

# WELCOME TO THE SPRING EDITION OF "NEWS FROM SALVI HARPS."

FROM THE LARGEST SALVI SHOWROOM IN THE WORLD,  
LOCATED IN ANAHEIM, CA (SALVI HARPS, INC)



MAESTRI LIUTAI ITALIANI

This newsletter contains a lot of information. Some of the articles will appear in abbreviated form but can be found in full text and pdf downloads, both attached to this email and on our website as the links indicate.

We have made many policy changes to help you during these economic times and we are having some sales to help you purchase introductory lever and pedal harps as well.

Please read below for more information.



If you have questions about the content in the newsletter, please **contact us** and we will be glad to help you.

- Calendar of Events
- The Salvi Harps Summer Institute (Fullerton, CA)
- The New Policy for the Harp Progression Program
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# CALENDAR OF EVENTS

## Open Mic Days

We have put together an afternoon program where both students and professionals can play for one another in an open environment. We generally host these afternoons every six weeks or so. The afternoons are free for both audience members and participants, and participants should not bring instruments. If you wish to play on one of these afternoons, please RSVP at least one day in advance for time allotment. This season, there will be one **“Open Mic Day” scheduled on May 2nd at 3pm**. The next one will be announced in the Summer Newsletter, shortly following the Salvi Harps Summer Institute.

## The Salvi Harps Summer Institute

This year, Salvi Harps is sponsoring a summer institute to be held **at California State University, Fullerton from July 3rd through July 13th**.

This institute will give harpists the opportunity to study with and perform for a distinguished artist faculty made up of a selection of the world’s finest harpists. It is also a chance for student harpists of all ages to perform for both their peers and for an audience of both harpists and non harpists every day. The institute will be arranged by level so students are playing with their peers. The levels are: pre-college, college, pre-professional, professional, and adult beginner.



This institute includes private lessons, solo and orchestral master classes, simulated orchestral auditions, solo and orchestral competitions, a panel of motion picture and television scoring artists, and workshops on the following: contemporary music, jazz, pop, gigging, and harp repair and maintenance. There will also be many concerts throughout the ten days by both students and faculty members, and a harp college fair on **July 12th, location TBA**. For more details, please visit our website.

The application deadline has been changed to **May 1**, due to publishing delays. The application can include either a teacher recommendation or an audio recording.

### **The Distinguished Artist Faculty includes:**

Kathleen Bride, Sarah Bullen, Robbin Gordon – Cartier, Maria Casale, Angel Padilla Crespo  
Patricia Masri – Fletcher, Lou Anne Neill, Elzbieta Szmyt, Louise Vickerman, Gwyneth Wentink  
Susan Allen, Davide Arduino, Stella Castellucci, Ellie Choate, Gayle Levant, Peter Wiley

### **Download flier for details**

([http://www.salviharpsinc.com/Documents/summer\\_institute.pdf](http://www.salviharpsinc.com/Documents/summer_institute.pdf))

# NEW POLICY FOR HARP PROGRESSION PROGRAM

As of February 1, 2009, Salvi Harps, Inc has extended the Harp Progression Program.

## **Read below for details:**

The harp progression program is designed to allow those who purchase a Salvi or Lyon & Healy lever harp or a Salvi small pedal/ semi grand pedal harp, to apply the full purchase price of that harp to a Salvi Concert Grand pedal harp within five years. See attached flier for the policies and restrictions.

## **Download flier for details and restrictions**

([http://www.salviharpsinc.com/Documents/rent\\_to\\_own.pdf](http://www.salviharpsinc.com/Documents/rent_to_own.pdf))

# HARPS ON SALE

## Ana 38

The Ana 38 string pedal tension lever harp is being updated with performance levers.

**The remaining stock of Salvi Ana's with Salvi levers are on sale for \$3,999 from \$5,200.**

(Certain restrictions apply.)

## **Download flier for details and restrictions**

([http://www.salviharpsinc.com/Documents/ana\\_new.pdf](http://www.salviharpsinc.com/Documents/ana_new.pdf))

## Aida 34

The Aida 34 string lever harp with lever tension gut strings has been discontinued.

**All remaining Aida's are now \$2,200.** (Certain restrictions apply.)

## Minerva and Iris

The Minerva and Iris have been updated with a new sound board and technology.

**The remaining old style Minerva and Iris are now on sale for ten percent off the current retail prices.**

(Certain restrictions apply.)

## Orchestra and Arion 44

The Orchestra and Arion 44 models have been discontinued.

**All remaining Orchestras and Arion 44s are on sale for \$14,355.** (Certain restrictions apply.)

**Financing is available both through Allegro financing (individuals) and BGE Financial (Schools and Churches). Please call for details.**

# DAPHNE 40 RENTAL HARP

As of **February 1, 2009**, Salvi Harps, Inc updated our **Rent To Own** policy to include the **Daphne 40 pedal harp**. The first six months of harp rental paid to Salvi Harps, Inc for rental instruments can be applied directly to a Salvi Harps, Inc new harp purchase.

## **Download flier for details and restrictions**

([http://www.salviharpsinc.com/Documents/rent\\_to\\_own.pdf](http://www.salviharpsinc.com/Documents/rent_to_own.pdf))

# THE SALVI FACTORY

The **Salvi factory and Museum** are located high in the Valle Varaita of the Italian Alps in the tiny, picturesque village of **Piasco**. An hour drive south-west of **Torino** and a three hour drive south-west of Milano, Piasco is surrounded by vineyards, ancient houses, small friendly towns, and a breathtaking mountain backdrop. The small village is very proud of its world-famous harp company, and welcomes Salvi visitors with clearly marked signs and images of harps.

The Salvi Company is made up of a complex of buildings which house the museum, the design studio, the business offices, and the harp factory. The factory hums with skilled workers each performing their specialty on a particular aspect in the manufacture of the harp. The two factory buildings are where the story of Salvi Harps really takes on meaning. There is so much to see.

On the first floor of one building, red spruce for the soundboard is received from the **Fiemme Valley**, (the same valley used by **Stradivarius** for his violins), and maple and spruce for the frame arrive from Canada. The wood arrives here after several years of aging. The wood is cut into all of the rough pieces we will see later in assembly in the second building. It is this first building, however, where one can really see old world craftsmanship meet the technology and innovation that have made Salvi a leader in the harp manufacturing industry for over 50 years. Salvi uses computer-aided design and cutting on wood used in the ribs of the sound board as well as the knee block of the harp. The wood is tested for exactness using computer imaging.



Across the room, the work benches are covered in glue dribbles where wood has been laminated together for strength. Nearby there is rack filled with columns that have just been roughly-cut. The **columns** look like large square q-tips at this point. It is difficult to imagine that this large piece of wood, which is clearly labeled Apollo, will ever look like the Romanesque light-catcher of the finished product. In this room, there are saws, clamps, and large tools wherever you look. The ceilings are high, and the wood goes on forever. It smells very clean, with a savory smell of freshly sanded wood, and a thin layer of saw dust covers the front of my red suede shoes as I walk upstairs to visit the research and development department.

The **research and development team** is immersed in their designs and projects. From early in the morning, until late in the evening, **Giorgio Peirano, Armando Belmondo**, and their team bustle back and forth between their computers and the factory floor checking for precision in the manufacturing and quality-control processes. Every part of the harp must meet the exact specifications that were designed, and the final instrument is tested for acoustic fidelity using state-of-the-art acoustic equipment. There is an excitement in their voices that never stops. With one new idea, they set off on a new exciting adventure. This department is also constantly working with each department in the factory to assure continued innovation and quality. This department is so much fun! With this level of passion and love it is incredible to think of where harps will continue to progress in the future.



From the research and development department, we walk down a large hall past the central break area, which of course in Italy, is a giant espresso vending machine (makes great espresso).

The door on the other side of the hallway opens to the gilding and painting department. Three women inside this room carefully apply delicate sheets of gold to two columns and a base. There is no hand painting happening today, but this would also occur here. The parts get several layers of gold leaf before they are completed and polished. The **women** who work in this room are very friendly and happy, and they seem to love the camera.

Next door to the gilding department is the harp testing room. It is here, where all harps come which have been completed. The harpist plays each harp and listens for any buzzes, pedal noise, or action movement. She sends back any harp that needs adjusting. Her words are very important to both the production department and the research and development department. She takes great pride in assuring the harps she tests are “just right”. Inside her room is the **new Iris**.

The Iris has been updated with a new soundboard which creates a beautiful tone.

I have been excited for months to try it. The harp sounds gorgeous. The sound is very full, not too rich and not too bright in the top end. The notes have clarity and yet the sound carries extremely well. This harp is incredible!

Next door to the harp testing room is the final production department where harps are finally getting their strings, and pedal harps are fitted with actions. Next, further down the hall, harps receive regulation. Here, five regulators each have their own rooms, and they are hard at work. The rooms are all extremely efficient and clean. The people who work here are always joking and have great big smiles and laughs.

In the midst of all of this activity, in the large center of the room there are harps being boxed for shipping, and also warehouse shelves full of interesting things: sheet music, CDs, posters, and so much more.

On the second floor of this building are offices for everyone from accounting to sales, to the managing director. The offices are always busy. People speak many languages as they plan events, sell harps, order parts, or arrange for shipments.

In the second building, we see how the harp is built from the beginning. The harp is not just one piece of wood, but many, many different pieces and processes that come together to make each instrument. Here wood is cut, aged for several years, carved, assembled, finished, gilded and regulated over countless hours of hands-on labor. There is a great feeling of camaraderie between the craftsmen of all ages who displayed tremendous pride and passion in their work. It isn't big machines that form the harp, but individual people, often several from the same family, who shape and create the various pieces.

At one workbench, it is a site to see the **Arianna** made.

The artisan works on very small sections a time. With a look of intense concentration, using both hands to steady his inlay tool, he carefully pieces together the beautiful different kinds of wood into their characteristic patterns. He is so proud to share moments on camera and lets the lens catch a glimpse of the magic.





The next workspace belongs to a young man who is carving an Iris base.

Carved completely using hand tools, shaving by shaving the wood is cut away to reveal beautiful leaves and flowers. In his hands the pattern gradually emerges becoming intricate flowers and pattern.

The carved wood eventually will be covered in pure gold leaf.

Just around the corner, his mother, covered in sanding dust, smoothes out the inside of a column preparing the harp for

the pedal mechanism. She likes to speak what Salvi means to her. She works every day with her own son and daughter. **Salvi is truly a family career.**

Closer to the back of the room, there are rows of lever harps waiting to go through the final finishing before they go to assembly.

There are desks for sanding the outside of the body and desks for applying stain. There is also a large, clean spray booth, about the size of a carwash, where layers of clear polyurethane finish are applied, over and over to each harp, giving them a strong protective, beautiful finish. The pieces are hung from a track in the ceiling and are moved along this track to the drying area.

The spray booth is the domain of a single person who is responsible for this phase of the process.



As you leave the finishing department, you start to see harps really taking shape. When you enter the room, there are three long aisles filled with separate harp parts. In the last aisle, the small pieces are literally coming together into instruments. No longer just a crown or a neck, piece by piece, the harps are covered in clamps and measuring tools larger than the harps themselves. At the end of the aisle, one craftsman very carefully drills holes through the base readying this part for the rods and pedal assembly. At the other end of the aisle, a different craftsman is putting tuning pins on a Livia as she measures the lengths very carefully.

Across the complex from the factory is the **Museo dell'Arpa "Victor Salvi."** This is the first museum exclusively for the harp world. Located on the second floor of one of the factory buildings, the room is filled with harps of all shapes and histories. The collection houses early instruments, some carved into animal shapes, along with showing the development of the mechanism to its present form. There are harps of some of the seminal artists who contributed great impact to the artistry of harp evolution. We will come back to the museum in the next section of the newsletter.



The **Salvi Concert Hall** is located in a large room next to the museum. This room is also used to show an informative movie which chronicles the history of Salvi, and explains the process of harp manufacture.

Downstairs from the concert hall are two huge rooms that make up the Salvi showroom. When the doors first open to the showroom, a Victor Salvi 50th Anniversary harp glistens in the fine beam of golden sunlight. There are two gorgeous Apollonias, along with the entire collection of harps

made by Salvi. Every harp calls out to be played. Moving through a second door finds even more harps on display. Set in a beautiful room with warm wood, floors, glittering chandeliers, and sumptuous blue curtains, this is truly a harpist's heaven. Imagine two large, beautiful rooms filled with the most beautiful harps in the world.

Just a five minute drive from the factory, up a very steep windy hill, is the **Hotel Castello Rosso**. This Hotel is an old castle which has been renovated into a very comfortable bed and breakfast hotel. It sits on many acres of beautifully landscaped land that winds around the top of the hill and provides a very good view of the mountains, the village, and the countryside. The hotel is perfectly romantic, and was the perfect place to stay while visiting where our beautiful harps were born.

For a guided video tour of the factory, go to:

**Salvi Harps Factory Tour**

(<http://www.youtube.com/watch?v=ko1WqYrEZEK>)

You can also see some parts of the factory on Catrin Finch's History of the Harp Series, also on You Tube:

**The History of the Harp - Part 1**

(<http://www.youtube.com/watch?v=WPylNyV3-4E>)

**The History of the Harp - Part 2**

(<http://www.youtube.com/watch?v=6zw9v6px9x4&feature=related>)

**The History of the Harp - Part 3**

(<http://www.youtube.com/watch?v=pQSo9sHaK2g&feature=related>)

**The History of the Harp - Part 4**

(<http://www.youtube.com/watch?v=5SZbXJB8ze8&feature=related>)

**The History of the Harp - Part 5**

(<http://www.youtube.com/watch?v=RJu2U3logWg&feature=related>)

**The History of the Harp - Part 6**

(<http://www.youtube.com/watch?v=Qz-68d2P8Gc&feature=related>)

## The new Salvi Harps website is now online!

In addition to the American Salvi Harps website ([www.salviharpsinc.com](http://www.salviharpsinc.com)) Salvi Italy has a beautiful new website.



[www.salviharps.com](http://www.salviharps.com)

# THE VICTOR SALVI MUSEUM



The **Victor Salvi Museum** is located within the Salvi Harp Company's complex which includes the factory and the business offices. To reach the museum, the visitor climbs a staircase constructed to represent harp strings. Behind the receptionist's desk, the visitor can gaze down on the floor of the harp factory to view the craftsmen at work. The museum has a large concert hall where visitors watch an orientation video which explains the manufacturing process from raw materials to magnificent instruments.

The harp of Lily Laskine As a harpist, this museum holds great meaning since it displays examples of the variety and stages of harp development. It is difficult to know why a composer chose a certain tempo or wrote a certain technical flourish or pedal progression without knowing which instrument the piece was originally written for, since all instruments have their own limitations and abilities. For example, music of the classical period was written not for the modern pedal harp, but mostly for the single action and triple harp. As the mechanism moved towards the use of modern pedals the harpist was enabled for more speed and control over the accidental changes. Because of **the rarity of these instruments** most scholars have relied on images from books to understand the technical aspects of historical harps, but now the Victor Salvi Museum allows them first-hand access where they can see the depth of the pedals, tension and spacing of the strings, range of the instruments, and the structure to see how they were actually constructed to be played.

The items that appear in the current exhibit, "**The Harp, from the Congo to Chicago: traveling among sounds, cultures and traditions**" a new exhibition featuring 50 unique harps from the collection of the Museo dell'Arpa Victor Salvi opened to the public in 2008. It will be on display through the end of the year. In addition to music, the collection also highlights the art, anthropology and origins of these fine instruments.

Also appearing, as a part of the exhibit, are special items that were created for the **Chicago World's Fair**. On display are several triple harps, many single and double action pedal harps, several small Celtic harps, a few Paraguayan and Mexican harps, and many harps from Africa and Asia. The instruments have been restored beautifully and the original aesthetics and structural elements have been kept intact. The details on the harps from the very beginning though the end of the exhibit are very special and particular to each instrument.

The museum is housed in a large room. Located to the left of the entrance to the museum the first exhibit is the **harp of Lily Laskine**. The harp is a double-action pedal harp made by Erard. Behind the harp stands the chair she used for her many hours at the harp.



Another section of the museum houses the **African harp collection**. All of these instruments look quite individual and unique. Each harp has its own character. The harps were made from indigenous materials that would have been quite easy to find in nature: gourds, wood, shells, skin, bone, and roots. They range in size from as few as four strings to twenty or so strings. It is evident that many of these harps were used as cultural symbols, artwork, and spiritual pieces and were not just made to create music.

The forms of these harps are generally some sort of C-shape, to most likely be played in the lap. Others are for more aesthetic and artistic ends; they would probably be played on some sort of table or stand as they are formed in a very decorative shape. In all cases though, you can see the culture from where the harp originated in the structure and decoration of the harps.

The exhibit of single action pedal harps is amazing. From Parigi to Erard, you can really understand the harp that Naderman wrote his etudes on when you actually see his harps. One of his harps is a single-action, Parigi harp from 1785 with shallow, flat pedals, and a staved body. The artistic details are very intricate, in terms of the carving, gilding and hand painting. The harp is elaborately decorated with the bust of a woman and cherubs, which are beautifully gilded in gold. Naderman's music, for the most part, is written at fast tempi with large reaches at a forte. All of the dynamics, pedal changes, reaches, and tempi make much more sense after actually seeing the harps. Aside from the harps' technical capabilities, these harps are also gorgeous pieces of artwork: each very unique and colorful.



A visit to the museum, surrounded by the Italian Alps and the magnificent factory with its dedicated artisans leaves the visitor with a feeling of communion with the gods!

**For more information or a DVD of the museum contact Salvi Harps, Inc.**

A catalog of the museum is available, "**Three Centuries of Harps,**" from most harp music retailers for **\$50**. The book was written by Roslyn Rensch and has detailed photos throughout. It is excellent for both a resource and a coffee table book.

## WEBSITE NEWS

There have been many updates to our North American Website ([www.salviharpsinc.com](http://www.salviharpsinc.com)): including many college harp programs. Please check back as we continue to build this tool.

**If you are a teacher and would like to be added to either the harp teacher directory link (<http://www.salviharpsinc.com/TeacherDirectory.htm>) or the harp colleges link (<http://www.salviharpsinc.com/HarpColleges.htm>), please contact us.**

## QUARTERLY MUSIC RECOMMENDATIONS

### **Method:**

*Suzanne McDonald - Harp for Today - All levels (lever and pedal)*

This book is great for adult beginners and students of all ages because it is written very clearly and plainly and has color photos of what the hand should look like doing each of the technical exercises. There are also many exercises to practice, so if a student really needs to practice a technique, you don't run out of work for them to do.

### **Theory:**

*Associated Board of the Royal Schools of Music - All levels (lever and pedal)*

Other than the fact that the book has the British terms for note values, it is extremely well written for students. There are gradual steps through the books, and students understand them quickly if they read the text book, so a teacher merely needs to guide the student through the process instead of teaching every concept. The text book is in two parts, part one for grades one through five and part two for grades six through eight. There are eight workbooks, one for each level of the Associated Board grading. Practice tests can also be purchased for each level.

### **Harp Ensemble:**

*Marguerite Lynn Williams - Harp Scores Volumes I and II - Intermediate/Advanced (pedal and advanced lever with some editing)*

The arrangements in these books are varied as far as content and level are concerned. Harp A and Harp B are very equivalent, and often mirror each other at separate parts of the arrangement, so the director can have everyone play the same part to learn it together and then go back to parts. The pieces also have rhythmic variation, technical concepts, and great melodic and harmonic lines.

### **Orchestral Studies:**

*Sarah Bullen - Principal Harp I and II - Intermediate/Advanced (pedal harp)*

These books are great as both an introduction to orchestral playing for young students and performance preparation for professionals. Because of the simple and logical nature in which the book was written, the text is easily translated into the playing of the part. The CD's of the repertoire in the book are priceless and allow for students to not only hear what the part should sound like by one of the best orchestral harpists in the world, but they also allow the students to play along. The books really make both students and professionals realize that orchestral playing is about much more than just playing notes.

**Chamber Music:**

*Paul Baker – A Gershwin Sampler – Advanced*

This piece, written for flute, harp, and voice, is very flashy and rhythmically interesting. The melodic lines pass between all three members of the trio and the arranging allows time for rubato passages as well as beautiful phrasing. There are some tricky parts, but the piece is definitely worth the time. It is very well received by both players and audiences. Absolutely fun!

**Beginning Music:**

*Mildred Dilling – Old Tunes for New Harpists (beginning pedal, lever)*

A great classic, this book is a great value and progresses easily through the basics of playing the harp while giving enough literature to master technique.

*G. Pierne, trans. Mimi Allen – March of the Little Tin Soldiers (pedal, lever with cuts)*

This is a fantastic piece for beginners who are getting to the intermediate level. The piece is a march, and teaches rhythm, use of ornaments, muffling, grace notes, and tapping on the soundboard.

It also has pedal changes in it, though not frequent, so beginning pedal players will find it a good start for changing pedals that is not frustrating. Because it doesn't have many pedal changes, lever players can play it with some cuts. The melody is very pretty and the song has an upbeat, happy feel to it.

**Intermediate Music:**

*Michael Amorosi – Scherzo (pedal harp)*

The piece has a beautiful melody, and it is very happy in feel. There is good pedal work for an intermediate student. Both hands read on one staff for a couple of lines. It is a great extra piece for students who need to build repertoire, as the melody is gorgeous.

**Intermediate / Advanced:**

*Raffaele Cecconi – Impromptu (pedal harp)*

The edition is in manuscript, which makes it a bit difficult to read, however this is a contemporary piece you should add to your collection. There is a good mix of tonal and atonal sections throughout the piece, and it involves intricate rhythmic work and mixed time signatures. Double harmonics, and rhythmic glisses are involved.

**Gigging Music:**

*Suzanne Balderston - My Wedding Book- Beginning (lever and pedal)*

This book is an excellent addition to any wedding collection. It is suitable for both those who are just beginning to play gigs as well as professional harpists. Because most of the pieces are written over two pages or less, it is great for those windy outdoor weddings and eliminating page changes. Also, because just the basics are outlined, it allows for a bit of improvising and filling out chords.

*Sharon Watson – Opera Music for Solo Harp - Intermediate (pedal)*

This book never stops amazing. The arrangements are full, non repetitive, extremely melodic, and chordal for easy reading. There are many pieces in the book, so it allows for a large amount of time to be filled. The time will just roll by as you will be enchanted by the melodies.

*Various Artists – The Salvi Pop Harp Series VOL 1-3 - Advanced (pedal)*

This collection, written by some of the great pop/ jazz harpists has many classic pieces. It is not easy to say the least, so if you want to play these pieces, give yourself some time to learn them. They will definitely be worth the effort.

## CD RECOMMENDATION

I think it is only fitting in this issue, after exploring the Salvi factory and museum that you should be encouraged to listen to a harpist of the Salvi family, **Alberto Salvi** play "Transcendental Performances." Included in this recording are the following pieces: Nordische Ballade-Finale/Poenitz, F., Scherzo in E Flat Minor/Salvi, A., Come Back to Erin/Kuhe, W./Salvi, A., Mother Machree/Olcott, C./Ball, E./Salvi, A., Old Folks at Home/Foster. S., Home! Sweet Home/Oberthur, C., Fantasie-Impromptu in C Sharp Minor/Chopin. F., Fantasie in B Flat/Parish Alvars, E., Waltz/Salvi, A., Arabesque Transcription/Debussy, C., Concertstück for Harp and Orchestra/Pierné, G. It is a wonderful recording, full of virtuosic playing and the program is varied enough to interest both musicians and non - musicians.

