
CROSSING PARALLELS

(2009)

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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 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

Performance Notes:

Accidentals remain in effect for the duration of the measure at the octave in which they occur. They are sometimes rewritten within a measure for clarity.

* = Spatial Notation (occurs in Percussion I, II, & III)

** = Pianist should mute the strings by applying moderate downward pressure approx 1-1.5 inches from the tuning pegs, with the pads of the LH fingers. The correct amount of pressure will create a sound that has a crisp attack, minimal pitch, and resonates throughout the instrument. (The opening *sfz* attack should have many partials and timbres audible throughout the first bar.)

All glissandi occur over entire note durations; grace notes occur before the beat.

 Dotted slurs indicate phrasing

Performance time: c. 7 minutes

Instrumentation

Piccolo	Bb Trumpet 1, 2, 3, & 4
Flute 1 & 2	Horn in F 1, 2, 3, & 4
Oboe 1 & 2	Trombone 1 & 2
Eb Soprano Clarinet	Bass Trombone
Bb Clarinet 1, 2, & 3	Euphonium
Bb Bass Clarinet	Tuba
Bassoon 1 & 2	
Bb Soprano Saxophone	String Bass
Eb Alto Saxophone	Piano (acoustic grand)
Bb Tenor Saxophone	
Eb Baritone Saxophone	

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

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

Perc. 3: Vibraphone, Large Tam-tam

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

To the Conductor:

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

Caesura following meas. 133 may be of any length, up to 10 seconds.

The source material, John Dowland's *Lacrymae "Flow my Tears"*, for voice and lute, can be downloaded from www.kathrynsalfelder.com.