conduct this section of the orchestra all at once. Boulez did it all with one hand... with two hands, rather. He’d conduct this orchestra with this hand, and the other with this one. I don’t know what kind of brain that takes.”

Miss Chalifoux remembers fondly, “We got along great. I loved him. As a conductor, he was terrific. He was *so* precise. He was more like Salzedo than anybody I ever saw. And my whole training with Salzedo had been that way, which is what I’ve tried to instill in my students. But then we got a permanent conductor – [Lorin] Maazel, and I stuck it out for two more years” (Ibid).

“How did I like Maazel?” she replied, “I didn’t. Well, his taste was... he was so different from Szell. As we used to say, from an over-rehearsed orchestra -- cause Szell used to rehearse until, boy, we *knew it* so well – for an over-rehearsed orchestra became an under-rehearsed orchestra, and none of us liked it. We’d play things at a concert that we’d just run through *once*. Used to give me a fit, because I was used to thoroughly knowing it. And knowing every note I played and where it fit with the other people. He liked to play concerts, but he didn’t like to rehearse – Maazel” (Ibid).

The management soon announced that the orchestra would be doing more concerts and touring, which made Miss Chalifoux rethink her position. By this time, she was teaching at the Cleveland Institute of Music and Oberlin College Conservatory, so she had about twenty-five students, meaning she’d also have twenty-five make-up lessons in the event she was unable to teach. She recalls returning from a tour to Australia and having to make up all the lessons, which was impossible. “So I thought, ‘this isn’t going to work.’ So I figured I’d last longer teaching, you know? So I kept on teaching at the [Cleveland] Institute, till my daughter found this place [her home in

Round Hill, Virginia]. I would've been there yet, if she hadn't. She called me up and said, 'I've found a wonderful place. How would you like to move to Virginia out in the country?' I said, 'I'd love it.' ”

The next day, Miss Chalifoux's daughter, Alyce Rideout, bought the Virginia property. Though it took a year for her to sell her home in Cleveland, Miss Chalifoux quickly “arranged for Yolanda [Kondonassis] to take over my teaching, everything. So that was that” (January 19, 2003).

Moving to Virginia with her daughter did not mean moving into her daughter's home, however. Miss Chalifoux's independence is quite evident, evidenced by the fact that she lives next door to her daughter, in a home connected by a covered walkway and located on numerous of beautiful country at the base of the Blue Ridge Mountains. At ninety-five, Miss Chalifoux continues to teach to this day.

Part Three

Chalifoux, Pedagogue

IV: The Mentor

Miss Chalifoux began teaching immediately when she arrived in Cleveland in 1931.

It was actually even before her arrival that she obtained the position of harp instructor at the Cleveland Institute of Music. Initially, she had only a few pupils, because there was already an established harp teacher in the area who had the majority of them.

Miss Chalifoux recounts that the lady had played second harp with the Cleveland Orchestra, but “wasn’t the greatest” (Chalifoux, January 19, 2003).

Eventually Miss Chalifoux’s studio expanded “quite a bit,” and in 1970, she also began teaching at the Oberlin College Conservatory after the former teacher retired. She recalls that it was “very difficult to do,” because she would usually plan to teach on Fridays, because that was the orchestra’s free day. However, Fridays were not always free, so the schools would have to make special arrangements for her to be able to teach on Sundays. It was around this time that she also began teaching at Baldwin-Wallace College, which was on her way home from Oberlin.

For Miss Chalifoux, being a pedagogue is about people, not procedures. She said, “It’s not a matter of enjoying teaching; it’s a matter of enjoying the students,” adding that it was not enjoyable to teach students who would not practice. “I had one student I invited to quit,” she commented (Ibid). In any case, she must have enjoyed most of them, because the majority of them have established their own successful careers.

Orchestral harpists include Louise Johnson of the Sydney Symphony, Ann Hobson Pilot of the Boston Symphony, Elisabeth Remy of the Atlanta Symphony Orchestra, Lisa Wellbaum and Trina Struble of the Cleveland Orchestra, Douglas Rioth of the San Francisco Symphony, Paula Page of the Houston Symphony, Susan Dederich-Pejovich of the Dallas Symphony, Danis Kelly of the Milwaukee Symphony, and Diane Evans of the Indianapolis Symphony Orchestra.

Not all of Miss Chalifoux's students have become orchestral musicians. Two of Miss Chalifoux's most famous students, Alice Giles and Yolanda Kondonassis, have each established careers as soloists. Hailed by Luciano Berio as "'The most intelligent, sensitive and technically accomplished harpist I have ever met" and by Zubin Mehta as "a harpist of extraordinary talent, who should be given every possible opportunity to share her gifts with the world," Alice Giles won the prestigious Israel International Harp Competition in 1982 and adjudicated the same competition sixteen years later. In addition to her chamber music performances, recordings, and masterclasses, Ms. Giles was invited by Rudolph Serkin to participate in the Marlboro Music Festival three times. Ms. Giles is also the co-founder and director of "EOLUS – International Salzedo Society" and currently fulfills her appointment as Canberra School of Music in Australia.

Former student Yolanda Kondonassis took over Miss Chalifoux's teaching, currently heading the harp departments of the Cleveland Institute of Music and the Oberlin College Conservatory. Her numerous accomplishments include being the first harpist

to win the Darius Milhaud Prize, as well as having one of her recordings hailed by the *New York Daily News* as one of the “Ten Best Classical CDs of 1996.” As we were talking about her, Miss Chalifoux interrupted herself to tell me that Ms. Kondonassis was pregnant (before proceeding to give me a life lesson): “You be careful when you fool around with anybody. Don’t get yourself ‘knocked up.’ There’s... one of my former students who teaches, has a student who got herself pregnant. Going to ruin a beautiful career” (December 8, 2002). Ah, Miss Chalifoux, just like her own teacher, Salzedo, realizes her influence as a pedagogue expands beyond teaching the harp and encompasses life as well.

Miss Chalifoux recommends that anyone interested in pursuing the harp first begin with learning the piano, because it “helps with rhythm and note reading.” She cites her daughter as an example: “Alyce studied sight singing for two years [from ages five to seven at the Cleveland Institute of Music] before she even touched the piano.” She then began harp studies, later continuing with both instruments (Chalifoux, January 19, 2003).

What makes Alice Chalifoux stand out as a pedagogue? Why is it, that upon meeting Leonard Slatkin, I hardly held his attention until I mentioned I was her student? Why did he suddenly stop what he was doing and come over and ask about her, requesting that I send her his warmest greetings? Perhaps it is because she is so much like her own teacher, Salzedo. She is progressive, always pushing students to do their best and looking forward at a future full of possibilities. She realizes that music is an

integral part of one's life and considers the study of it a serious discipline that affects one's entire being. She has a photographic memory and can specify a mistake from across the room without looking at a score. She ensures that her students are always well prepared and goes above and beyond what others might require of their pupils. She is caring, witty, direct, strict, and loving. For me she is priceless and indescribable. She is Alice Chalifoux. You just have to know her, and once you do, you will never be the same.

V: The Legacy

Camden, Maine, has earned the distinction of being the “prettiest spot in Maine,” “where the mountains meet the sea.” Camden’s magic, however, is more than purely natural, as evidenced by how Carlos Salzedo’s Summer Harp Colony began as an institute to promote harp artistry, but then expanded to include the promotion of societal growth in his adopted hometown.

Although it is likely that Camden was probably first “discovered” by Vikings, its notoriety began to be established when Captain George Weymouth of the ship *Archangel* dropped anchor there in 1605. Captain John Smith’s logs mention Captain Weymouth’s anchorage at Camden, as well as the presence of the Wawenock Indian tribe (Carlson, 1). Captain Weymouth made no attempt to establish a colony, so there has been much dispute as to who the actual first settler was; contenders include a Mr. Metcalf, a James Richards, and a Mr. Thorndike (Camden-Rockport Bicentennial, 5). Whoever it was, Camden managed to survive the Revolutionary War and emerged in 1791 as “Camden Town,” in honor of Charles Pratt, first Earl of Camden, England.

Plantation life characterized early Camden, and women were occupied with domestic duties, leaving educational responsibilities to the Pastor (Carlson, 8). However, during the 1800’s, Camden’s economy became a more industrial one. Shipbuilding, lime and woolen industries soon gained importance in Camden and were followed by other industrial breakthroughs: the building of a turnpike, the establishment of a bank,

and the establishment of the town as a port of entry (Camden-Rockport Bicentennial, 38). Now that it had a port of entry, Camden was better able to trade with other colonies, substantially increasing the business influx into the town.

Unfortunately, this influx was short-lived. Because North America had declared neutrality regarding Napoleon's European conquests, it had been able to reap from the benefits of trading with both warring nations. However, both England and France soon became jealous about the seeming American trade monopoly and made it difficult for American ships to sail without being in danger of capture by either nation. Subsequently, England and France issued nearly simultaneous decrees making it virtually impossible to trade with both nations. Camden did not escape the effects of the decrees and suffered a period of depression as a result (Robinson, 132). The War of 1812 was subsequently nicknamed "the War of Seaman's Rights," and Camden's inhabitants got first-hand opportunities to witness the war when one of the battles was engaged off its coast; some of them watched the battle from the summit of nearby Mount Battie. During the entire course of the War, Camden's Penobscot Bay was flooded with British and American war vessels. Meanwhile, on land, Camden's inhabitants did what they could to survive the war that threatened to destroy their little town by beginning a fortification effort and uniting to form a cavalry. However, like numerous other New England towns, Camden soon came under British control. The effects of the war on Camden were staggering, but the inhabitants were willing to rebuild their beloved town. Soon thereafter, political parties and conventions, a

school, secret societies, and a newspaper emerged. However, another war was yet to follow.

The Civil War would also leave its mark on Camden. Almost immediately after South Carolina announced its secession, Republican Governor Washburn called a special meeting of the Maine Legislature on April 22, 1861 (Robinson, 333). As a result, military regiments and a recruiting office were established to assist in the war effort. In one notable incident, a Commander Farrand of New Jersey and a Lieutenant Renshaw of Pennsylvania conspired to surrender Camden's navy yard to the Confederates. Once the Confederate ships appeared in sight, they commanded Quartermaster Conway to lower the Union flag and replace it with that of the Confederates. Conway, however, refused, telling Renshaw, "I won't do it, sir; that is the flag of my country; I have served under it many years; I won't dishonor it now" (Robinson, 340). His superiors punished Conway for his refusal, but eventually both Farrand and Renshaw were court-martialed. Conway, in turn, was given a gold medal for his heroic patriotism.

Camden sent hundreds of its inhabitants to fight to preserve the Union – in cavalry, artillery, and navy. However, those who remained in Camden had to maintain life with some amount of normalcy, despite underlying anxiety about those who had gone to fight.

By 1866, the Civil War had ended in Union victory and Camden soon began to undergo rebuilding. Businesses were revived, roads were built and repaired, and a firehouse was established. Things finally seemed to settle down.

Despite having survived the War of 1812 and the Civil War, Camden had yet to face “the most disastrous conflagration in its history” – the Great Fire (Robinson, 492). At one o’clock a.m. on November 10, 1892, what was later deemed the result of a faulty heating system became known as the Great Fire. Sixty businesses and eighteen homes were destroyed as a result of the catastrophe (Memories of Camden, 8), but Camden’s inhabitants had survived other tragedies and were prepared to deal with this one as well. Many new buildings including the Rockport Opera House, a grist, and a sawmill were soon built.

According to Miss Chalifoux, in 1931, Camden was a “charming, sleepy little village” (June 9, 1999) bustling with world re-knowned musicians and an abundance of accommodations for students. Miss Chalifoux herself had spent the previous summer with Salzedo’s Summer Harp Colony in Seal Harbor and followed his move to Camden (later renamed the “Salzedo School”). Despite her recent appointment with the Cleveland Orchestra, she continued to go to the School for many years . Because the summer concerts were often pops concerts, Miss Chalifoux was granted permission to have the summers off (friend and second harpist Martha Dalton would take over in her absence), required to leave Camden only when Maestro Szell was

conducting. She eventually became the Salzedo School's director upon Salzedo's death in 1961.

Salzedo and his second wife, harpist Lucile Lawrence, bought a home in Camden facing the Penobscot Bay. Always progressively minded, Salzedo asked his dear friend and fellow Frenchman, world-famous interior designer Jacques Bouy, to come to redecorate the house, as well as the couple's New York City apartment. An article in the June 6, 1929 issue of the *Musical Leader* recalls:

We were invited to... see a most attractively decorated home. 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... and he has the courage to carry the same modern spirit into the decorating of his home...

The article proceeds to describe Salzedo's "art deco" style home in great detail; from the hand-woven tapestry representing Salzedo and his closest friends, to Bouy's use of items in sequences of five, representing how Salzedo was influenced by Basque mysticism (Chalifoux). The house remained intact during its entire tenure as the Salzedo School.

In addition to his impact as a musician, Salzedo's influence upon his adopted summer home of Camden was profound as well. It is interesting to note that he did not build a school in the typical sense (i.e., with dormitories) for the Summer Harp Colony. Instead, he realized that, in addition to the fact that the local inhabitants with fixed incomes could use the money from the summer rentals, it was a way for the Harp Colony to maintain a tie with the locals. Salzedo organized opportunities for the

harpists to perform chamber music with local musicians at the Whitehall Inn of the Lions and Kiwanis Clubs in order to raise money for them (Chalifoux, June 10, 1999). According to a 1943 article that appeared in the Camden Herald:

It is gratifying to realize that the Summer Harp Colony of America is upholding the same high standards and activities in War as well as in Peace, thereby adhering to the Government War Program, which rightfully recommends that the cultural end of our way of life be carefully preserved for the future generations. Hence, the fitting new name of the colony – “The Victory Harp Colony of America!” (Owens, 33).

Salzedo wanted his adopted Camden to embrace new ideas, cultures and inventions, and embrace them they did. There were two places to eat in Camden when Salzedo arrived in 1931, and now there are approximately twenty-six. (Chalifoux, June 10, 1999). Wal-Mart is nearby, and the MBNA credit card corporation occupies a large portion of the town as well. In addition, Camden attracted much publicity due to the fact that, according to the *New York Times*, it was “the harp center of the universe” (unknown article source). A natural outcome of this publicity was the attraction of tourists; the town is filled with historical homes (such as “Norumbega”) that have been converted into inns. In addition, many city people are making Camden their home and are either working at home or commuting (Anne Marie Almeida, June 8, 1999). But with all of this progress, would Salzedo like what he would see today? Miss Chalifoux thinks not. She said that Camden is too “touristy” and claims that the Salzedo School no longer performed at local Kiwanis and Lions Clubs, etc. because Camden is “too much of a city.” In addition, she stated that she would have no association with either MBNA or Wal-Mart because they “came and bought things up” and “put locals out of business” (Chalifoux, June 9, 1999). Danielle, a student at

the University of Massachusetts (and Salzedo School), said that the locals “disappear” during the summer months when the tourists come; she has no idea where the farmers and fisherman “disappear to” (June 8, 1999). Landlady Mrs. Ball said she does not go downtown at all during the summer because the tourists have “taken over” (June 8, 1999). However, Ann Marie Almeida, Camden library archivist and former Vice President of the Maine Photographic Workshop, is grateful that Salzedo encouraged Camden’s progressivism. According to her, when Salzedo arrived in the 1930’s, Camden was a “one business town,” but with the establishment of MBNA, Camden has now “expanded” into other businesses as well. She also cites her business partner as another example of the benefits of progressivism – he runs an “international business” right out of his home, which is something that would have been impossible, had Camden not embraced progressivism. She said that Camden is shifting from a “corporate paradigm to one that encourages individual creativity and motivation” (June 8, 1999).

Camden, Maine, is thus a small New England town that had endured hardships such as wars and the Great Fire, never letting catastrophes get them down. Once recovered from the catastrophes, however, Camden seemed scared to embrace anything other than what had already existed – its inhabitants were content to be a small, close-knit community of fisherman and farmers. However, upon Carlos Salzedo’s arrival in 1931, things in Camden would never be the same. Salzedo’s progressivism extended to include his adopted town as well. The exposure that the Summer Harp Colony of America brought to the town sparked numerous businesses to develop and societies

(such as the Bay Camber group) to form. In addition, according to Mrs. Ball, Camden turned into a “tourist trap” (June 8, 1999). Salzedo’s progressive influences are therefore evident by observing how Camden evolved from a small, quiet town into a major tourist area that also claims numerous in-home business people as well as commuters. It once appeared as though Camden was content to remain in the past, but with the town’s notoriety, it seems as though things in Camden are only becoming more progressive with time. How Camden’s inhabitants accept or dislike the changes that the Salzedo School brought and will continue to bring varies with each individual, but perhaps this was not entirely out of Salzedo’s plan, either. Arnold Michaels may sum it best: “Carlos also had a genius for putting his finger on controversy. And this after all is the true mark of the rebel. For out of controversy comes progress.”

At the time of this original writing, “Camden,” or “Maine” as Salzedo harpists often referred to the Salzedo School, had no end in sight. I suppose a number of us just assumed that when the time came, Miss Chalifoux would pass on the Salzedo School duties to her most outstanding pupil, just as Salzedo did.

In 1999, Miss Chalifoux invited me to come to Maine a week before the School actually began. My mother and I drove from Maryland and wound up at my boarding house at Mrs. Ball’s on Spruce Street. Exhausted beyond belief, I looked forward to being able to sleep without setting an alarm. The following morning, however, I received a phone call. Surprised, I tentatively answered the phone and was greeted by

that lovely voice that has become so dear, “Say, Anastasia, are you up? Want to go to Rockland with me? I’ve got to run some errands.” Who was I to turn down an invitation to “hang out” with Miss Chalifoux? I said I would go. “Good” (I could almost hear her nodding over the phone), she said, “I’ll pick you up in five minutes.” *Five minutes?* I scrambled to get ready.

Sure enough, a few minutes later, her familiar blue Oldsmobile station wagon pulled up into Mrs. Ball’s driveway. I nearly fainted as I peered closely and discovered that she had driven herself. Mom and I got into the car, and we took off for Rockland in a drive I would never forget. I should have known, though, that Miss Chalifoux’s atypical personality would reflect on her driving as well. No, she was not one to drive twenty-miles below the speed limit as some are prone to do. Rather, she often verbalized her frustration with other drivers that day. Mom and I still laugh about it today.

Though she initially planned to drop me off, my mother ended up staying with me the entire time. I had experienced a large personal loss that summer and needed her there, so I begged her to stay. However, I think that going to the yard sales with Miss Chalifoux was also enticing.

I planned to go to Maine last summer (2002) in order to talk to Miss Chalifoux in “her element,” as I often referred to the Salzedo School. One night, I had a rather unsettling dream about her and decided to give her a call. She told me she had fallen,

broken her hip, and canceled lessons for the remainder of the summer because she had to be in bed. I was dumbfounded. “This can’t be happening,” I thought to myself. The thought of Miss Chalifoux lying in a bed for the summer ate at me. It just was “not her.” Obviously, this was not the most opportune time for me to interview her, so I did not go to Maine. I figured I would go the following year, but little did I know there would be no Salzedo School.

I cannot recall how I found out that the School was to be no more, though I do remember crying. So much of Miss Chalifoux was at that School. The house where her mentor lived and taught and passed down to her upon his death in 1961 was the place where hundreds of harpists had received priceless training under her tutelage. I could not understand it. Miss Chalifoux later told me the price for maintaining the School had become exorbitant, so she decided to close. According to an article by Kimberley Rowe (another Chalifoux student, and the co-founder of the *Harp Column*), Miss Chalifoux

Would be happy to see one person take over the post in the tradition she did 40 years ago. But the likeliest candidates (Yolanda Kondonassis and Paula Page are names frequently mentioned) can’t devote entire summers to the job, and she is unwilling to compromise by splitting the post up or offering it to a lesser-known harpist. She could charge higher rates or turn the whole enterprise into a non-profit venture, but any of these solutions would take away from the character of the experience we have come to know (Rowe, 2002).

Having gone to Maine seems to make one a member of an exclusive club – one that is historical as well as memorable. I remember Miss Chalifoux’s collie, Patch, barking

in alarm whenever I stood on the porch and knocked before a lesson. He was her protector and friend. If she gave the “okay,” Patch’s growls would disappear and I would feel comfortable with him and Miss Chalifoux throwing the Frisbee in the yard overlooking Penobscot Bay. The Art Deco style was evident everywhere; I am uncertain if she changed anything after Salzedo’s death. The attic contained wall-to-wall photographs of Salzedo School participants and other historical photographs. She held an ice cream social during the first week we were all “officially” there... Chalifoux “club” members all have similar memories that we will never forget.

I was worried that with Camden closing, Miss Chalifoux would no longer teach. That was not to be the case. Miss Chalifoux maintains a private studio in her home in Round Hill, and just the other day (March 9, 2003) asked me over the phone about housing options in the area for a young man who wanted to come and spend the summer studying with her.

Perhaps it was not so much Camden as it was Miss Chalifoux, for I think that wherever she lives, Camden and the Salzedo method live, too.

*

One of history’s oldest instruments, the harp has undergone numerous improvements and revisions in its several thousand-year history. From its earliest inception in Palestine (ca. 3500-3200 BC), to its transformation by the Greeks, Romans, Celts,

and later the French, the harp, unlike some other instruments, has maintained a mystique that has withstood the test of time.

Just as the instrument itself developed and progressed, harp performance has also improved and progressed. Harp playing in the 1800s was dominated by the French. Under the tutelage of renowned harpist Alphonse Hasselmans, students at the Paris Conservatoire excelled in their field. Harpists Ada Sassoli, Lily Laskine, Marcel Grandjany, Marcel Tournier, and Carlos Salzedo are among his most outstanding. What set Salzedo apart from his colleagues, however, was his desire to expand harp repertoire and adjust the technique. What resulted was a revolutionary method now known simply as “Salzedo Style.” Today’s classical harpists belong to either the “French” style (somewhat misleading, since Salzedo, too, was French by birth) or the Salzedo style. Salzedo was particularly interested in percussion instruments and developed a number of ways to imitate percussion effects. Tapping on the soundboard with one’s fingers, or using the tuning key to hit the pegs were revolutionary ideas in Salzedo’s day. He was also particularly fond of “new” music and counted Edgard Varèse as one of his closest friends. A noticeable difference between French and Salzedo harpists is the fact that Salzedo harpists’ arms are raised high and parallel with the floor, with the wrists turned slightly inward. Salzedo believed this position allowed greater facility. French harpists’ arms are usually lower, with “flat” wrists.

*

In sum, Carlos Salzedo revolutionized the harp world, and his protégée, Alice Chalifoux, has become the most prominent interpreter of his method. Miss Chalifoux's association with Salzedo began when she was one of his pupils at Philadelphia's Curtis Institute of Music. Upon graduation, Miss Chalifoux was appointed principal harpist of the Cleveland Orchestra, a position she maintained until 1974. When Salzedo died in August of 1961, he bequeathed his Summer Harp Colony to Miss Chalifoux, his most brilliant pupil. She maintained the School until it was sold in 2002.

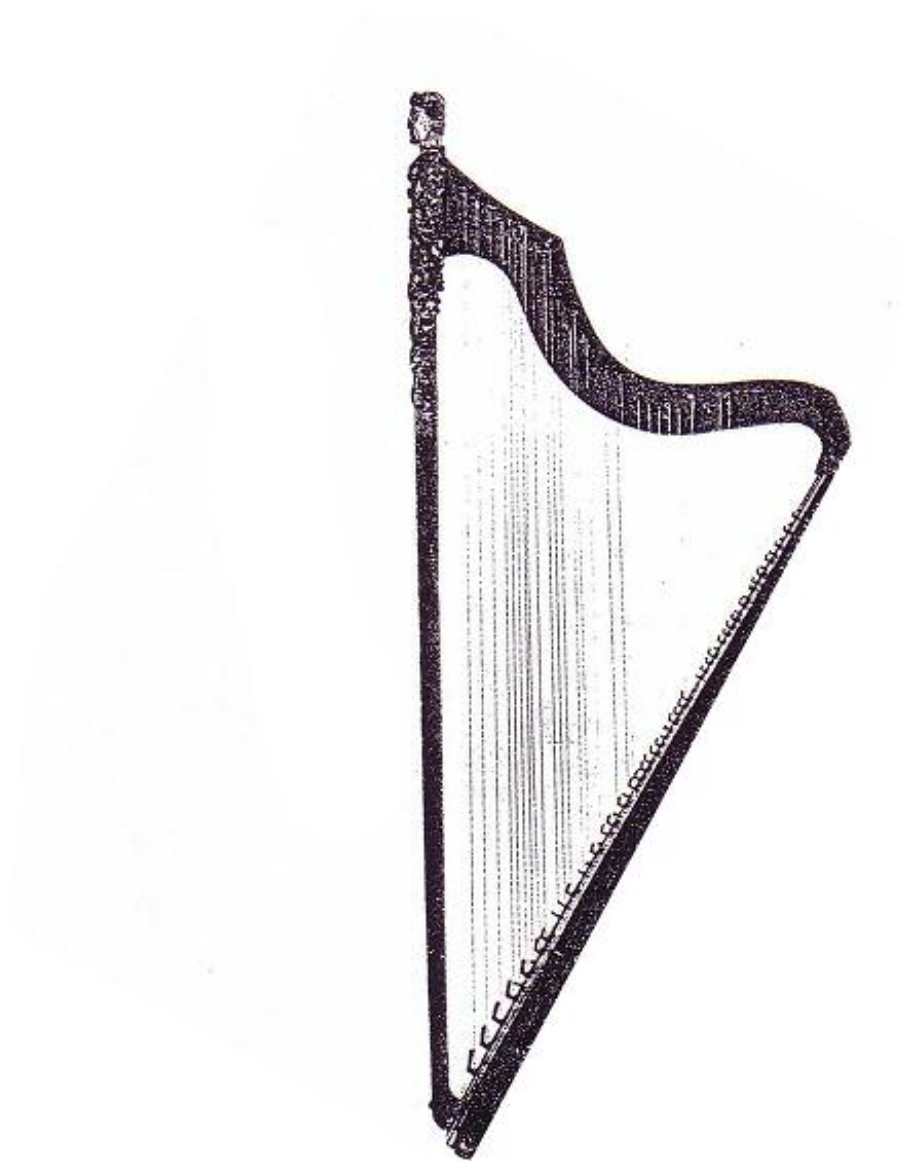
In addition to being a Grammy-award winning harpist, Miss Chalifoux is also an unparalleled pedagogue, with "anyone who is anyone" naming her as their harp teacher. She received the Cleveland Arts Prize Special Citation for Distinguished Service to the Arts (1986), was Artist-Teacher of the year (1991) by the American String Teacher's Association, and has two honorary doctorates (Bowdoin College, 1991; Cleveland Institute of Music, 1993). At ninety-five, she maintains the Salzedo tradition in her private studio in Round Hill, Virginia; we are all the beneficiaries of her presence. Her many students (see Appendix C-3) provide a most eloquent testimony in behalf of Alice Chalifoux's legacy.

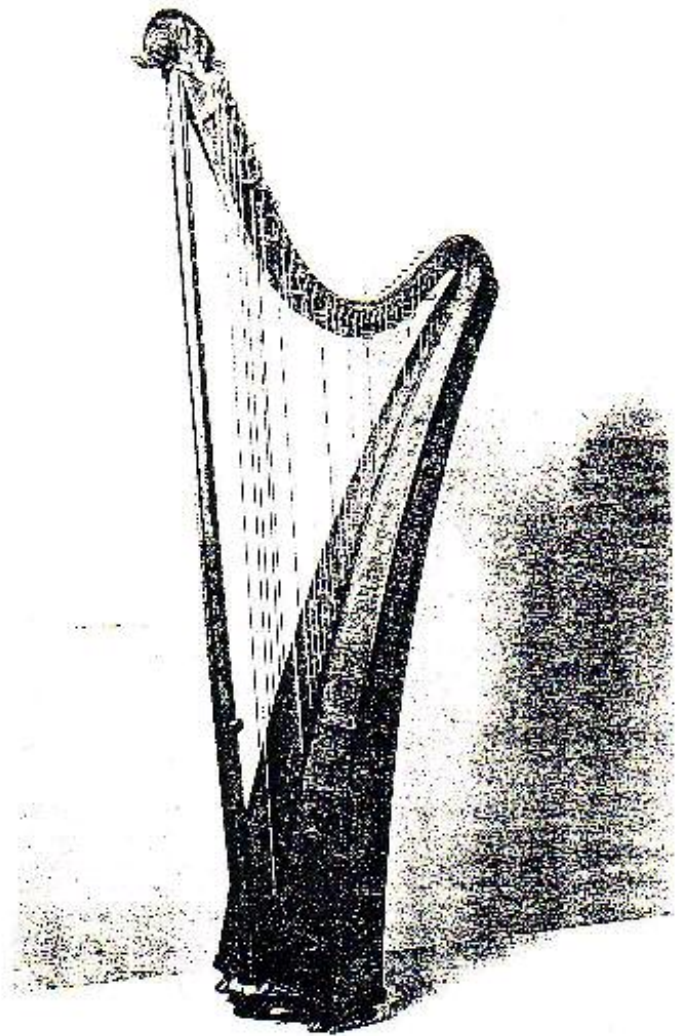
APPENDICES

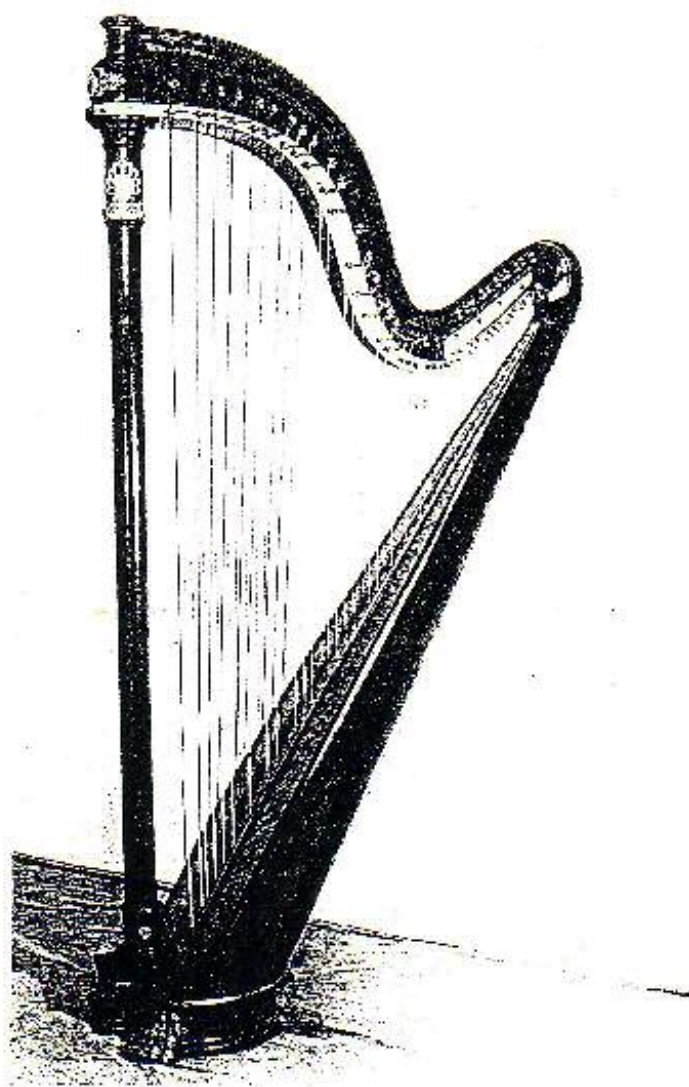
Appendix A: Illustrations

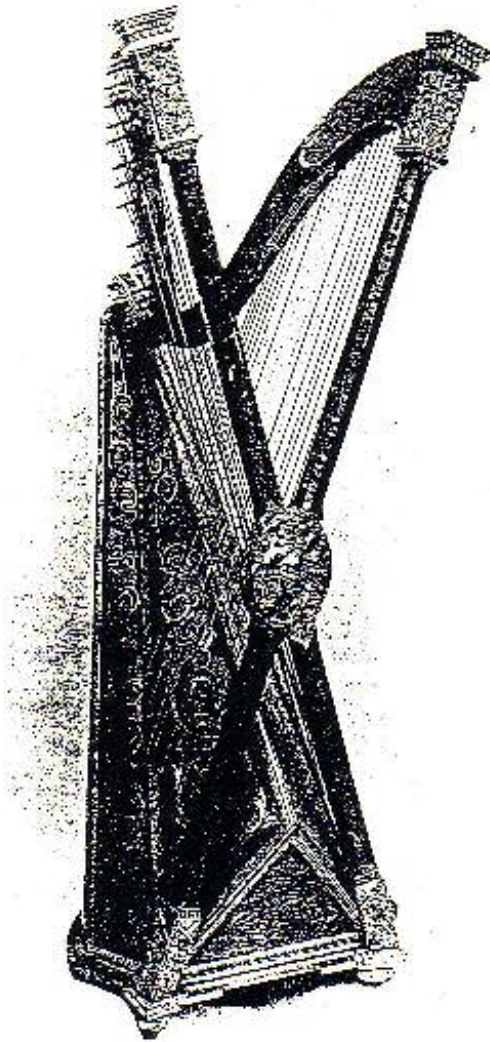
1. Brian Boru Harp
2. Double Strung Harp
3. Hook Harp
4. Pleyel Harp
5. Crossed-Columns Harp
6. Erard Harp
7. Salzedo Harp
8. Pedal Harp Diagram

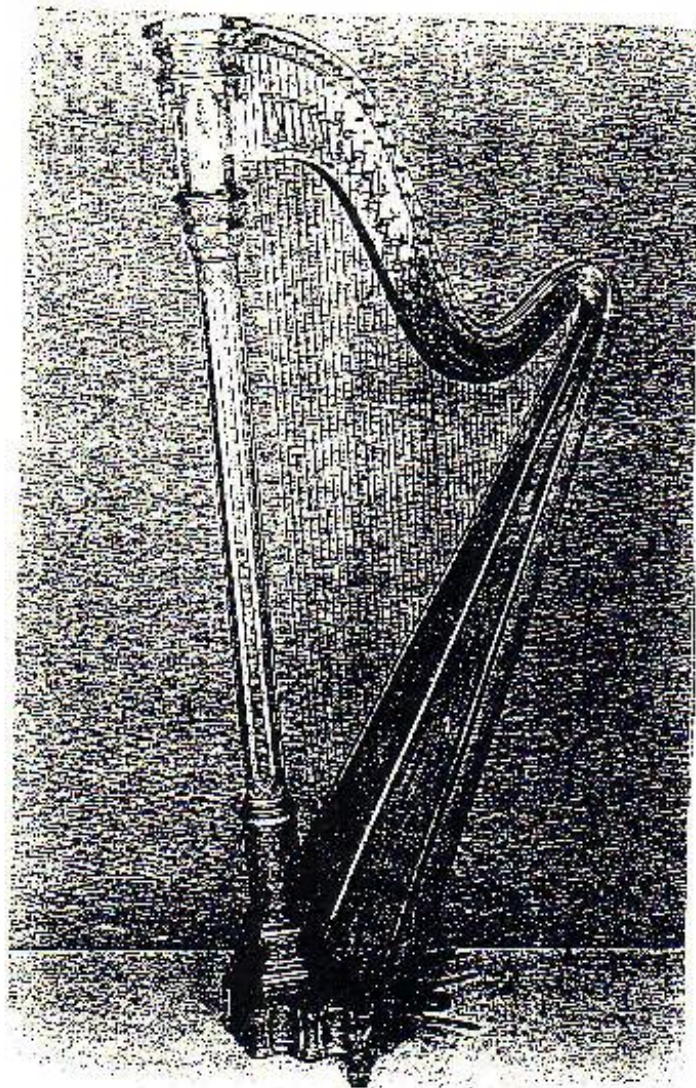




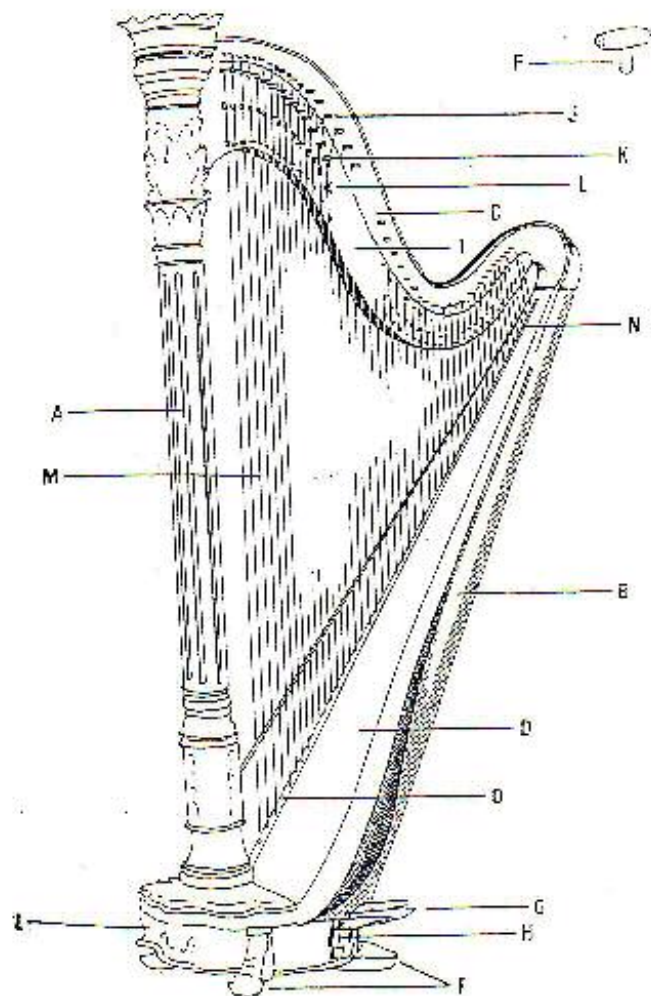












The Parts of the Harp

- A. Column, or fore-pillar, containing the seven pedal rods
- B. Body of the harp
- C. String arm, neck, or harmonic curve
- D. Sound board (extended as with the concert harp)
- E. Base
- F. Floor
- G. Pedals
- H. Pedal notches

- I. Metal plate
- J. Tuning-pins or pegs
- K. Bridge-pins
- L. Rotating discs
- M. Harp strings
- N. Ivory pegs
- O. Eyelets (in sound board)
- P. Tuning key

Appendix B: Salzedo School

1. Chalifoux/Pike, Salzedo School, June 1999
2. Salzedo School students, June 1999
3. Salzedo School/Home, Camden, Maine
4. Penobscot Bay (view from Salzedo School)
5. Miss Chalifoux, Round Hill, Virginia
6. Downtown Camden, Maine
7. Miss Chalifoux and Patch, Round Hill, Virginia





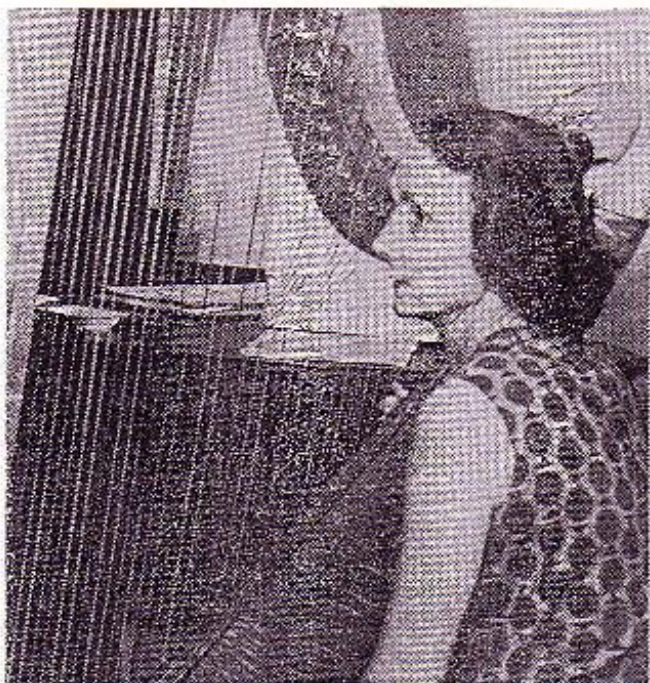




Appendix C: Chalifoux Programs/Reviews

1. Chalifoux Heads Salzedo School
2. Cleveland Tribute Concert
3. Cleveland Tribute Review
4. Chalifoux Program
5. Top Ten Quotes (courtesy of Yolanda Kondonassis)

Summer Harp Colony To Continue



Miss Alice Chalifoux

Photo by Hal

Miss Alice Chalifoux (Mrs. John Gordon Rideout) of Cleveland, Ohio, was designated by the late Carlos Salzedo, prior to his death, to carry on the direction of the Summer Harp Colony of America which he established in 1931, at Camden, Me.

Miss Chalifoux is an outstanding and highly regarded figure in the music world. A graduate of Curtis Institute in Philadelphia, she has been a member of the Harp Colony since its inauguration and has worked closely with Mr. Salzedo throughout her career, first as student and in recent years to prepare for this final assignment which he requested of her.

This year she celebrates her 20th anniversary as first harpist with the Cleveland Symphony Orchestra. In addition she heads the harp de-

partments at both Cleveland Institute of Music and Western Reserve University, and is widely known as a concert artist and instructor.

In accordance with Salzedo's wishes Miss Chalifoux will continue to direct the colony from the studio-residence on Marine Avenue, that it may continue to provide a unique and stimulating opportunity for harpists from all over America to come together for a summer of work and recreation in a congenial atmosphere. For harpists, especially, who are often forced to work under isolated conditions, this is a rewarding experience, and one which, because of Salzedo's continual forethought, planning, and consideration, they may now continue to look forward to enjoying for many summers to come.

REPRINT FROM THE CAMDEN HERALD (MAINE) AUGUST 31, 1951

A TRIBUTE TO ALICE CHALIFOUX

The Cleveland Institute of Music

Sunday, April 26, 1998 at 7:00 p.m.





In the course of sixty-six years of teaching, Alice Chalifoux transformed the lives of her students and colleagues with her down-to-earth humor and unwavering attention to detail. Her commitment to music and to elevating the harp to its current prominence cannot be underestimated. Her personal attention and sincere care for each student is reflected in the love and admiration they express for her. Alice Chalifoux changed the way the instrument is perceived and how harpists convey their musicality. The Cleveland Institute of Music could not have asked for more. I am honored to have worked with Alice and proud that CIM could offer such brilliant training to its students. I am eager to see this legacy live on at CIM. Tonight we pay tribute to this great lady, this consummate musician, mentor and role model...to our good friend. Kudos for her remarkable achievements. We know Alice Chalifoux will continue to make music and influence the lives of her students for years to come.

David Cerone

David Cerone
President

Alice Chalifoux
In a career spanning more than 60 years, Alice Chalifoux made her mark on the orchestral and educational scenes. As a major proponent of Carlos Salzedo's style of playing the harp, Alice Chalifoux proceeded to change the way harp music was perceived, developing the instrument into a dynamic force, rather than a meek background entity. Students flocked to her studios at CIM, Oberlin and Baldwin-Wallace to acquire these new techniques, continuing in the summer at the harp camp in Maine.

The youngest of four children, Alice was born in Birmingham, Alabama to Alice Hallé Chalifoux, who played piano, violin and harp, and Oliver Chalifoux, a violinist who had attended the Paris Conservatory. Eleven-year-old Alice begged her mother for lessons on the harp. She began her studies with her mother and continued at a convent school and private high school for girls. Needing a

more advanced teacher for her daughter, Mrs. Chalifoux learned of Carlos Salzedo, a renowned French harpist, pianist and composer who offered lessons either in New York or at the Curtis Institute of Music. Mr. Salzedo immediately accepted Alice at Curtis where she became a champion of her teacher's technique of pulling the strings to effect a vibrant, singing quality.

Carlos Salzedo began teaching in Maine during the summers in the 1920s. Alice made her way there in 1930 with the eventual result that she was bequeathed the house and school in Salzedo's will in 1961. She has been the director since then.

Hired by Nikolai Sokoloff in 1931 to join The Cleveland Orchestra as the principal harpist, Alice Chalifoux promoted women's rights long before Americans championed the cause...and with great success. She also performed under the batons of conductors: Artur Rodzinski, Erich Leinsdorf, George Szell, and Lorin Maazel, ending her orchestral career in 1974.

While balancing her career in The Orchestra and teaching at three colleges, Alice Chalifoux married John Gordon Rideout, an industrial designer. He died in 1951 leaving Alice to raise their 5-year-old daughter Alyce alone. Miss Chalifoux's students regard her as a prime force in their lives. Harp technique is certainly taught, but more so, she imparts the technique of approaching life with astuteness, spiced with wit and caring.

Her professional honors include being named an Artist-Teacher by the *American String Teacher Association* in 1991, receiving an Honorary Doctor of Fine Arts degree from Bowdoin College (1991) and an Honorary Doctor of Musical Arts degree from The Cleveland Institute of Music (1993).

Last May, Alice Chalifoux moved to Leesburg, Virginia to be nearer to her daughter, Alyce Gordon Kelch and son-in-law. She offers an invitation for harpists to continue their studies with her in the beautiful vista of the Blue Ridge Mountains.

*As a tribute to
Miss Chalifoux,
contributions may
be directed to
The Alice Chalifoux
Scholarship Fund
to benefit future
generations of harp
students at The Cleveland
Institute of Music.*



Yolanda Kondonassiss tours throughout the U.S., Far East, and Europe, performing as many as sixty concerts a year with such orchestras as The Cleveland Orchestra, the New York Philharmonic, the Hong Kong Philharmonic, the Orquesta Sinfonica de Puerto Rico, the Dore Symphony, and the Houston Symphony, among others. She made her debut as a Telarc recording artist in 1993 with a critically acclaimed release of music by the French Impressionists, entitled "Scintillation." Fifth and latest Telarc disc, "Pictures of the Floating World," will be released in 1998. Her recording of Mozart's *Concerto for Flute and Harp* with the English Chamber Orchestra was released in 1997. The winner of numerous competitions, she has been featured on CNN, PBS, and NPR's *All Things Considered*, and also appears in concert regularly with the Shanghai Quartet and flutist Eugene Zukerman. Ms. Kondonassiss received Bachelor's and Master's degrees from The Cleveland Institute of Music as a student of Alice Chailoux and currently heads the harp departments at CIM and Oberlin College Conservatory.

Lisa Wellbaum joined The Cleveland Orchestra as principal harpist in 1994 where she holds the Alice Chailoux endowed chair. Both of Lisa Wellbaum's parents were members of the Cincinnati Symphony Orchestra. She began studying at the age of nine with her mother, Lin Wellbaum. In her teens, Mrs. Wellbaum spent several summers in Canada, Maine, studying at the Salzedo Harp Colony with Alice Chailoux, the principal harpist of The Cleveland Orchestra. She subsequently studied with Miss Chailoux at CIM, graduating with a Bachelor of Music degree. Prior to joining The Orchestra, Ms. Wellbaum served as principal harp of the New Orleans Philharmonic, Winnipeg Symphony Orchestra, U.S. Santa Fe Opera, and played in the orchestras of Cincinnati, Pittsburgh, Indianapolis and Milwaukee. Ms. Wellbaum taught harp at the University of Cincinnati and Loyola University and has given master classes at the Eastman School of Music, the University of Michigan, and at the University of Cincinnati. Most recently, she has been appointed Lead of the harp department at Baldwin-Wallace College. Ms. Wellbaum appears as soloist with The Cleveland Orchestra in Mozart's *Concerto in C Major for Flute and Harp, K. 299* and recorded the concerto with flutist Joshua Smith, conducted by Christoph von Dohnanyi, during the 1992-93 season.

Trina Struble joined The Cleveland Orchestra in 1992 as assistant principal harpist. She also has performed with the Atlanta Symphony, the Houston Symphony, and the Florida Orchestra in Tampa. As an active chamber musician and soloist in the Cleveland area, Ms. Struble has performed with the Cleveland Chamber Collective and is a member of Trio Milange. She received undergraduate degrees in both harp and violin from the Oberlin Conservatory in 1991, and by 1994, had received Master's degrees in both harp and violin from The Cleveland Institute of Music. As a violinist, Ms. Struble studied with Stephen Clapp at Oberlin and with David Updegraff at CIM. From the age of eleven, Ms. Struble studied harp with Alice Chailoux and spent numerous summers in attendance at the Salzedo Harp Colony. Ms. Struble was principal harp and a member of the violin section as a participant at the 1989 Grant Tinker Music Festival, the 1990 American Soviet Youth Orchestra, and the 1991 National Repertory Orchestra. Ms. Struble is a former Colorado Grand Champion Fiddler.

Louis Lane served as Associate and Resident Conductor of The Cleveland Orchestra for 25 years. Other positions included Conductor and Principal Guest Conductor of the Atlanta Symphony Orchestra (1977-1988) and with the Dallas Symphony Orchestra (1973-1978). Mr. Lane has also been Music Director of both the Canton Symphony Orchestra (1948-1960) and the Akron Symphony Orchestra (1959-1983). He is Conductor Emeritus of the Akron Symphony and served as Director of Orchestral Studies at Oberlin College from 1985-1989. Mr. Lane's wide repertory and stylistic affinities have been recognized with such notable awards as the Mahler Medal of the Bruckner Society of America, and the Ditson Award of Columbia University for his many performances and recordings of contemporary American music. Mr. Lane is Conductor and Artistic Advisor at The Cleveland Institute of Music.

Steven Smith is in his first season as assistant conductor of The Cleveland Orchestra. He is also the associate conductor of the Russian City Symphony. Mr. Smith is a graduate of The Cleveland Institute of Music as an orchestral conducting student of Carl Tonello. Previous conducting positions include music director of the San Juan Symphony, assistant



A TRIBUTE TO ALICE CHALIFOUX

Works by Carlos Salzedo (1885-1961)

Sonata for Harp and Piano (in one movement)

Yolanda Kondonassis, harp

Kathryn Brown, piano

Pentacle: Suite for Two Harps

I. Steel

II. Serenade

III. Feline

IV. Caracombs

V. Pantomime

Lisa Weillbaum, harp

Trina Struble, harp

Concerto for Harp and Seven Wind Instruments

I. Prelude-Cadenza-Allegro vivo

II. Nocturne

III. Four Dances: Menuet, Farandole, Pavane, Galliarde

Yolanda Kondonassis, harp

Louis Gangale, clarinet

Mary Kay Fink, flute

John Clouser, bassoon

John Mack, oboe

Richard King, horn

Lisa DeCesare, clarinet

Michael Sachs, trumpet

Steven Smith, conductor

INTERMISSION

Johann Sebastian Bach: French Suite No. 6,

BWV 817 (trans. Salzedo)

Allerande-Courante-Sarabande-Polonaise-

Gavotte-Menuet-Bourrée

The Cleveland Institute of Music Harp Ensemble

Felix Mendelssohn: On Wings of Song (trans. Salzedo)

Enrique Granados: Spanish Dance No. 3 (trans. Salzedo)

Jean Philippe Rameau: La Joyeuse (trans. Salzedo)

The Cleveland Harp Ensemble

Louis Lane, conductor

Triptic Dance

Tango

Chanson dans la nuit

Rumba

The Alice Chalifoux Tribute Harp Ensemble

Louis Lane, conductor

conductor of the Colorado Springs Symphony and National Repertory Orchestra, and conductor of *Epicyle: An Ensemble for New Music*. Mr. Smith served as concertmaster of the Grand Rapids Symphony for three seasons. Last summer, he made his Ohio Chamber Orchestra conducting debut and will make his debut at Blossom this summer. In 1996, he was one of a select group of conductors to appear at the American Symphony Orchestra League's National Conductor Preview.

Kathryn Brown, a member of the CIM faculty since 1993, was chosen as winner of the Pro Piano Competition and made her New York solo debut at Carnegie's Weill Recital Hall. She has appeared in recital at the Library of Congress, Washington, D.C., on the Columbia Artists' Community Concert Series, and at the Aspen Music Festival. She is the winner of the USA Artistic Ambassador Competition, and was one of only five Americans invited to compete in the Eighth Van Cliburn International Piano Competition.

John Clouser is head of the bassoon department at CIM and principal bassoon of The Cleveland Orchestra. Former positions include associate principal bassoon of Orchestre Symphonique de Montreal (1994-1997), principal bassoon, Memphis Symphony Orchestra (1988-1994), and he was a member of the *Con Spirit* Woodwind Quintet, Artists-in-Residence at Duquesne University (1987). Mr. Clouser has participated in the Colorado, Taoswood, and Round Top Music Festivals, among others.

Lisa DeCesare, clarinet, is a member of the Youngstown Symphony, Trinity Cathedral Chamber Orchestra, and the Cleveland Chamber Symphony. She has also performed with The Cleveland Orchestra, the Ohio Chamber Orchestra, and the Akron, Erie, and Canton Symphonies. Ms. DeCesare is on the faculty of Western Reserve Academy and has a large private studio.

Mary Kay Fink has been The Cleveland Orchestra piccoloist since 1990. In 1986 she won the National Flute Association Young Artist Competition and gave her formal debut recital in 1987 at Carnegie Recital Hall. She has appeared as a soloist with The Cleveland Orchestra and the Ohio Chamber Orchestra and appears in solo and chamber music concerts in the Cleveland area, often performing on baroque traverso.

Louis Gangale has performed and toured with The Cleveland Orchestra and currently performs with the Cleveland Ballet Orchestra. He has performed in solo concerts, with the Cleveland Chamber Symphony and the Ohio Chamber Orchestra. He is on the faculties of CIM, Cleveland State University and Case Western Reserve University.

Richard King has been a member of The Cleveland Orchestra since 1988 and was appointed principal horn of The Cleveland Orchestra in 1997. He is a member of the CIM faculty and at the Kent/Blossom Festival, with former appointments at the Oberlin College Conservatory and as a coach of The Cleveland Orchestra Youth Orchestra. Mr. King is an active chamber musician and recitalist and is the hornist with the Center City Brass Quintet.

John Mack has been principal oboe of The Cleveland Orchestra since 1985. He is the administrative chairman of the woodwind division and head of the oboe department at The Cleveland Institute of Music. Mr. Mack also serves as chairman of winds at the Blossom Festival School during the summer. In January 1991, Mr. Mack was honored for his twenty-fifth anniversary with The Cleveland Orchestra and performed the world premiere of Helen Tassie Zwilich's Oboe Concerto which was commissioned for the occasion.

Michael Sachs joined The Cleveland Orchestra as principal trumpet in 1988. He serves as co-chairman of the brass division and head of the trumpet department at The Cleveland Institute of Music. Prior to these appointments, Mr. Sachs was a member of the Houston Symphony Orchestra where he also served on the faculty of the Shepherd School of Music at Rice University. Recent projects include the world premiere performances of John Williams' Concerto for Trumpet, as well as performances with the Chamber Music Society of Lincoln Center, New York Philharmonic, and Summit Brass.





Diodre Mae Henson of Doraville GA, is a freelance harpist and will play second harp with the Santa Fe Opera this summer. *

Joan Rieburn Holland is a harp instructor at Interlochen Arts Academy (MI) and a solo, chamber, and orchestral player. *

Kathryn Case Holm is executive director of the Florida Orchestra in Tampa FL and its former principal harp. *

Deborah Davids Holzworth of Burke VA performs with the National Symphony, Baltimore Symphony, and Kennedy Center Opera House Orchestra. *

Rebecca A. Hunger Balt lives in Augsburg, Germany and works as a freelance harpist and teacher. *

Patrice Lockhart Jenks is second harp of the Omaha Symphony and is pursuing a medical degree at the University of Nebraska Medical Center. *

Doris Kelly is principal harp with the Milwaukee Symphony and Santa Fe Opera and has performed at The White House, in Europe, and Japan. *

Kay Kemper resides in Boca Raton FL and is principal harp of the Palm Beach Pops, Palm Beach Opera Orchestra, and Florida Symphonic Pops. *

Emily Laurence lives in Carrboro NC and is a teacher at UNC Chapel Hill and a freelance harpist. *

Nancy L. Lendrum of Syossera OH is principal harp with the Toledo Symphony Orchestra and Toledo Opera and on the faculty at the University of Toledo. *

Anne Preucil Lewallen is principal harp of the Fort Wayne (IN) Philharmonia. *

Elizabeth M. Lilly, from Marietta GA, is currently a student at CIM. +0*

Anna Kate Muckle lives in Cleveland OH and is principal harp of the Waaaling, Youngstown and Mansfield Symphony Orchestras and the Sarasota (FL) Opera Orchestra. 0*

Sarah Manning is currently a student at Oberlin and the Salzedo School. 0*

Calista Sherreen McKasson, from Payalup WA, is a student at CIM and the Salzedo School. +0*

Martha Apple Meconi is a resident of Akron OH who is an active freelance harpist. *

Ramona Medina, from Niles MI, studied at the Salzedo School. *

Jeanne Norton, from Columbus OH, is principal harp for the Pro Musica Chamber Orchestra of Columbus and a member of the Columbus Symphony Orchestra. She is a soloist, chamber musician, and lectures at the Ohio State University School of Music. *

Heidi O'Gara is currently a student at Oberlin and the Salzedo School. 0*

April Overly is currently a student at CIM and the Salzedo School. -0*

Paula Page was appointed principal harp of the Houston Symphony in 1984. She is associate professor of harp at Rice University. *

Nancy J. Paterson, from Kent OH, is principal harp of the Canton Symphony and second harp with the Akron Symphony. 0

Cynthia Alvine Phillips is a freelance harpist living in Sioux Falls SD. *

Faith Porter is currently a student at Oberlin and the Salzedo School. 0*

Lisa Rice is currently a student at Oberlin and the Salzedo School. 0*

Douglas Rieth is principal harp of the San Francisco Symphony. *

Jennifer Robertson, from Lee NH, is currently a student at CIM. +0*

Catherine Rogers, from Atlanta GA, is a freelance harpist and performs with the DeKalb Symphony Orchestra. *

Kimberly Rowe of Philadelphia PA, a prizewinner in the 1995 International Jazz Harp Competition, is founder and editor of *The Harp Column*. *

Xiao-Lei Zhang Salovea, from Cleveland OH, is a teacher at The Cleveland Institute of Music and Baldwin-Wallace Conservatory and is a freelance harpist. 0*

Rachel Schermer, from Shaker Heights OH, is a student at Oberlin and at the Salzedo School. 0*

Jessica Siegel, from Walnut Creek CA, is music coordinator for the Civic Arts Education Community Music School and performs as a freelancer. *

Alison Simpson, of Buckingham PA, is on the faculty at

Westminster Conservatory and performs as a member of the C&A flute/harp duo. *

Rebecca Anstine Smith lives in Crofton MD and is principal harp with the National Gallery of Art Orchestra and teaches at the University of Maryland and George Washington University. *

Calvin Stokes, from Cleveland OH, was the winner of the 1995 Harpfest International Jazz/Pop Harp Competition. *0

Phala Tracy is a student at Oberlin and at the Salzedo School. 0*

Judith Snook Utley lives in Chiangmai, Thailand and is principal harp of the Bangkok Symphony Orchestra. *

Laurie Vassallo, from Chagrin Falls OH, is a freelance harpist and works as an interpreter for deaf students in the Beachwood City Schools. *

Martha Waldvogel-Warren who lives in Riedt/Nenach, Switzerland, performs concerts in Zurich, Switzerland and recently completed her first solo CD. *

Kathleen Greene Wilson is principal harp of the Charleston (SC) Symphony Orchestra. *

Kathleen Wychalis, from Omaha NE, is currently a student at CIM. +0*



ACKNOWLEDGEMENTS

Musical Arts Association
Willoughby School of Fine Arts
Oberlin College Conservatory





Faith Porter is currently a student at Oberlin and the Salzedo School.^{6*}

Lisa Rice is currently a student at Oberlin and the Salzedo School.^{6*}

Douglas Rieth is principal harp of the San Francisco Symphony.⁶

Jennifer Robertson, from Lee NH, is currently a student at CCM.^{4+6*}

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ACKNOWLEDGEMENTS

Musical Arts Association
Winthrop School of Fine Arts
Oberlin College Conservatory

- + CIM Ensemble
- ◊ Cleveland Ensemble
- * Tribune Ensemble



Nancy Feins Adler, who lives in Hunting Valley OH, has been a soloist with the Boston Pops Orchestra and at Carnegie Recital Hall. She studied at the Salzedo School, and is now an attorney who owns a real estate company. ◊

Catherine Barrett is currently a student at Oberlin and at the Salzedo School in Maine. ◊*

Mary Bircher, a resident of Omaha NE, is principal harp of the Omaha Symphony Orchestra. *

Marianne Brandon is a freelance harpist in Newark OH. ◊*

Jocelyn Chang lives in Cleveland Heights OH and is principal harp of the Cleveland Chamber Symphony, as well as a teacher at Cleveland State University, Baldwin-Wallace Conservatory, Riverside Academy, and the Cleveland Music School Settlement. ◊*

Lisa Coffey is a freelance harpist and teacher in Las Vegas NV. She was the harpist with the Frank Sinatra Orchestra for 8 years and is the author of *How to Write for the Harp in the Commercial Orchestra*. *

Charlene Conner resides in Ft. Lauderdale FL and is principal harp with the Symphony of the Americas. *

Kate Conway Brown, M.D. attended the Salzedo School and is currently a pediatrician and lives in Lyndhurst OH. ◊

Felicia Coppa, from Merion Station PA, is principal harp for the Pennsylvania Sinfonia and teaches at the Merion Music School and Immaculata College. *

Suzann Davids, from Elkhart IN, is a harp professor at the University of Notre Dame. *

Joan Fidman is principal harp of the Houston Ballet and Houston Grand Opera and is second harp of the Houston Symphony. *

Francesca Elder, a resident of East Canton OH, is second harp of the Canton Symphony, freelances, and is a registered nurse. ◊

Martha Emerson, from Tacoma WA, is currently a student at CIM. +◊*

Denise Brewster Pink, from Northfield Center OH, teaches at the Willoughby School of Fine Arts and Lakeland College. She is the harpist for the Suburban, Lakeland and Akron Symphonies. ◊*

Alice Giles lives in Miffyfield NSW, Australia. She was first prize winner in the 1982 Israel International Harp Contest and is an international touring soloist, recording artist, and director of the Eclat International Salzedo Society. *

Gerald Goodman is an entertainer in New York City. His mother, Florence Lieber, was Alice Chailoux's first pupil in Cleveland. *

Karen Gottlieb of M.J. Valley CA is second harp of the San Francisco Symphony and principal harp of the California Symphony and San Francisco Chamber Players. She is on the faculty at San Francisco State University and San Domenico School for Girls. *

Michelle Gwynne of Crescent Springs KY is a performer, recording artist and faculty member at Northern Kentucky University. *

Janet Harriman, from Dillon CO, is the harpist for the Central City Opera and Colorado Symphony. *



The
Cleveland
Institute
of Music



Massed harps, score memorable

By WILMA SALISBURY
— AN ADULT MUSIC CRITIC

Flowers, hugs, popping flash-bulbs and words of praise were abundant at "A Tribute to Alice Chailfoux" Sunday night at the Cleveland Institute of Music. But the most memorable aspect of the once-in-a-lifetime event was the voluptuous music composed by Carlos Salzedo and performed by 64 harpists who traveled from Australia, Thailand, Europe and 21 American states to pay tribute to the First Lady of the Harp.

Chailfoux, looking radiant at 90, was honored for 66 years of teaching at the institute, 45 years as principal harpist of the Cleveland Orchestra and a lifetime of devotion to generations of harp students. Accepting an "unexpurgated tribute book" from CIM President David Carone, Chailfoux said she was "overwhelmed and touched" by the heartfelt welcome. "I hope everyone is having as good a time as I am," she said.

Harpist Martha Dalton set the upbeat tone of the evening by telling funny backstage stories about Chailfoux, her orchestra partner for 35 years. Yolanda Kondonassis, a student of Chailfoux and her successor as head of the harp departments at CIM and Oberlin College, organized the concert and starred in the performance, a virtual festival of Salzedo's harp music.

Salzedo, Chailfoux's teacher, was the French-born American harpist who developed the full tonal resources of his celestial instrument and expanded its limited repertoire. The program, a musical treat and a logistical nightmare, featured neoclassic pieces he wrote in the 1920s, idiomatic arrangements of keyboard works and popular showpieces suitable for performance by multiple harps.

Kondonassis immediately established her authority as a vir-



Alice Chailfoux was overwhelmed by the harp extravaganza the Cleveland Institute of Music presented in her honor Sunday.

tuous who tours the world performing concertos and chamber music. In *Sonata for Harp and Piano*, she and pianist Kathryn Brown were equal partners delving into the drama of Salzedo's tone colors, tremolos, glissandos, counterpoint and percussive attacks. In *Concerto for Seven Wind Instruments*, Kondonassis produced a full sonorous timbre of the winds. Steven Smith, assistant conductor of the Cleveland Orchestra, effi-

ciently led the all-star ensemble of players from the Cleveland Orchestra, Ohio Chamber Orchestra and Cleveland Chamber Symphony.

Cleveland Orchestra harpists Lisa Wellbaum and Tina Struble gave a neat performance of "Pentacle," a colorful catalog of strokes, taps, slides, bends, vibrations and pedal techniques invented by Salzedo.

At intermission, the curtain opened on the incredible sight of 57 harps lined up on risers like a

MUSIC REVIEW

Alice Chailfoux Tribute

set for a Busby Berkeley movie musical. The players — two men and 55 beautifully dressed women — completed the lengthy process of tuning all those strings, then left the stage for Carone's presentation to Chailfoux.

The remainder of the program was a fabulous crescendo. It began with the clear counterpoint of Bach's French Suite No. 6, neatly played by the six-member CIM Harp Ensemble, and progressed to arrangements of melodious music by Mendelssohn, Grandos and Rameau, lusciously performed by the 18-member Cleveland Harp Ensemble under the direction of Louis Lane.

Then came the grand finale, a group of lyrical songs and Latin-flavored dances played with gusto by the 57-member Alice Chailfoux Tribute Harp Ensemble under Lane's baton. The sound of all those harps was sensational, and the evening as a whole was an unforgettable experience. Thank you, Miss Chailfoux.



ALICE CHALIFOUX

First Solo Harpist of the Cleveland Orchestra
Head of the Harp Department of the Cleveland Institute of Music

Address: ALICE CHALIFOUX'S SECRETARY, c/o The Cleveland Orchestra
11001 Euclid Avenue Cleveland, Ohio

ALICE CHALIFOUX

A Biographical Sketch

ALICE CHALIFOUX was born in Birmingham, Alabama, of French parentage. She was educated entirely in this country. Her father, a native of Bordeaux, received his musical education at the Paris Conservatoire, and her mother, a sound musician—who was a child prodigy—gave her first lessons in solfège, piano and harp. Alice Chalifoux's later training was at The Curtis Institute of Music in Philadelphia, first with Lucile Lawrence and later under Carlos Salzedo. She was graduated from that famous school with the highest honors, receiving The Curtis Institute of Music Diploma, and the Degree of Bachelor of Music.

Miss Chalifoux started her career in the most unique manner. She was still at The Curtis Institute when Nicolai Sokoloff, looking for an unusual harpist, heard her and offered her a three year contract as first solo harpist with the Cleveland Orchestra. This was an unbiased recognition of her outstanding talents. During her second season with this organization, the fascinating young artist had the privilege of appearing as soloist with the Cleveland Orchestra. "The Plain Dealer" wrote:

"The soloist, Miss Chalifoux, gave a skillful interpretation of Ravel's unending 'Introduction and Allegro.' Her playing is that of an extremely capable musician—one who understands the resources of her instrument to a minute degree and who draws from it the most subtle and astringent effects with ease and precision. . . . The audience demanded an encore."

Alice Chalifoux has also appeared as soloist and in recital in various other music centers. Her success has rapidly placed her among the finest harpists of the United States.

As a teacher, Miss Chalifoux has had varied experience and is recognized for her ability in harp ensemble training. She was entrusted with the organization of a Harp Department at the Cleveland Institute of Music. Besides general harp instruction, she conducts special classes for students of the grammar and high schools, and teaches the Four Year Course for Credit in High Schools which has the endorsement of the Board of Directors of the National Association of Harpists, and of such world-renowned conductors as Damrosch, Gabilowitch, Goossens, Koussevitzky, Reiner, Rodzinski, Sokoloff, Stock, Stokowski and Toscanini.

Miss Chalifoux is a National Director and member of the Advisory Council of the National Association of Harpists. She has contributed to the Eighth and Tenth Annual National Harp Festivals of that Association held respectively in the Academy of Music, Philadelphia, and in Symphony Hall, Boston.



The Hands of Alice Chalifoux

A TYPICAL CHALIFOUX PROGRAM

CLASSIC

- Sonata in C Minor.....GIOVANNI BATTISTA PESCEtti
Allegro vigoroso — Andante espressivo — Presto 1704-1766
- Gavotte from the Opera "Armide",
 CHRISTOPH WILLIBALD von GLUCK
 1714-1787
- Harmonious Blacksmith.....GEORG FRIEDRICH HANDEL
 1685-1759

IMPRESSIONISTIC

- ImpromptuGABRIEL FAURÉ

POPULAR

- Deep River
 Believe me, if all those endearing young charms
 The Last Rose of Summer
 Malbrough s'en va-t-en guerre
 Cadet Rousselle
 Le roi Dagobert
- Transcribed
 by
 CARLOS SALZEDO

CONTEMPORARY

- Prelude in CSERGE PROKOFIEFF
- Two Divertissements.....ANDRÉ CAPLET
In the French Style — A Spanish Episode
- Five Short Stories in Music.....CARLOS SALZEDO
 (Dedicated to Alice Chalifoux)
- Night Breeze Pirouetting Music Box
 Goldfish Behind the Barracks
 Skipping Rope

ALICE CHALIFOUX'S HARP

is the last word in harp making. A superb sounding instrument comparable to the most famous Stradivari— it is also beautiful to look upon. This instrument does away entirely with the legendary "golden" parlor furniture type of harp. It is made of the finest maples with a high finish. Its purity of line and decoration is in sharp contrast to the gaudy old style harp. This new model is typical of the advance made by the harp as a virtuoso instrument during the past twenty years. It was visualized by Carlos Salzedo and especially designed for Lyon & Healy by Winold Gordon. This novel type of harp—the "Salzedo Model"—although but a few years old has already been adopted by the harpists of the leading symphony orchestras as well as by the most prominent harp virtuosos.



MISS CHALIFOUX WRITES:

"Lyon & Healy has not only produced unparalleled instruments, but has shown a remarkable progressive spirit in bringing out a new type of harp—up-to-date in every respect. My Salzedo Model concert grand harp excites the admiration of all for its superb tonal quality, as well as for its beautiful contemporary design."

For one while learning, you may obtain a Lyon & Healy harp at very small expense.

Illustrated brochures sent on request.

Lyon & Healy

Chicago

Los Angeles

New York

TOP TEN ALICE CHALIFOUX QUOTES

- 10) "How bout a little chocolate, dear?"
- 9) "Ahhh, it would be nice if we could hear 4 even notes and get your elbows up - you'll sound better. "
- 8) "What a big fat bore."
- 7) "Come on dear, Try."
- 6) "Always look forward, not back."
- 5) *(This one is only used occasionally but always to great effect -usually while watching someone about to eat something in the health food category.)*
"You gonna eat that - or did you already?"
- 4) "Don't tell me, let me guess."
- 3) "Just trust in the Lord and keep your bowels open."
- 2) "You're not going to throw that out, are you?"
- And number 1, appropriate in almost any situation,*
1) "Whaaaaaaaaaaaat?"

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- Transcript, Shirley Ball (Camden, Maine, resident and former Salzedo School landlady), Oral History Interview, June 8, 1999, by Anastasia Pike.
- Transcript, Danielle (former Salzedo School student), Oral History Interview, June 8, 1999, by Anastasia Pike.

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<http://www.harpa.com/salzedo/>

Greater Birmingham Convention and Visitor's Bureau.

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Yolanda Kondonassis.

<http://www.ykharp.com>