

Crossing Parallels (2009)

Kathryn Salfelder (b. 1987)

www.kathrynsalfelder.com

Instrumentation:

Piccolo

Flute 1 & 2

Oboe 1 & 2

E♭ Soprano Clarinet

B♭ Clarinet 1, 2, & 3

B♭ Bass Clarinet

Bassoon 1 & 2

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1, 2, 3, & 4

Horn in F 1, 2, 3, & 4

Trombone 1 & 2

Bass Trombone

Euphonium

Tuba

String Bass

Piano (acoustic grand)

Perc. 1: Orchestral Bells, Snare Drum (piccolo)

Perc. 2: Orchestral Bells (2nd set), Anvil

Perc. 3: Vibraphone

Perc. 4: 3 Triangles (mid, mid-high, high), Chimes, Bass Drum,

Performance Notes:

Performance time: c. 8 minutes

For balance and aesthetics, the work is intended to be performed one on a part. Additional doublings are at the conductor's discretion.

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Program Note:

Another program note? These “composer-to-audience” soliloquies have provoked recent discussion in the new music scene at Yale, in composition seminars, at concerts, in discussions with my colleagues, and even online at NewMusicBox.org. Content, length, aesthetic, personal appeal to a broad audience, and the use of technical musical jargon have all been topics of debate. Does one provide a textual road map to the sound? Impart programmatic, intervallic, and textural details? Speak of one’s inspiration? The only consensus lies in this: the composer should share factors he or she believes important to understanding the structure and meaning of his or her new work.

Yet how does one impart structure and meaning to such a provocative phrase as “Crossing Parallels”? These two seemingly contradictory words are almost irreconcilable. I propose two solutions: the intervals within Crossing Parallels are dictated by both Renaissance and Baroque gestures as well as serial and hexachord rows, occasionally simultaneously, and often resulting in similar or identical pitch sets. The second is described in the notes below:

two divergent planes
naively self-sufficient

a succession of variations
vying for supremacy
interrupt, overlap, mimic
an intrinsic struggle
until the discovery

the very last moment
it is inevitable
they are too deeply intertwined

- K.S.