
LUX PERPETUA

FOR SOLO SOPRANO SAXOPHONE
AND ORCHESTRA
(2011)

KATHRYN SALFELDER

Program Listing:

Lux Perpetua

Kathryn Salfelder (1987-)

- I. Introit
- II. Refractions
- III. Reflections
- IV. Shadows
- V. Glimmers
- VI. Elegy

Program Note:

Light surrounds us, omnipresent in our physical world. We thrive on its warmth & brightness; we are inspired by its seemingly endless brilliance & grandeur. In the words of J.R.R. Tolkien, "There, peeping among the cloud-wrack above a dark tor high up in the mountains, Sam saw a white star twinkle for a while. The beauty of it smote his heart, as he looked up out of the forsaken land, and hope returned to him. For like a shaft, clear and cold, the thought pierced him that in the end the Shadow was only a small and passing thing; there was light and high beauty forever beyond its reach."

Lux Perpetua explores the many facets of light in six continuous movements, performed without pause. The first and final movements offer emotional reflections on hope in a time of sorrow. The inner four movements focus on light's physical properties and how they are perceived by the human eye.

The first movement, *Introit*, (from the Latin *introitus*, or "entrance") pays homage to the opening movement of the Requiem Mass. The title of this work, *Lux Perpetua*, is derived from the standard requiem text "...et lux perpetua luceat eis" (...and may perpetual light shine upon them). The subsequent two movements are a musical journey into optics. In *Refractions*, a change in speed constitutes a change in direction, resulting in ascending/descending patterns and abrupt shifts in motivic ideas. In *Reflections*, the 'mirror image' is exemplified through melodic techniques of retrograde (backwards) and inversion (upside-down).

The fourth movement, *Shadows*, explores the timbral colors of the saxophone including the use of multiphonics, in which the soloist performs multiple pitches simultaneously. In *Glimmers*, dashes of light, like paintbrush strokes of brilliance, shimmer across the texture in the violins and upper winds. These high voices quote Asola's 16th century motet, *O Vos Omnes*: "O all ye who pass by, attend and see, if there be any sorrow like my sorrow". *Elegy*, the final movement of the work, was actually the beginning of my creative process, and it contains the very first notes I composed after a year hiatus in my writing. Its final bars re-establish the opening cello motive from the *Introit*, but in a new register with a decidedly different aura.

With heartfelt thanks to David Alan Miller, Tim McAllister and all the musicians of the Albany Symphony, I dedicate this work in memory of my mother, my best friend, Elizabeth J. Salfelder (1948-2011). She is deeply missed, forever loved, and always present in my heart and in my music.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in A
2 Bassoons

2 Horns in F
2 Trumpets in C

Timpani

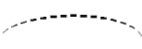
Solo Soprano Saxophone

Strings

To the Conductor:

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.

Notes in parentheses () in the solo part may be omitted.

 Dotted slurs indicate phrasing

The source material for the fifth movement, Asola's *O Vos Omnes*, may be downloaded from the composer's website, www.kathrynsalfelder.com.

Performance time: c. 14 minutes

Commissioned by the Albany (NY) Symphony

First Performance: October 22, 2011, Troy Savings Bank Music Hall, Troy, NY.

Albany Symphony, David Alan Miller, conductor.
Timothy McAllister, soprano saxophone