

Salzedo's Harp - Music of Carlos Salzedo (2007)

Written by bluesever

Wednesday, 17 November 2010 14:01 - Last Updated Tuesday, 22 April 2014 15:42

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1. Salzedo: *Variations sur un them dans le style ancien*
2. Salzedo: *Bolero from Suite of Eight Dances*
3. Salzedo: *Rumba from Suite of Eight Dances*
4. Salzedo: *Tango from Suite of Eight Dances* [play](#)
5. Salzedo: *Seguidilla from Suite of Eight Dances*
6. Salzedo: *Scintillation, Op. 31*
7. Salzedo: *Chanson dans la nuit (Song in the Night)*
8. Salzedo: *La Desirade*
9. Salzedo: *Sonata for Harp and Piano*

Yolanda Kondonassis - harp

“In selecting the music to include on this album, I collected works that would serve as a concise but comprehensive sampling of Salzedo’s versatility and originality. Each piece is unmistakably written in his own voice – musical stories told in [Salzedo’s] own colorful, unique language.”--
Yolanda Kondonassis.

Harpist Yolanda Kondonassis is one of the world’s preeminent performers of the works of Carlos Salzedo. With this collection, she presents an authentic and exciting glimpse of Salzedo’s genius. Her selections are chosen to reflect what she categorizes as Salzedo’s three compositional styles: Traditional, Transitional, and Contemporary.

Salzedo’s *Variations On a Theme in Ancient Style*, follows the traditional format and highlights an array of technical “hoops” through which the harpist must jump. An important addition to the

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solo harp's repertoire, these variations show Salzedo's interest in pushing the boundaries of technique.

Four of the dances Kondonassis chose from the composer's Suite of Eight Dances are wonderful examples of his showmanship and taste. They illustrate Salzedo's facility in blending disciplined Latin rhythms and motives, a signature element in many of his compositions.

From his transitional period, Scintillation is a perfect example of bridging the gap between his traditional and contemporary styles; this unpredictable showpiece is full of twists and turns and is largely based on the harp's most traditional effects: the glissando.

While Salzedo's contemporary style was not as avant-garde as many of his colleagues' works, his Chanson dans la nuit, La Désirade, and Sonata for Harp and Piano are good examples of his initiative in propelling the harp into a new and contemporary realm of innovation and expectation.

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